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Michele Aaron (University of Birmingham)
Digital technology and human vulnerability: Towards an ethical film praxis

While the digital age seems to open up the world to all our gazes in newly intimate, connected and affecting ways, its sharing of human vulnerability is rife with the same kind of inequities and objectifications – the (socio-cultural/racial/geo-political) dynamics of power and control - long established in Western visual culture. But what if digital film technologies could do it differently; could redress this dynamic? What if an ethical film praxis, sensitive to the different needs, interests and contexts of those in or making, watching, re-posting or curating, the digital material, could be developed that might communicate vulnerability in such a way as to forge human connection and empower its subjects without compromise? In other words, without a retrenching of the invulnerable gaze that remains untouched by the suffering of others. This is the goal of the AHRC funded project that this paper reflects upon: to start to develop such a praxis through, and for the use of, digital filmmaking within community and social justice work and ethical 'Arts' theory. Working with one community of vulnerable adults – those affected by terminal illness at a Birmingham hospice – the research involves a six-month filmmaking project in which participants co-create digital films and a community-based exhibition. In this paper, the PI (and the filmmaker, if present,) will discuss the most pressing ethical concerns and effective digital tools for (redressing) the representation and sharing of the experience of the terminally ill and their families, and for empowering them in and through the process.

Abdullahi Tasiu Abubakar (City, University of London)
Digital engagement: the BBC and 'active' audiences in Africa

Active audience thesis trumpets the triumph of consumers over producers, and media institutions turn that into a commercial strategy. Empirical evidence offers less rosy results. New technologies do enhance the activeness of audiences and sometimes blur the production-consumption lines but the institutional powers of the producers remain overwhelming. I would attempt to examine the Nigerian audiences' digital engagement with the BBC World Service – and how the broadcaster employed a multimedia strategy to retain its influence.

Nessa Adams (Regent's University London/Brunel University)
Analysing the inequalities of black and minority ethnic advertising practitioners and the implications on cultural production

The advertising industry has been under increased scrutiny for its diversity agendas, in relation to both the black and minority ethnic (BME) representation of workers, and how they communicate with BME audiences. Recent researchers have moved away from examining media representations, and instead, investigate the 'off-screen' experiences of media practitioners themselves (Edwards, 2008; 2013; 2015; Hesmondhalgh and Saha, 2010; Saha, 2013). This study adopts this approach, analysing interviews with 16 BME advertising practitioners in the UK, and develops a framework for analysing discourses, working practices and wider industry influences, to understand how racial equalities are embedded across the industry. Within this paper, I analyse how BME advertising practitioners experience inequalities in three ways. Firstly, I examine how BME groups experience inequality differently, and the implications this has on their working practices. Secondly, I focus on how inequalities differentiate in both general market advertising agencies and the specialist BME owned agencies that specifically develop communication strategies for BME audiences. I argue that these inequalities are not only apparent in 'white spaces' (Puwar, 2004; Ahmed, 2006; 2009), but demonstrate how ideologies limit BME workers in their creative freedom in diversity friendly environments. Lastly, I develop Pierre Bourdieu's (1977; 1984; 1991) concept of habitus, and criticise how it has been applied in more contemporary notions of 'racial' and 'white' habitus (Barlow, 2003; Bonilla-Silva et al, 2006; Flowers, 2016). Although some have used the term 'organisational habitus' (Butcher, 2016; Feighery, 2013; Payne, 2015; Reay, 1998), I develop the concept into a concise framework that helps to analyse the experiences of media practitioners.

Btihaj Ajana (Aarhus Institute of Advanced Studies and King's College London)
Freedom or abandonment? Reflections on the politics of digital self-tracking

Practices of self-tracking through digital devices, platforms and apps are currently on the rise. Encouraged by movements such as the Quantified Self, whose motto is 'Self Knowledge through Numbers', a growing number of people across the globe are embracing this culture of self-quantification and monitoring in the spirit of improving their wellbeing and productivity or charting their fitness progress. Often, these mediated practices are couched in terms of autonomy and freedom. They are promoted as a means of taking health in one's hands and freeing oneself from the medical authority of experts, as the devices and techniques that were traditionally used by professionals to monitor people's health are now becoming more and more accessible to the general public. In this presentation, I argue that such practices embody a neoliberal take on the notions of freedom and autonomy. At the individual level, this is manifested in how users are encouraged to regard their bodies as 'projects' amenable to monitoring and improvement. Freedom in this sense leads to a sense of self-responsiblisation in the way that individuals are increasingly expected to be in charge of their own health and wellbeing, at a time when state support for social and health programmes is in decline. I further address the 'collective' aspect of self-tracking and Quantified Self practices by reflecting on their data sharing culture manifested in the integration of self-tracking data into social media platforms and dedicated forums. I link this to the notion of solidarity asking the question as to what forms of community and solidarity are being at play in such practices.

Aida Al-Kaisy (SOAS, University of London)
When practice becomes identity: Shariqya, an Iraqi channel in opposition

This paper examines the practice of news journalists at Shariqya, one of Iraq's most watched television channels, in the wake of the current conflict in Iraq. Shariqya launched in 2004, following the Coalition Provision Authority's (CPA) abolition of the ban on non-state authorised media enforced under the regime of Saddam Hussein. In their minds they were freeing up the media environment to be one of healthy pluralism and diversity. The reality is now that of a partisan media that reflects the polarised political landscape and ethno-sectarian make-up of Iraq as media platforms are used to promulgate distinctive agendas and narratives. Sharqiya is owned by Saad Al Bazzaz, a media tycoon, exiled Baathist, and former employee of Hussein. In the minds of Iraqi audiences, Shariqya is therefore seen to be supporting an anti-government and Sunni narrative. Based on ethnographic fieldwork that took place at Shariqya's news headquarters in London, I will argue that that being seen as a channel in opposition to the official narrative and forced to operate outside of Iraq has seen a new form of media practice develop. Shariqya journalists are performing as media activists, using tools that are often associated with independent and radical media collectives. This practice is impacting on the identity of Shariqya media practitioners as they see themselves as 'battling' against both formal and informal, state and non-state, institutions of power. This confused sense of identity sees a normalisation of violence and war through the editorial processes and routines of the Sharqiya newsroom.

Thomas Allmer (University of Stirling)
Academic labour, digital media and capitalism

The economic and political transformations of universities in the last decades have attracted criticism. This is also reflected in a growing academic literature arguing to see those changes in the context of neoliberalism and a rise in the interweaving of private and public providers (McGettigan 2013; Hall 2015; Winn 2015; De Angelis and Harvie 2009). Within universities, a new entrepreneurial and managerial spirit has emerged that resulted in the implementation of market-driven rules and competition (Liesner 2006). It is argued that educational institutions nowadays aim to respond to market demands whereby the public character of education tends to fade away (Peters 2003). Critical studies speak about the 'edu-factory', 'corporate university' and of 'academic capitalism' (Gill 2013). These structural transformations have also an effect on the working conditions, practices and relations of subjects and result in, to name but a few, intensification and extensification of work, blurring between work and spare time, casualization, precariousness, self-exploitation and self-marketing. How these conditions are experienced by different subjects is open to debate. While the experiences of work in other sectors such as the cultural and creative industries are well documented, there is still a lack of understanding labouring subjectivities in academia and to analyse how the existing conditions are experienced by academics. Questions that need to be addressed in this context include but are not limited to: How do the different concepts and forms of academic labour look like? How do new information and communication technologies frame the working conditions of academics? How do different working contexts and conditions in the academia shape feelings of autonomy, flexibility and reputation on the one hand and precariousness, overwork and dissatisfaction on the other? How are the effects upon the quality of the pedagogical practice perceived? How do the broader political realities and potentials in terms of solidarity, participation and democracy at universities look like? I address these

questions based on a theoretical analysis and interviews with academics at several universities in the UK. I will present some findings from my study.

Mario Alvarez Fuentes (University of Leeds)
Unpacking the "person-ideology dichotomy" in political communication literature

Research in political communication assumes a dichotomy between 'political ideas' and the figure of the politician. This papers aims to examine this dichotomy, its conceptual and methodological implications, and its contributions and limitations. The definition of 'personalisation of political communication' is in itself an expression of this dichotomy as it suggests an increasing emphasis on non-political elements such as politician's character and personal life to the detriment of parties, organisations, institutions, ideological affiliations, and policy proposals (Balmas et al., 2014; Langer, 2011; 2010; Rahat and Sheafer, 2007). This conceptualisation gives place to methodological approaches which are predominantly quantitative. They consist of longitudinal studies that count the number of mentions received by the politicians in a given number of news articles and the number of mentions of different political issues, parties, countries; and it is taken for granted that both numbers correlate negatively (Vliegenthart et al., 2011; Kriesi, 2012; Lengauer and Winder, 2013; Balmas and Sheafer, 2013) Although this approach has made more evident the presence of a form of political communication based on the person of the politician, it has not provided conclusive evidence to maintain that it implies a displacement of more 'substantial politics' (Wattenberg 1998; Mughan, 2000; Wilke and Reinemann, 2001; Rahat and Sheafer, 2007; Porath, 2014).

Eylem Atakav (University of East Anglia)
British [Muslim] Values and the media

In the UK today, there exists a widely held perception of a fundamental conflict between so-called 'British values', and the values and practices of minority – frequently Muslim – communities. As existing research and the recent report from the Commission on Religion and Belief in British Public Life suggest, the media's construction of what it means to be a Muslim in the UK is highly problematic. This paper provides a first report on findings from a new AHRC-funded project about different Muslim communities in Eastern England. It focuses on the project's use of video auto-ethnographic methodology to examine the key research question: How are discussions of British values, and their relationship to Islam, understood, experienced, negotiated and contested by (different) Muslim individuals and communities? The project's initial – and most innovative – contribution involves production of video auto- ethnographies by participant researchers. This will allow a 'bottom-up' exploration of Muslim understandings of the British values/Islam relationship. Moving images – filmed, directed and edited by the participants (after training with BBC Voices) – will have considerable potential as a medium through which to capture and share Muslim citizens' experience. In so doing, it will allow individual Muslims to produce their own stories, in their own voice, genre and style. The paper will critically reflect upon the tensions between media representations of British Muslim values and the ways which Muslims represent themselves through filmmaking.

Ahmet Atay (College of Wooster)
Queer characters in British and the US soap operas

In this paper, by building on the work of Fuqua (1995), Harrington (2003), and Newcomb (2011), I focus on the queer characters in British and US soap operas. Unfortunately, queer characters had been few and far between, especially in the US soap operas. However, over the last ten years, queer characters have gained more visibility. The popularity of ATWT's Luke and Noah on a global scale, as well as the changing audience demographics and cultural climate, has allowed more queer characters to appear, for example, DOOL's Will and Sonny and GH's Felix. On the other hand, British soap operas have been progressively including diverse queer characters in their stories, ranging from working-class gays and lesbians to diasporic queer individuals, such as Sean, Todd, Sophie and Billy in CS, Christian and Ben in EastEnders, and Aaron in Emmerdale. Transgender characters, such as Hayley in CS or Maya in B&B, further diversified queer representation. Hence, in this paper, I analyze some of these recent queer representations and argue that these progressive characters and stories are drawing in a more diverse audience both in the US and the UK.

Mark Banks (University of Leicester)
Histories of cultural work: The long boom and creative opportunity

In recent years, there has been much public discussion about inequality in the cultural and media industries - especially in terms of the social distribution of work and employment opportunities. Yet, while the question of how opportunity is distributed in cultural work (and to whom) has become more pressing, this is also an issue that has been with us for some considerable time. The first aim of this talk, therefore, is to place current debates and trends within their historical context. In the 1950s, a time when cultural work began to be recognised as both prestigious and desirable, new worlds of employment were allegedly opening up to the mass population. But what evidence is there to support – or refute – the claim that cultural work offered job opportunities for ordinary people? Secondly, I want to argue that appreciating how cultural work first came to be regarded as accessible and meritocratic will help us to understand how it has more recently come to be seen as divided and problematic.

Mark Banks (University of Leicester)
Creative justice and cultural work

This talk will explore issues of equity and equality in working in the cultural (or 'creative') industries – or what I want to call issues of 'creative justice'. Initially, we might say that creative justice is about both giving and receiving. To give or do justice is to confer respect and offer due consideration to the qualities of cultural work; to take it seriously in an objective sense and on its own terms. To receive justice in cultural work is to be evaluated reasonably and rewarded according to principles of desert; to be appraised and administered in accordance with our human rights, obligations and needs. Yet, even we accept these claims, the problem remains of how to occasion such justice, theoretically and in a practical sense. While we now have ample research demonstrating problems of cultural work – this paper outlines some provisional concepts that might help us think beyond the individual or local case, suggesting ways of thinking more generally about the possibilities of creative justice.

Monica Barbovschi (Institute of Sociology, Romanian Academy)
Same sex/ other sex peer constraints in adolescents' building and maintaining self-image on social media: results from a qualitative investigation in Romania
(with Bianca Balea and Anca Velicu, Institute of Sociology)

As Livingstone noted (2008), although at a declarative level young people's actions within their peer networks on social media are free and uninhibited choices, they do actually reflect the constraints of norms and practices within the group and the technological affordances of the medium. Arguably, among the first set of constraints, those related to gender construction and expression shape the ways young people present themselves online. Harnwall and Siibak (2011) explain that these norms and constraints are power differentials and identity markers to be found in contemporary society, which are learnt and used by adolescents in their 'writing identities'. In their analysis of gendered comments to young people's social network profiles by their peers, De Ridder and Van Bauwel (2013) noticed a reproduction of heteronormative expectations and reinforcement of hegemonic discourses around gender and sexualities in the way young people comment on each other's social media profiles. Using the theoretical framework of self-representation in social media (Rettberg, 2017), we aim to identify the constraints adolescents face when building their self image on social media and how do these evolve during different stages of their development. Our analysis draws on a qualitative research with young people aged 11-13, 14-15, 16-18, in two urban areas in Romania, conducted within the Friends 2.0 project (2015-2017; Romania) which aims to explore the meaning of friendship for adolescents in the context of social media use. The design of this stage of the research consist in 12 single-sex focus groups (n=48).

Martin Barker (Aberystwyth University)
"This is the most fucked-up GoT merchandise we've ever seen": On collecting the doomed, and dying

By comparison with a series of other recent 'fantasy' movies, which by and large (after some pain and conflict) offer redemption and hope, Game of Thrones offers none. Characters suffer and die, dynasties fight and fall. Winter is assuredly coming and, with it, more horror all round. This presentation will ask: why would people buy merchandise relating to doomed, or dead, characters? What sorts of 'pleasure' and 'interest' are involved?

Ana I. Barragán-Romero (Universidad de Sevilla) and Antonio Macarro (Universidad de Cádiz)
Photography and propaganda during 2016's Spanish elections: A case study of Instagram

Spain is a country that has been involved in political Elections for almost a year. For this reason, It has been necessary the use of any kind of communication, even more if It is on the Internet. Furthermore, the development of new political parties such as Podemos and Ciudadanos has made more common social media as a platform between politicians and citizens. The main goal of this communication is to analyze Instagram as a propaganda weapon in the last Spanish Elections, specifically, the way in which It is used by the principals candidates: Mariano Rajoy (Partido Popular), Pedro Sánchez (Partido Socialista Obrero Español), Pablo Iglesias (Podemos) and Albert Rivera (Ciudadanos). The principal objective is to prove if there is any difference between old and new political parties. Consequently, the methodology is based on a content analysis of all the photos published by the official accounts of the candidates from the 10th to the 24th of June, date of the electoral campaign.

Eleonora Belfiore (University of Loughborough)
Who is cultural policy for? The politics of cultural value

This paper's intellectual starting point is the adoption of a social-critical approach to the study of the arts and culture predicated on a focus on the social production of the aesthetic as championed, among others, by Janet Wolff (1983). This stance entails an approach to cultural value that centres on the study of the mechanisms through which 'value' is either allocated to artistic and cultural forms and practices, or denied to them, by certain groups in particular social contexts. Insights from the sociology of taste, and especially the writing of Bourdieu and others developing his work, have shown how symbolic power operates, and how different social groups enjoy not only different levels of access to different forms of artistic and cultural engagement, but also different access to the power to bestow value and legitimise aesthetic and cultural practices. And yet, questions of power rarely have any prominence in cultural policy discourse, which is problematic. Against this backdrop, the paper will explore the following questions:
• How do questions of class, gender, power, and socially stratified access to forms of cultural capital affect the processes for the official allocation of cultural value to some objects, practices and leisure activities but not others?
• Can we envisage a new form of cultural politics predicated on a call for the redistribution of cultural authority and the power to bestow value alongside more traditional forms of emancipatory politics focusing on economic redistribution?
The paper shows that there is a fundamental ambivalence in contemporary cultural policy when it comes to whose cultural expressions are deemed valuable and therefore worthy of support and investment. It will do so through the discussion of an AHRC funded project that considered questions of cultural value, power, media representation and misrecognition in relation to a participatory arts project involving the Gypsy and Traveller community in Lincolnshire, a largely rural county in the East Midlands of England.

Melanie Bell (University of Leeds)
Writing women's work into British film history?: gendering questions of labour and history in the cultural industries

Studying historical labour in cultural industries such as film presents a number of practical, methodological and theoretical challenges. Very few material remnants of the past may survive and those that do record the labour of those at the top of the production hierarchy, e.g. directors and producers. Women's labour is particularly prone to invisibility as many worked in below-the-line roles which were not thought important enough to document. Researchers of women's historical labour therefore often work with partial and less-conventional sources (incidental comments, unhistoricised photographs etc.) which are often widely dispersed. This methodology underpins the 'History of Women in the British Film and Television Industries Project, 1933-1989', a three-year AHRC-funded study which uses trade union records and oral histories to recover women's historical labour in these cultural industries. Using data from this project this paper will analyse women's work in roles such as Foley artist and matte painter which are barely visible in established histories of film industries. It will also explore how asking questions about gender not only allows new histories to emerge but raises fundamental questions about film historiography and the dominant explanatory paradigms we use to organise film texts.

Susan Berridge (University of Stirling)
Gendered discourses of care in the UK screen sector

Recent years have seen a growing body of scholarship on gender inequalities in the film and TV industries, with childcare often cited as a key reason behind these imbalances (Gill, 2014; Hesmondhalgh and Baker, 2015; Wreyford, 2015). While, as Ros Gill (2014) argues, it is important not to perpetuate damaging and essentialised notions that women are responsible for care, or overlook other important factors that contribute to women's under-representation in this field, recent surveys of screen practitioners have shown that women are disproportionately affected by care responsibilities (Creative Scotland, 2016; Raising Films, 2016). This care labour is highly incompatible with the working conditions of the screen industries, characterised by heightened precarity; long hours; unreliable income and an increasing move towards freelance contracts. In turn, the highly competitive nature of this field creates a context where care responsibilities are rendered 'unspeakable', exacerbated by a postfeminist sensibility in which feminism is seen to have already achieved its goals and is, therefore, redundant (Gill 2014). Drawing on the testimonials of screen sector employees captured on the Raising Films website as well as those featured in recent reports by Creative Scotland, this paper explores gendered discourses of care in relation to contemporary policy discussions within and about the UK screen sector. It pays particular attention to care as emotional labour (Hochschild 1983), looking at connections as well as points of tension between these testimonies and proposed policy changes.

Jen Birks (University of Nottingham)
"People in this country have had enough of experts": Cognitive authority and popular sovereignty

It was a telling moment in the EU referendum campaign when Michael Gove, challenged to name one economic expert who favoured Brexit, asserted that 'people in this country have had enough of experts'. Along with Donald Trump's populist campaigning discourse, this has been labelled 'post-truth politics'. The emotional appeal of talking points such as 'take back control' and 'take our country back', much like Trump's 'make America great again', appeared to have triumphed over economic predictions, themselves dismissed by 'Brexiteers' as an emotional strategy they labelled 'project fear'. This paper looks beyond the anti-intellectualism of this discourse, as well as the elitist assumption that Brexit voters were dim-witted dupes, to take seriously the dilemma around expertise in increasingly complex late-modern liberal democracies. The study combines a content analysis of post-Brexit economic predictions in the most pro-remain and pro-leave national newspapers with audience reception analysis. It draws on Robert Merton's concept of 'cognitive authority' to examine how and to what extent voters are able to assess experts' claims to expertise - using both the media coverage and their own knowledge - and distinguish between competing truth claims.

Sophie Bishop (University of East London)
Broadcasting yourself in the age of the vlogging 'industry'

Despite YouTube being ostensibly a platform on which anyone may "broadcast" themselves, the video sharing platform cannot escape natural online power distribution. Indeed, very few "A List" channels are likely to be visible or findable on the platform, followed by a longer and less lucrative tail of niche content (Ademic and Huberman, 2001). Despite this, 'vlogging' has been heralded as an entrepreneurial line of flight; popular vloggers dispense advice and promote online careers in news media and across the country during BBC sponsored "Digital Day" in schools. There is a visible bifurcation of gendered vlogs on YouTube; male vloggers generally make prank, comedy and gaming videos whereas women are more likely to create beauty and lifestyle content. This paper argues adhering to such strict genres and tags is a strategy intended to increase the potential visibility of a vlog within YouTube's algorithm. Choosing 'contradictory' (gendered) keywords and themes will reduce the potential visibility of a YouTube channel, promoting consistency and a flattening of more diverse vlog content. Thus, this paper will argue female vloggers are encouraged to create beauty and lifestyle content as a sense-making visibility strategy and a potential marketing tool. Furthermore, representations of "middleman talent agencies" similarly encourage this practice invoking a narrative of potential "discovery" by top agency for wannabe vloggers. Utilizing Eileen Meehan's work on the "commodity audience" I argue beauty vloggers are interpellated into manufacturing lucrative vehicles for lifestyle women's brands, propelled by entrepreneurial "hope labour" (Duffy, 2015). Indeed, the political economy of broadcasting oneself must be investigated more closely in the age of the vlogging industry.

James Blake (Edinburgh Napier University)
Freedom to participate: Real or imagined? How new interactive video platforms are changing notions of user agency

As digital technologies evolve, audiences and users increasingly expect new freedoms in their consumption of the media. These go a long way beyond the "freedom of choice" over what, where and when they can watch a film or read the news, for example. Instead users want the freedom and the power to interact with both fictional and non-fiction narratives. Beyond this, viewers want to participate in the production and creation of content as well as take part in ongoing social debates around media itself. As a result, a new culture of interactivity is emerging in the UK which is changing our understanding of audience activity and viewer agency. Increasingly television producers are borrowing from the lexicon of the gaming industry when describing how users are engaging with content. This presentation will look at how new interactive video forms promise new freedoms to their users, it will examine the nature of increased user agency and question whether this "freedom to participate" is genuine or illusory. In growing numbers, viewers are watching TV at the same time as they are engaging with related content on mobile platforms. This concept of The Second Screen is a new stage in the evolution of interactive TV and it gives programme makers and viewers an opportunity to collaborate. In some cases this has been done through the creation of dedicated companion apps, the development of enhanced online content as well as utilising social media networks. The research for this presentation is based on more than 25 industry interviews including TV commissioning editors, producers, the CEOs of digital agencies, regulators and advertisers. It will feature in-depth analysis of audience participation in programmes including: Sky News (General Election 2015 coverage), BBC Autumnwatch and ITV's The X Factor. The presentation will also explore how, in taking part in interactive media forms, audiences have also (knowingly or otherwise) volunteered to give up some of their personal freedoms too. In this way the presentation will examine the issues of user data, audience analytics, privacy and personalised, addressable advertising within these interactive forms. James Blake is the director of the Centre for Media and Culture at Edinburgh Napier University. He is also a freelance reporter and a producer for Channel 4 News and STV. His new book, Television and the Second Screen will be published by Routledge in the spring of 2017.

Raymond Boyle (University of Glasgow)
'*Talent diversity': The television Industry, cultural intermediaries and new digital pathways*

The paper outlines draws on an ongoing research project that explores how digital multi-platform delivery is affecting the role performed by cultural intermediaries responsible for talent identification and development in the television industry. Examining broadcasters, commissioning editors, producers, platform operators, programme-makers, talent agencies and public relations firms this research investigates whether the process of digitization can offer new and more meritocratic pathways to capture and nurture a culturally diverse talent base within the UK television industry. The concept of 'talent' and more recently within the television industry the policy drive to 'increase diversity' have emerged within creative industry policy discussions as central to unlocking economic success within the creative economy. This paper begins to map out how talent is being identified, valued and managed within the contemporary UK television industry.

Alejandra Bronfman (University of British Columbia)
Eusebia Cosmé and the Sounded Black Atlantic

This paper will use the work of Cuban actress and recitationist to explore early twentieth century performances of diasporic blackness through sound. Born and trained as a musician and elocutionist in Cuba, she generated a transnational archive of spoken and recorded Afro-Caribbean poetry. In the late 1930s she toured Latin America, the Caribbean, Europe and the United States, reciting and translating the work of Langston Hughes, Nicolas Guillén, and Juan Pales Matos. Her 1940s radio show out of New York City broadcast that archive to a diverse listening public. The research on her will center on the ways she shaped what I call the public ear. Critics noted the depth of emotion in her recitations, and I argue that she drew on and affirmed an understanding of race and blackness as an affective state. Her gendered, mediated voice thus must be understood as key to the sonic circulation of négritude, one of the twentieth century's more complex understandings of racialized belonging, within the Atlantic. More broadly, this paper will also argue for the importance of the non-written archive in explorations of the relationships between gender, media and social justice.

Mel Bunce (City, University of London)
The international news coverage of Africa: Beyond the 'single story'

The international news coverage of Africa has changed dramatically in the last twenty years. In the 1990s, media coverage of sub Saharan Africa was sporadic, simplistic, and overwhelmingly negative in its subject matter and tone (e.g. Hawk 1992). This news content was widely considered a form of 'Afro-pessimism', as it suggested that Africa had little or no prospect of positive development. In the early 2010s, however, leading news outlets like The Economist started to publish cover stories about an economically vibrant, 'Rising Africa' with burgeoning consumption, investment opportunities, and technological innovation. This paper contributes to our knowledge by presenting the results of a content analysis comparing two large samples of news content, one from the early 1990s and one from the 2010s. The results find that, taken as a whole, news coverage of Africa has become significantly more positive in tone. In addition, there has been a decrease in stories that focus exclusively on humanitarian disaster, and an increase in stories about business and sport. These results suggest that we may finally be moving beyond a reductive and negative 'single story' dominating the international news coverage of the continent. It is important to note, however, that these changes have not been made uniformly across the news industry.

Bart Cammaerts (LSE)
Communication freedoms versus communication rights: Normative struggles within civil society and beyond

In this paper, I aim to retrace the normative implications of historical and contemporary debates and struggles between discourses and activists aiming to protect press freedom and those advocating for the need of communication rights and media regulation. I will argue that this conflict can be related to distinct normative positions concerning the role of media and communication in a democratic society, and competing views as to the balance of power in society between market forces and the state. I will address this tension in the context of three key-moments of contention, 1) the conflicts relating to UNESCO's MacBride Report (1980), 2) the conflicts in view of the final declaration of ITU's World Summit on the Information Society (WSIS) which was held in Geneva (2003) and Tunis (2005) and 3) the Leveson inquiry into the ethics of the UK press held in 2011-2012. In each of these cases advocates of press freedom clashed with proponents of communication rights. Before addressing these cases, I will first present a brief theoretical framework, based on Berlin's distinction between negative and positive liberties, which will subsequently serve to contextualize the discursive and normative struggles between communication freedoms and rights. By relating this conflict to these two competing forms of liberties, I aim to demonstrate how intra-civil society struggles are also instrumental in elite strategies to not regulate media ownership and to impose the further commercialization and commodification of the public space.

Gregor Campbell (University of Guelph)
Intermediality and Anna Deavere Smith

The hashtag "blacklivesmatter" has had a life of its own in network society. Manual Castell's describes network society as "a society where the key social structures and activities are organized around electronically processed information networks." The transition from home computing to more portable smart phones has extended the power of network society to almost all instances of communication in what Habermas and others have called the public sphere. In a long history of media from speech to writing, theatre to film, radio to television, telephone to text message, discourse networks have evolved through complicated patterns of intermediality. Anna Deavere Smith's recent stage play, "Notes from the Field: Doing Time in Education" explores the sociology of the school to prison pipeline in America. The failure of public education is carefully linked to the growth of prison populations. Theorizations of intermediality have tended to be based in theatrical performances that have moved beyond the spoken word of actors to include sound effects, film and video screens, recorded and live music, and sometimes completely unique intermedia effects. As an actor, Smith has pioneered an uncanny ability to mimic real people: her acting has come to supplant the aims of documentary filmmaking; in her newest work, we see a series of videos made by non-filmmakers, including Kevin Moore, a Deli worker who filmed the arrest of Freddie Gray in Baltimore and Niya Kenny, who filmed a fellow student's assault by a uniformed police officer in a math class at Spring Valley High School, Columbia SC. We see the cell phone videos screened and then watch Anna Deavere Smith speak Niya Kenny's words in Niya Kenny's voice and Kevin Moore's words in Kevin Moore's voice. It has been said that theatre is the medium that can contain all other media: a play can include a film and television and dance and music and still be a play. In a re-creation of conventional historical research, Smith plays activist Bree Newsome speaking of her plans to take down the Confederate flag in Charleston SC and then we watch the TV news video of the actual event. Video thrills us; words educate. The history of photography and video in American race relations is remarkable for its ability to animate the

power of images over the power of words. The printed word seems to evaporate into nothingness with the power of the Rodney King video changing the whole meaning of police violence for the public.

Jennifer Carlberg (University of Leeds)
And justice for all, even the folk devils: Popular music, religion, civic repair, and the West Memphis Three

In order to better glimpse the complex ways in which fandom of different popular media forms contributes to what Jeffrey C. Alexander terms "civic repair," this paper examines the wrongful conviction of three "metal head" teenage friends in West Memphis, Arkansas, now known as the "West Memphis Three," as well as the subsequent post-conviction relief efforts mounted on their behalf by numerous popular musicians. This paper suggests that popular music fandom and its subcultural commodities served both incriminating and exculpatory roles in the WM3 case. Also, it points to the particular ways in which each of the four communities encountering the WM3 case—namely, 1) the local press in a geographical region known as the "Bible Belt"; 2) courtroom prosecutors; 3) the New York City documentarians Joe Berlinger and Bruce Sinofsky; 4) and the global "Free the West Memphis Three" movement—drew differently upon the nexus of popular music and religion in an effort to articulate a sacred commitment that is not only historically and contextually situated, but also relates distinctively to the evolving framework of moral panic scholarship.

Sarah Cefai (University of Surrey)
Media after identity: Queer theory and media studies in late liberalism

In this paper I am thinking through the relationship between queer and media theory, questioning what queer theory can learn from current transformations in media power, and in turn what media theory can learn from the transformations in sexuality—sexuality as a field of knowledge, an object of social discourse, and the 'truth' of the self. Those with experience in each field of research will recognise that this formulation already, problematically, accepts 'sexuality' as the proper object of queer theory, and 'media power' as the object of media theory. This paper will consider whether the challenges that have been made to queer and media theory regarding their proper objects (such as, the claim that the 'sexuality' of queer theory has been exhausted, or that media studies is 'mediacentric') say something specifically about the relationship between these fields of knowledge and what they struggle to comprehend. Rather than accept that the 'sexuality' of queer theory has been exhausted (e.g. Halley and Parker 2011), I consider how the material and non-human elements of media power—media as a 'set of discourses, affects and tactics' (Povinelli 2016, p. 4), as data, algorithm and surveillance—can potentially change the course of queer theory. In turn this might lead us to reconsider how queer theory should challenge the normativity of media studies.

Burce Celik (Loughborough University, London)
New media, new authoritarianism: A hard lesson from Turkey

This paper investigates how the mobile and digital media reinforce existing forms of authoritarianism, and structure new forms of authoritarian political culture in contemporary neoliberal capitalist societies. In a critique of studies that solely focus on how "new" media contribute to the formations of "new" social movements and uprisings across different social contexts, this paper will explore how the digital and mobile media contribute to the formations of new types of authoritarianism. I will focus on the digital political culture of Turkey where the youth plays a crucial role in setting the mode and tone of communications, and forming the circulatory discourses in the online world. The Turkish youth is politically polarized, and suffers from the shrinking of common communicative spaces due to the rising state authoritarianism. While, the discursive spaces of social media proved to be a lively and fruitful ground for "some interaction" between the highly polarized and segregated groups of the Turkish youth in the past, the social media have increasingly become integrated into the power regime, sustaining stability in an authoritarian context. By drawing relevant examples from contemporary online political discussions of the digital youth of Turkey, I will show how social media can be a cosy container for discursive violence, lynching, and moral degradation of oppositional figures and ideas. In doing so, I will discuss the ways in which the new forms of authoritarianism are based on information, produced, gathered, formed and circulated by citizens and netizens.

Sam Cleeve (Birmingham City University)
Bird in the Wire: Creativity, resistance, and virtual citizenship

This paper pursues a subtle reconceptualisation of the role of networked technologies as presented in the discourse surrounding creative citizenship. While the digital is often lauded as mechanism by which citizens may engage creatively with local or national communities, this paper contends that it may equally represent a means for disengagement with those groups, by instead facilitating participation in the virtual, transnational, diasporic communities that have long prospered on the Internet. Possible motivations for this are multifarious and context-dependent, but often signify an act of resistance: against artistic and commercial institutions, against creatively oppressive states, against the cultural isolation of an immediate environment. This paper holds that this type of digitally-mediated creative engagement—that which arises as a specific reaction to a perceived inadequacy in one's civic life—might be said to constitute a 'virtual citizenship'. In order to assess the relationship between virtual creative communities and their offline counterparts, this paper employs the framework of 'networked individualism' (Wellman et al. 2006; Raine and Wellman, 2012; Castells, 2001). It contextualises its ideas by referring to recent studies in online amateur music-making in Iran, where the digital is often regarded as a way of circumnavigating the creative oppression of the state.

Alastair Cole (Newcastle University)
In others' words: The process and politics of subtitle creation in documentary film production

The presentation will discuss the translation and subtitling within multilingual documentary film practice, as well as their intersections with challenges of minority language representation, media accessibility, and linguistic diversity. This discussion will reflect on the practice based research project 'Colours of the Alphabet' (2016), an 80 minute observational documentary film, focusing on the global challenge of the lack of mother-tongue primary education and the continued encroachment of an anglo-saxon monoculture. The film brings into focus the story of three rural Zambian children and their families over their first year at school, as they enter an education system in a country with 72 languages, but only one official language, English. The film was shot in multiple Zambian languages, and embraced a technique of multi-coloured subtitles to convey the multilingualism seen on screen (see www.coloursofthealphabet.com). The presentation will focus on the translation and subtitling process of the project, and aim to highlight the specific challenges that the production and release of a non-English language observational documentary film brings with it, especially within a context where the film's focus gives the subtitles increased significance. It will aim to illustrate that the everyday utterances that documentary film captures, the technical restrictions on final subtitles, as well as the simultaneous presentation of the speaker and translation, combine to create a very unique translation context that requires careful navigation and prioritised engagement for filmmakers. While scholars note that the contortions of translation, reduction and spotting that lead to the final subtitles on a film can be seen as unavoidable, intrusive, and even violent alterations to the original spoken word, the project also suggests that documentary film offers an opportunity for the production of a unique audio-visually annotated translation and, through reprioritising translation and subtitling within the production process, the mitigation of the impact of many of these linguistic intrusions is possible.

Stephen Coleman (University of Leeds)
Lay political performance

The notion of 'political performance' has tended to be regarded by political scholars as either peripheral to the analysis of the strategic behaviour of political actors or a means of distinguishing between politicians' duplicity and authenticity. A growing body of recent political communication literature has acknowledged the significance of the performative strategies that politicians adopt in order to be regarded as both ordinary enough to be representative of the public and extraordinary enough to be representatives of the public. The ways in which people perform being members of the public – citizens, voters, news followers and sceptics – have been rather less systematically studied. In considering the ways in which publics perform themselves, it becomes necessary to think about projection as much as representation; micro-practices as much as macro-aggregations. Reflecting on two recent studies – on how people feel when they vote and when they engage in political talk -, this paper addresses the challenges of understanding lay political performances: how people experience them; what can go wrong; what they signify; and whether they seem consequential.

Stephen Cushion and Justin Lewis (University of Cardiff)
Impartiality, statistical tit-for tats and the construction of balance: UK television news reporting of the 2016 EU referendum

There has been greater news industry recognition in recent years that impartiality should not be translated into simply balancing the competing sides of a debate or issue. The binary nature of a referendum campaign represents a unique moment to consider whether broadcasters have put this into practice beyond routine political reporting. This paper examines how impartiality was editorially interpreted in television news coverage during the UK's 2016 EU referendum. We carried out a systematic content analysis of the UK's main evening bulletins over the ten week campaign, examining the issues and sources shaping coverage, as well as all the statistical claims made by campaign actors. Our aim was to critically examine how notions of impartiality were constructed and interpreted, exploring any operational limits and political consequences. Overall, we found that news bulletins maintained a fairly strict adherence to a central binary balance between issues and actors during the campaign. But this binary was politically inflected, with a significant imbalance in party political perspectives, presenting us with a right-wing rather than a left-wing case for EU membership. We also found that independent expert analysis and testimony was sucked into the partisan binary between leave and remain campaigners, while journalists were reluctant to challenge or contextualise claims and counter-claims. Journalists were, in this sense, constrained by the operational definition of impartiality adopted by broadcasters. We argue for a more evidence-driven approach to impartiality, where journalists independently explore the veracity of campaign claims and have the editorial freedom to challenge them. We also suggest that the reliance on claims and counter-claims by leading Conservative politicians did little to advance public understanding of the EU, and helped perpetuate a series of long-standing negative associations the British media have been reporting for many decades.

Marina Dekavalla (Stirling University) and Alenka Jelen-Sanchez (Stirling University)
Women in television coverage of the Scottish and EU referendums

This paper explores the presence and gender balance of different types of sources in the television coverage of two recent referendum campaigns in the UK: the 2014 Scottish independence referendum and the 2016 EU referendum. It focuses particularly on the BBC's early evening news bulletins in the final month of each campaign and looks at the extent to which men and women representing different groups of social actors were given access to the mediated debate on these historic events. It uses quantitative source analysis to identify and classify the sources in the coverage along an integrated taxonomy model, combining official sources, unofficial sources and experts in their status as elite or non-elite. The sources were coded according to these categories as well as in terms of gender, appearance, airtime and side they advocated. The study finds a systematic and significant underrepresentation of women in all categories and especially among elite sources. The paper argues that this is more broadly characteristic of how contemporary media reproduce a liberal perception of politics as primarily the domain of male-dominated political elites and reinforce social inequalities regarding the role the two genders may play in public life and in politics more specifically. It contextualises its findings within theories of participatory citizenry and argues that by presenting examples of engaged citizens the media can and should enable empowerment and participation in public affairs.

Ruth Deller (Sheffield Hallam University)
"Academics cry censorship. Students cry trauma": Media debates about safer spaces in Higher Education

In this paper I look at recent debates around the notion of 'safer spaces' within higher education. Practices such as 'no-platforming', 'trigger warnings' and inclusive language, as well as student-led movements such as #itooamharvard and #rhodesmustfall have been endlessly debated. However, most commentary on these issues - in both mainstream and specialist media - is provided by educators and journalists, who portray themselves as the arbiters of what is, and isn't, appropriate for students. Students are typically portrayed as mollycoddled, entitled and immature – implored to 'grow up' yet not trusted to decide what is 'good' for them. Typical is the argument that students shouldn't be 'protected from' or 'warned about' difficult ideas. Yet, in many of the same platforms arguing that there should be no 'warning' on art, literature, public speaking or theatre, there are articles concerned about the 'effects' of pornography, advertising, social media or other forms of 'popular' culture. The old binary divisions between 'high' and 'low' culture and the idea that we can clearly distinguish between culture that is 'nourishing' and culture that is 'harmful' thus remain a key part of the discourse on 'safer spaces' in HE. Students protesting about controversial speakers or campus statues are portrayed as ungrateful and not sufficiently deferential to older (aka superior) generations. Students themselves, despite being criticised for allegedly silencing debate, are rarely given a voice.

Francesca Di Renzo (University of Sheffield)
Journalistic practice and cultural meanings in Italian and Spanish online news about migration

Borders are at the core of the European debate about migration. However, the notion of border is ambiguous and potentially disruptive as it frames both the political and economic context in which national and supranational powers are established and puts national governments first while diminishing migrants' stories of suffering. Building on this framework, the paper intends to explore how the working practices of four traditional and four independent online news media in Italy and Spain contributed to the production of meaning about migration as well as borders while narrating the migration crisis in the Mediterranean Sea between 2013 and 2015. By employing an original semiotic-informed analysis of news texts, images, and videos, this paper will also discuss how the representation of migrants depended on the nature of the border itself. The crossing of the sea, in fact, shapes imaginaries which do not belong to terrestrial borders as walls and fences. Moreover, the paper will show that the production of meaning is not only discursive. Rather, its most potent vehicle is visual. News images and videos mark and delimit struggle and death of the migrants crossing the sea and thus connote the news media's message as well as the cultural meanings and values referring to migration and borders.

Sarah Anne Dunne (University College Dublin)
Black or feminist: The politics of black feminism pertaining to the Bill Cosby rape case

This paper derives from my doctoral thesis examining discussions of rape culture on microblogging platform Twitter. This paper will analyse a selection of tweets pertaining to allegations against African-American comic Bill Cosby and will evaluate how a proliferation of rape myths and normalisation of rape culture inherently disadvantages women's freedoms. Moreover, this paper will highlight the racial element related to the case, particularly within the context of racism and black feminism and the limits of choice and freedom articulated through the data. Certainly, the historical mythology of the "black rapist" coincides problematically with Cosby's case, a result of this being a virulent defense of Cosby, often to the detriment of the victims who are openly vilified and mocked. Related to this is the historical failure of second wave feminism to ensure inclusivity and intersectionality in the movement; this division is reaffirmed anew through this data by dividing those of African-American heritage who fail to support Cosby as failing their community and thereby relinquishing their racial identities. The implication is that a feminist and African-American identity are non-mutual and cannot co-exist. There is a delicate and problematic history of racism and misogyny behind this data which limits the identities, freedoms and choices available to Black women specifically. The aim of my paper will be to further examine this detrimental rhetoric through contextual analysis of the data and to depict how the historical concepts, racism and misogyny aside, continue to divide and influence the greater feminist community.

Julie Doyle (University of Brighton), Mike Goodman (University of Reading) and Nathan Farrell (Bournemouth University)
Acts of sunlight: Unilever and environmental communication in the post-expert age

This paper examines the case study of Unilever's 'Sunlight' project to explore some of the ways in which corporate actors are embedded in everyday cultures of environmental sustainability. Our analysis focuses on how the campaign responsibilises individuals, while recasting them from citizens to consumers and back again. We analyse how Unilever presents itself as a committed corporate partner through its efforts to encourage particular sustainable lifestyles and celebrate sustainable practices that are largely consistent with market ideology. The paper opens up questions regarding potential relationships between Unilever's success as an environmental agent and a perceived decline in the social role of 'the expert.' In the face of an ostensible equality of participation within social discourse, the position of the traditional scientific expert is frequently questioned, while the unique expertise of the neoliberal individual is centralised. In this neoliberalised discursive arena, corporate bodies such as Unilever can be positioned as key experts and enablers of sustainability. The paper explores the tensions between this spirit of equal engagement and the structures of corporate environmental communication.

Anna Feigenbaum (Bournemouth University) and Daniel Weissmann (Bournemouth University)
When news is the only data we've got: Reflections on visualising CATO's police misconduct reporting project

In response to government agencies' lack of official record keeping, campaigners and journalists turn to the news as a means to aggregate information. Over recent years, this form of data storytelling has become one of the most powerful

strategies employed by movements calling for police reform and accountability. Projects like 'Fatal Encounters,' followed by The Washington Post's Pulitzer Prize-winning 'Fatal Force' and The Guardian's 'The Counted,' offer detailed data projections that open up debate and dialogue around issues of equality and justice in policing. Contributing to these calls for more data and better monitoring of law enforcement, US-based think tank CATO began its police misconduct media round-ups in 2012, taking over from private researcher David Packman who in 2009 began monitoring media reports of police officers arrested for crimes ranging from drunk driving to domestic abuse. This year, our BU Civic Media Datalabs team at Bournemouth University obtained a copy of CATO's 2015 dataset for further analysis and visualisation. Utilising the 'mapping the media' methodology we generated for our previous Mapping Tear Gas project, we cleaned the dataset for consistency, geocoded locations for spatial analysis and employed a qualitative coding analysis based around emergent patterns. In this MeCCSA presentation we introduce our interdisciplinary, digital methodology for information aggregation via incident news reports, discussing the ethics and challenges of using news as data in the absence of official record keeping.

Zeena Feldman (King's College London)
Misunderstanding sharing

Based on a three-year ethnographic study of hospitality exchange websites, this talk examines how the sharing buzzword has been instrumentalised by social media platforms and their operators. Drawing on two case studies – CouchSurfing and AirBnB – this presentation explores the discursive role that sharing plays in these online spaces and charts how participation therein is structured by tensions between giving and taking. These tensions, it is argued, shape the practices and politics that constitute the so-called sharing economy while also facilitating the economisation of leisure. Moreover, such tensions between giving and taking also contribute to the cognitive 'reversification' of sharing – 'a process by which words take on a meaning that is the opposite of, or at least very different from, their initial sense' (Lanchester 2014). Through the case studies, I demonstrate how sharing in the social media context has come to bear little resemblance to traditional understandings of sharing, and conclude by reflecting on implications for subjectivity in a social networking age.

Natalie Fenton (Goldsmiths, University of London)
Media and this thing called democracy

This paper will reflect on the author's involvement in two very different types of activism for media reform – the Hacked Off Campaign and the Media Reform Coalition – and discuss what we can learn from them practically and how they can inform our thinking theoretically. The paper begins from the supposition that the relationship between media and democracy depends not only on the existing state of the media but also on the nature of the market and on the state of actually existing democracy in each individual context – where context is likely to be state-led because of the prevailing dominance of state legislatures but not state-bound due to globalisation. The paper argues that in a context where elites are openly hostile to democracy and function in entanglement with media power then liberal notions of reform are unlikely to pose a serious challenge to these arrangements. The paper then asks: what might actual democratic recovery mean and what role would the media play?

Richard Fern (University of Sheffield)
The newsgathering role of social media in regional print coverage of environmental protest

Regional print media are under threat according to both the literature and the empirical evidence. Shrinking circulations, falling advertising revenues, ageing audiences, management cuts and the burgeoning role of new media are all placing regional print media – weeklies and dailies - under increasing pressure. These titles have struggled to keep up – first cutting distribution and staffing costs, and later attempting to catch the wave of new media with websites, Twitter streams and Facebook pages. In addition, digital media have been: adopted as a news gathering tool; included as a method for identifying sources and communicating with them; researching copy; sourcing photography; and keeping up-to-date with fast-developing stories. As a result, digital media may be levelling the playing field for activists and campaigners, allowing them to meet large PR actors – including elite state actors - on more equal terms. This in turn presents challenges for traditional hierarchies of credibility in which elite actors seem to be finding it increasingly difficult to maintain a dominant position in the local news ecology. Relationships between police and journalists have a longer history; from the cosy golden days of police-media relationships in the 50s as described by Chibnall, to the chilling effect of the Leveson and Elveden

inquiries. This research presents a content analysis of regional print news outputs, coding for the role of digital media channels in the coverage of environmental protest. It looks and compares Twitter use by newsrooms as a newsgathering source, alongside more traditional forms of sourcing. It examines the Brighton Argus and Manchester Evening News coverage of recent Fracking protests in their area. The research builds upon existing research looking at regional print newsrooms, and their source relationships with police and activists, as well as previous papers looking at the shrinking role of environmental correspondents in regional print newsrooms. The content analysis will show how the police and activists are using traditional and digital media tactics to access news agendas and broadcast their key messages. It will show the advantages and pitfalls of the approach, as well as propose an apparent impact this is having on regional print newsroom practice.

Julie Firmstone (University of Leeds)
Newspapers' editorial opinions: Lacklustre support for Remain drowned out by tenacious promotion of Brexit

This paper presents an analysis of the editorial opinions of the British press. It explores how newspapers declared editorial positions which strategically aimed to influence politicians, campaigners and readers during the referendum campaign. The research investigates what editorial positions were taken, how strongly these were injected into the debate, and how positions were constructed. By creating a 'tenacity' score to evaluate each newspaper's editorial position the analysis concludes that the anti EU newspapers shouted loudest, with the strongest conviction.

Heather Ford (University of Leeds)
Studying social media events
(with Walid Al-Saqaf (Stockholm University), Tanja Bosch (University of Cape Town), Lone Sorensen (University of Leeds)

The state of the nation address in South Africa is an annual event where the president outlines her/his plans for the coming year in terms of governmental priorities. In 2015, the president's speech was interrupted by opposition party, the Economic Freedom Fighters (EFF), calling for President Jacob Zuma to answer corruption charges. Discussion about events as they happened on Twitter was significant, with about 100,000+ tweets published using the #SONA hashtag. How the Twitter conversation shaped public perception of this important democratic media event is important in understanding how the changing media system affects the relationship between citizens and their representatives in emerging democracies. But how does one study a corpus of 100,000+ Twitter messages, each of which is linked to further data? We outline the mixed methods process by which we have studied social media conversations around the 2015 State of the Nation address, demonstrating our iterative movement between large scale and small scale analysis using software tools developed for the project (MeCodify) and qualitative analysis inspired by grounded theory and digital methods. The methods used demonstrate the need to develop research practice for studying hybrid media systems that is multi-modal, exploratory and driven by theory.

Heather Ford (University of Leeds)
What humans want: Defining the need for human capabilities in the face of algorithmic power

In the context of increasingly digitally constituted daily life, we are witnessing a reconfiguration in expertise and authority over our sources of knowledge. The growing control by machines over the production, distribution and recognition of knowledge sources is nowhere more apparent than on search engines that have emerged as new sites of power and authority. Some Wikipedians have recognized their growing loss of agency represented by this change, declaring that Google should be attributing their labour and providing clear links back to Wikipedia as the source. Rather than simply a debate about the attribution of authorship, however, I argue that this is a debate about a loss of capabilities once enabled by networked technologies. Analysing Wikipedians' discussions about Google's recent AI efforts according to capabilities theory (Sen, Nussbaum), I ask what capabilities Wikipedians are calling for when they protest these changes. Building a portrait of what people want to be capable of in the face of AI projects, I argue, offers significant potential to understand this new loss of freedom. Rather than imposing ideas of what technology is for and who it should serve, this offers a method for understanding capabilities from the bottom up – a way of focusing on humans as opposed to technologies and the capabilities that are unique to us.

Bianca Fox (University of Wolverhampton)
The freedom to remember: Young people's memory construction of the 7/7 London bombings
(with Andrew Fox, University of Huddersfield)

Every nation has its frozen moments, events so important, so tragic and to some extent so personal that they remain in the public memory forever. Memorializing practices that follow major tragic events usually provide a transformational experience for the survivors and for the society as a whole. In the wake of events such as the 7/7 London bombings when 52 people were killed and over 700 people were injured there has been a widespread grief not only for the deceased but also for a sense of national security and identity (Linenthal, 2001; Siegl & Foot, 2004). Since 2005 every year acts of public grief have provided opportunities to celebrate the lives of those who died, to mourn their passing, and through that inscribe memories of the deceased in the public consciousness (Foot & Warnick, 2006: 72). Eleven years have passed since the 7/7 London bombings. It is perhaps time to ask ourselves: has the media done enough to keep this tragic event alive in the public memory? How do young people remember the 7/7 London bombings? and What is their understanding of what happened in London on July 7th, 2005? Based on Foot & Warnick's (2006) analysis of web-based memorializing, this study aims to analyse young people's right to remember using emerging social practices mediated by computer. We will analyse web-based commemoration practices through which spaces of commemoration of the 7/7 London terrorist attacks are produced juxtaposed with Twitter feeds and a questionnaire that aims to find out how young people (aged 18-21) remember the event. As memory is "a retroactive reconstruction of the past" (Kasabova, 2008: 332), we aim to find out how these web-based remembering practices contribute to the memory construction and preservation of social memory of young people and through what means.

Bianca Fox (University of Wolverhampton)
Approaches to media pedagogy

Teaching with Lego in Higher Education is many times seen as a controversial unconventional method, carrying troublesome implications for lecturers who sometimes face questions like: Is this serious? Can students really learn by playing with Lego? Lego is known as a "tool for thinking" (Gauntlett 2007) with a great potential to link theory to practice, bridging the gap between thinking and doing in education (Cavaliero 2015), but even so, lecturers are still reticent in using Lego play in their lectures. This session will explore the potential of using Lego as a didactic teaching tool. The session will show evidence of the Lego play efficacy, value and impact on teaching and learning in Higher Education and will highlight the opportunities created by Lego to aid reflection, link theory to practice, connect with peers, teamwork, inclusion, engagement, and interactivity. However, this session will also discuss some of the challenges that lecturers face when using Lego with students as I identified them for the past 2 years in my sessions with Broadcast Journalism students and Media and Communication students at the University of Wolverhampton and the University of Huddersfield.

Kate Fox (University of Leeds)
'Humitas': The political use of humour and gravitas

Stand-up comedians are increasingly becoming political activists (e.g. Russell Brand, Josie Long) or politicians (e.g. Beppe Grillo, Jon Gnarr) and politicians are increasingly becoming stand-up comedians (e.g. Barack Obama). However, recognition of the resistance routinely contained in humour is hampered by the "magic circle" idea that "humour makes nothing happen". I propose the neologism "Humitas": a fusion of humour and gravitas, as an analytical tool to enable recognition of when and how politicians (and comedians) use ambiguity to expose (or disguise) dominant ideologies. Discourse analyst Mike Mulkay ended his classic "On Humour" with a thought experiment in which humour was no longer a subordinate discourse. I argue that, in the current time of liquidity and globalised hybridity, the acknowledgment of multiple realities so characteristic of humour now occurs more frequently and means it is not always automatically subordinate to the unitary worldviews of most public discourse. Fairclough's "Conversationalisation" theory and Wouters "Informalisation" theory can further help explain the social conditions which mean public discourses now more readily blend humour and seriousness in the same frame.

Des Freedman (Goldsmiths, University of London)
'Progressive' media strategies: Opportunity or oxymoron?

Jeremy Corbyn's leadership of the Labour Party – and his subsequent campaign for re-election – has highlighted debates about the need for a media strategy that will allow him to communicate both with existing supporters and the wider electorate. The possibility of a progressive media strategy is, however, circumscribed by an entrenched hostility to radical ideas across parts of the mainstream media and Corbyn's own reluctance, in the face of sustained attacks and distortions, to stick with established routines and protocols. Instead, Corbyn's campaign – along with many other social movements who face the same issues of marginalisation and misrepresentation – has championed the use of social media as the decisive means of communication and publicity. This paper considers how progressive campaigns should relate to a hostile media environment and reflects on media reform initiatives that may lay the basis for a more balanced coverage of contemporary politics.

Ivor Gaber (University of Sussex)
You don't have to be balanced to be impartial: The BBC and the Euro Referendum

During the 2016 EU referendum campaign, the BBC was desperate to appear impartial, not just because they are legally obliged so to be, but also because, with their charter due to be renewed by an apparently hostile Conservative Government, they were anxious not to give their opponents an easy target to attack. They interpreted this by taking the notion of 'balance' (which is not referred to in the BBC's Editorial Guidelines) to extremes by trying to balance every Remain story with a comment from Leave and vice versa. This meant, for example, that a statement in favour of Remain by almost 1,300 chief executives was 'balanced' by a quote from one entrepreneur arguing the opposite case. The result was coverage that was tedious, confusing and, despite the BBC's best efforts, ultimately biased. And the Corporation took 'balance' one stage further, instructing reporters late in the campaign to 'find Leave stories to lead on' because, they were told they had led on too many Remain stories. As one media observer noted: "The BBC failed to distinguish 'balance of opinion' from 'balance of facts'. The BBC's own Editorial Guidelines say: "Due impartiality is often more than a simple matter of 'balance' between opposing viewpoints." In a very real sense the BBC broke its own guidelines during the Brexit campaign. Balanced coverage is not the same as 'impartial' coverage and this is an issue that now requires urgent consideration by the BBC, and their new regulator, Ofcom.

Jaime Garcia Iglesias (University of Nottingham)
A deadly female freedom: Deconstructing "freedom" in two recent North-American young-adults novels

This paper compares two landmark young-adult North-American novels: Eugenides' seminal 1993 The Virgin Suicides and Green's highly popular 2008 Paper Tows. Both works could be summarized as highly gendered coming-of-age stories set in two different periods of American suburbia. In both novels, the female protagonists are shown as breaking away from paternal and societal expectations and ending in literal and metaphorical suicide. The "freedom" that is the final goal of this flight is constructed by both authors as anchored in the politics of suburbia, the ethos of the American Dream, and the particular developmental period between adolescence and adulthood. Theoretical tools inherited from Betty Friedan and Jamaica Kincaid will be employed to analyse and define the notions of "the American Dream" as an oppressive expectation and of "suburbia" as a place of stagnation at play in these two works. These definitions will be used to deconstruct the notion of "freedom" shared by Eugenides' and Green's female protagonists from a feminist lenses: a plastic and ironically-gendered disruptive performance that is anchored on both place, ideology, and age. Since both novels feature their female characters committing suicide at the end of the story, both in a physical and metaphorical or social sense, it is very interesting to analyse how the authors' particular notion of freedom may trigger this outcome. Thus, all in all, this paper aims to untangle the ideological and political motivations of these authors' conceptualization "freedom" from a feminist perspective and to determine the relationship between the pursuit of this "freedom" and the deadly outcomes of the female characters.

Helena Lívia Dedecek Gertz (Aarhus and Hamburg Universities)
Brazilian indigenous people freedoms: An analysis of Latin and North American newspapers

Brazilian indigenous peoples have been suffering increasingly aggressive persecutions from landowners. Following a "developmentalist" mentality, that claims that indigenous are unproductive, Brazilian press has taken the side of agribusi-

ness, thus inhibiting indigenous freedoms. Since Brazilian indigenous cannot trust their country's press to denounce attacks against them, this article explores whether non-Brazilian journalism inhibits or promotes indigenous freedoms. In order to do this, eight newspapers from countries with indigenous populations were analysed. Those are Argentina, Mexico, Canada and the U.S.. This choice allows a comparison between how Latin and North American newspapers approach the topic. The 26 collected texts were deductively coded according to Miles et al. (2014). The codebook was designed based on UN's Indigenous Peoples Declaration (2007), in which indigenous freedoms are proclaimed. The results point out that newspapers from both regions show respect and promote indigenous freedoms more than the Brazilian ones, especially by defending rights over traditional land and freedom to live accordingly to their own lifestyle. Unlike Brazilian press, none of the texts questioned indigenous rights to traditional land possession, freedom of political organization, and access to public services. Regional differences are expressed through the most approached topics: Latin newspapers focused on politics, while North American ones were interested in describing indigenous lifestyle apart from pointing out land conflicts, health issues and violences suffered by natives. This study opens the path to understand why international newspapers promote indigenous freedoms more than the Brazilian ones and whether this also happens to other countries and issues.

Antje Glück (University of Leeds)
The emotional journalist at risk? A comparison between the UK and India

Not only are journalists in war and conflict scenarios facing situations of serious emotional distress, but this applies also to their colleagues "at home". These reporters, producers or editors who are considered to be working in a "safe" environment are expected to cover everything – from deaths, accidents or rape cases up to managing a foreign news desk with uncensored material such as brutal ISIS beheadings. While there is a well-developed preparation and after-treatment for British journalists sent to conflict zones by the Dart Centre for Journalism and Trauma in London, this rarely applies to the average journalist. This paper explores the challenges for the mental health of journalists working on the national and regional level. Besides analysing how the "everyday horror" will be managed individually and institutionally, I will extend this topic and look at emotions emerging within journalistic work such as empathy and compassion, drawing on Arlie Hochschild's concept of emotional labour, understood roughly as difference between a subjectively felt emotion and a professionally required emotional adaptation. For the individual journalist, empathy and compassion can appear ambiguous – in a positive way as a method of social and professional bonding and sense-making – but the boundaries become blurred, and emotions can turn into individual risk factors in roles like the visual gatekeeper who is exposed daily to unedited graphic video footage. Interviews with top and lower-level journalists conducted in Britain were contrasted with results from India – a country where journalists facing mental health difficulties remain largely on their own.

Sam Goodman (Bournemouth University)
Beer, inequality and empire
(with Daniel Jackson, Anna Feigenbaum, Einar Thorsen (all Bournemouth University))

British beer culture is currently in the midst of a revival. The influence and popularity of the Campaign for Real Ale (CAMRA) and the US-originated Craft Beer movement is seemingly at its peak, with a range of micro-brewed beers as readily available in high street chain pubs across the UK as in more exclusive craft bars. Beyond its popularity though, beer has always been loaded with social meaning, and serves as a window into the British imperial past, as well as our contemporary present. Through focus on the interrelation between the history and present-day understanding of drinking cultures and habits in the UK, this proposed session asks pertinent questions of a significant contemporary cultural movement, and one that speaks directly to social freedoms, equalities and their representation in popular media. Drinking has always been a site of anxiety, especially where the consumption of alcohol has intersected with divisions, but also interactions, of class, gender, and race. Throughout British history, beer, and alcohol more generally, is variously portrayed as a cohesive and unifying force, whilst simultaneously responsible for disintegration and social decay. Drawing on research conducted at the India Office archive at the British Library as well as the Wellcome Trust, the session will explore the contradictions of beer and alcohol consumption in their historical colonial context, and against the racial, gendered and social hierarchies of British India. Finally, it will also consider how such concerns have been preserved into contemporary drinking cultures, and the inequalities within which both drink and the drinker are represented in contemporary print, visual and digital media.

Elif Grant (University of Roehampton)
Shifting spaces of activism? A look into the practices of political resistance, public sphere and Gezi Park protests in Turkey

In May 2013, demonstrations that started as a sit-in event in Gezi Park in Istanbul to protest against the government decision to demolish the park to build a shopping mall, were provoked by the use of excessive police force. The backlash led to a chain of pervasive protests starting in several areas of the country. One of the concerns of the citizens that took part in the protests was that public decision played no part in the government's decision on the privatization and commercialization of this public space. The mass media blackout combined with the fact that public space was greatly restricted for those that are critical of government practices led the activists to use social media and virtual space for the organization of the protests and dissemination of the news through alternative channels. This caused a debate on whether under circumstances such as heavy government control and censorship on mainstream media in Turkey, the internet can be thought as a virtual extension of the physical public sphere, one where access to debate and the right to protest is less limited. In the light of the restrictions on anti-government demonstrations in physical spaces and strong media censorship in Turkey, the citizen journalism that is carried out in the 'virtual space' rendered it a temporary public sphere during the Gezi Park protests. Activist practices that took place within social media to save Gezi Park collectively led to a feeling of virtual embodiment that constructed a new public sphere online, as the police closure of the physical spaces of activism made it difficult to bodily inhabit these spaces. This paper looks at the changing dynamics and definitions of virtual and physical public spaces that overlap, augment and intersect, by taking the Gezi Park protests as a milestone in the history of new media in Turkey. The kind of support virtual spaces such as the internet may provide to certain elements of political resistance in the physical space is reviewed through the theories on public space by Jürgen Habermas, spaces of representation by Henri Lefebvre and the spatial concepts of Edward W. Soja.

Joshua Gulam (University of Manchester)
"See Batman Try To Save Gotham, Err, The Congo":
Ben Affleck, ECI, and the neglected importance of film texts in discussions of star campaigning

While there has been a recent growth in the literature about celebrity campaigning, this has rarely been matched by detailed analysis of the cultural texts that circulate in and around this phenomenon. Scholars writing about Hollywood activists tend to treat film texts in superficial and/or dismissive terms: they consider films only insofar as they provide publicity for a star's campaigning, or distract from the social and political issues involved (cf. de Waal 2008; Dieter and Kumar 2008; Choi and Berger 2010). This critical neglect is particularly true of commercial genre films. While certain scholars consider the campaigning of stars like Angelina Jolie and Matt Damon in terms of their work on prestigious Indie films, for example, they make only passing reference to the action-adventure blockbusters in which these actors appear (cf. McHugh 2014; Totman and Marshall 2015). Using Ben Affleck as a case study, this paper explores the importance of film texts – and, in particular, commercial genre films – to discussions of film star campaigning. Specifically, I consider how Affleck's role in Batman v. Superman (2016) intersects with his work for the Eastern Congo Initiative: ECI seeks to promote economic and social development in eastern Congo, with an emphasis on encouraging US commercial investment in the region. In what ways is Affleck's involvement in eastern Congo legitimised by the lone vigilantism of Batman? How does the alter ego of Bruce Wayne, billionaire philanthropist, feed into the types of solutions that ECI advocates? Overall, then, the paper looks at how film texts help to shape not just the popular understanding of Hollywood campaigners like Affleck, but also the wider instrumentalities that their humanitarian activities perform.

Agnes Gulyas (Canterbury Christ Church University)
Journalistic cultures and social media adoption

This paper is concerned with the way in which social media are embedded in journalistic practices in different countries and the impact of journalistic cultures on social media adoption. It compares journalists' social media use and views about the platforms in seven countries: Canada, Finland, France, Germany, Sweden, the UK and the US. The analysis is based on a questionnaire survey carried out in 2014 and then repeated in 2016 allowing thus comparison not just between countries but also over time. It explores how cultural determinants, such as beliefs and assumptions about the profession and its roles influence social media adoption. It also examines the influence of the prevailing media system on how and to what extent social media are embedded in journalistic practices.

Jo Hamilton (University of Reading)
The emotional climates of the everyday

The range of emotions triggered by climate change has implications for everyday climate cultures, specifically for increasing civil society's agency and ability to respond to the challenges posed. Engaging with climate change particularly in Western societies can bring up fear, helplessness, guilt, anxiety, anger and loss, alongside actual or anticipated changed in relationship to land and place. Yet where are the everyday places to talk about the emotional landscapes? 'Positive' emotions such as hope play ambiguous roles in public discourses of climate change, sometimes galvanising and motivating action, but sometimes closing down spaces for expressing more uncomfortable emotions. A range of methods exist to encourage 'emotional reflexivity' (Brown and Pickerill 2009), which I've termed 'emotional methodologies' (EMs). These vary in intensity and accessibility, but often include a space to acknowledge, explore and encourage the processing of these complex and often contradictory emotions. This paper uses psychosocial research methods to explore what happens in and through a range of emotional methodologies, what they enable for the participants, and the significance of these methodologies for wider engagement and involvement in climate change mitigation actions.

Jonathan Hardy (University of East London)
Branded content: Marketers, media and (in)equality of voice

Claims that advertising was a corrupting influence on journalism were heard in the nineteenth century, so are things really so different in the era of Mashable, Buzzfeed and Vice? While academic caution is needed amid the buzzwords, this paper argues that business and operating conditions favour media-marketing convergence and the expansion of content that is 'native' to media yet paid for and controlled by marketers. The prevailing view across communications industries is that this is a necessary response to ad evasion, and digital opportunities, that can offer targeted and valued content to consumers. Regulators focus on how such 'native' advertising is disclosed. Yet these emergent practices require consideration of the influence of marketers on the quality and integrity of editorial content, on the distribution of communication power and voice, and on the range and diversity of media supported. What is the form, and influence, of contemporary critical perspectives within governance arrangements, industry debates and mediated public discussion? This paper presents research from an AHRC-funded project, the Branded Content Research Network, that investigates the integration of media and marketing communications. The paper includes findings from a comparative study of governance of native advertising and related forms of branded content in North American, European and other media systems, which examines how regulators identify and address problems of advertiser control and editorial integrity. Finally, the paper reports on how the research network itself has engaged with critical debates and governance issues across academic, industry and civil society participants.

Steven Harkins (University of Sheffield)
From rags to riches: poverty and inequality in British national newspapers

This paper uses framing analysis to contrast two narrative structures that are used by British newspapers to frame the topic of poverty. Firstly, it looks at how journalists create narratives within a 'rags to riches' frame in articles about celebrities and wealthy individuals. The paper argues that this is a routine practice that journalists employ as part of the process of building the biographical profile of these individuals. In this sense the 'rags to riches' element of celebrity story telling has become a 'strategic ritual' for British newspapers when they construct narratives about wealthy individuals. These narratives focus on the talent, hard work and sacrifice that these individuals have undertaken in order to break free from poverty and achieve success in life. These frames are contrasted with 'underclass' framing of welfare recipients whose social mobility is constructed by newspapers as being fixed within certain parameters. Freedom to escape from poverty is not possible for the 'underclass' because their behaviour prevents them from achieving this. These two contrasting frames are brought together within the overall context of social inequality in the British press. The paper concludes by arguing that newspapers use these frames to promote the view that poverty is an individual rather than a structural condition. This type of framing mystifies the role of played by economic inequality in creating poverty by instead framing it as an issue of individual freedom.

Sharon Harper (University of Gloucestershire)
"Otherwise you're just the button pusher":
Understanding changing structures of creativity in the commercial photography industry

Despite the common belief amongst commercial, commissioned photographers that creativity is at the heart of what they do, the notion of creative freedom is seldom attributed to their work by scholars but is rather seen as formulaic and prescribed. And yet, in a recent analysis of discussions held during a day symposium held in London, Photography: A Visual Language (March 2016), in which five panels of commercial, commissioned photographers had moderated, open discussions regarding their work and practice, perceived threats to their creative freedom in relation to their practice emerged as a dominant concern (Harper forthcoming). Unlike photojournalism and news media, where digitalisation has intensified and further problematized the issue of authenticity and images (Grayson 2015; Guerrero García and Palomo 2015; Nicey 2013; Palmer and Nicey 2012), digitalisation within commercial photography seems to have provoked deep thought and reassessment by photographers themselves of how visual expression is cached out in the commercial, commissioned context. Challenges faced by the publishing industry – shrinking readerships, the increased power of advertisers, competition with bloggers, changing audience engagement, the broadening of content platforms (Duffy 2014; Hall 2014; Viljakainen and Toivonen 2014; Doyle 2011; – have meant that these photographers have had to rethink their approach to the working avenues through which they visually create. In light of recent literature on creativity (e.g. Roskes 2015; Jaw et. al. 2012; Dorst and Cross 2001; Steinkraus 1982) that sees creativity in relation to structural constraints, we can outline and develop an understanding of where and how photographic creative freedom is undergoing transformation in a shifting, digital, commercial context. This will help us to understand not only the commissioning and working process, but how this may affect creative decision-making.

Sylvia Harvey (University of Leeds)
Foreign ownership in the UK independent production sector: From competition to concentration

The launch of Channel 4 television in 1982 and the subsequent Broadcasting Act of 1990 introduced a new mode of production into British broadcasting – one that emphasised the value of 'independent' or out-of-house production. In 1986 the Peacock Report had suggested that nearly half of all programming should be supplied not by the broadcasters but by 'small independent producers' on the grounds that such production would be cheaper, would undermine trade union power in the industry and would encourage innovation and diversity in the content of programmes. Selected broadcasters, including the BBC, were required by law to ensure that at least 25 per cent of relevant programmes would be supplied by these 'indies'. In the 25 years since then the proportion of independent production has risen steadily although the main privately-owned terrestrial channel, ITV, created its own in-house ITV Studios on the grounds that this might marry cost efficiencies with the retention of potentially valuable intellectual property rights. Over time the process of mergers and take-overs in the independent sector has resulted in much greater concentration of ownership within the industry and, along with this, increasing foreign ownership. The year 2014 saw three key examples of US-based media multi-nationals taking over previously British-owned independent producers. This paper explores some of the economic and cultural consequences of these changes and the extent to which greater concentration of ownership may be said to facilitate freedom of speech and expression.

David Hesmondhalgh (University of Leeds) and Leslie M. Meier (University of Leeds)
Understanding the music industries in the era of digitalisation:
The importance of information technology and telecommunications

Optimistic prognostications regarding the freeing potential of digitalisation over the music industries hinged on the hoped for displacement of major label control over the production, distribution, and retailing of music. In the twenty-first century, declining revenues from CDs and, more recently, paid digital downloads, and the rise of peer-to-peer file sharing and now streaming services, have indeed introduced considerable challenges to the core power bases of the music industries' established gatekeepers. The beneficiaries and players at the forefront of this digital transformation have been corporate heavyweights from the information technology (IT) and telecommunications sectors: the circulation of music has not been loosened from corporate control, even as the power of music companies has declined. In this paper, we argue that the dominant roles assumed by Big Tech and Big Telecoms corporations in music distribution and retail/e-commerce has led to a situation wherein commercial music production and consumption is no longer determined by interactions between companies in two sectors – the cultural and consumer electronics industries – but four. We first provide an historical retrospective on the shifting relations between these four sectors and then tease out the implications of these changes for un-

derstanding the political economy of media today. As in the past, distribution continues to be a key lever of control, and unbridled corporate power continues to pose serious barriers to smaller music companies, music makers, and listeners. However, the distinctive character of the IT and telecommunications sectors presents new challenges to understanding and resisting corporate media.

Emma Heywood (Coventry University)
The role of local radio in promoting the activities of women's NGOs in the West Bank

This paper examines the manner in which local radio is used by NGOs in the West Bank to promote their advocacy campaigns and to raise awareness of their programmes, with particular reference to the activities of women's NGOs. This British Academy-funded project has analysed radio output (advertising spots, programmes, talk shows, use of Facebook and radio station websites) from 6 local radio stations, of varying sizes and geographical locations, in the West Bank since January 2016 collating large quantities of data and providing empirical evidence of the usefulness of local radio in community projects. The paper draws on this data and on a series of interviews conducted with owners and managers of the radio stations and the NGOs, and also ministries, to examine the influence of local radio in conflict zones. The many findings challenge widespread assumptions about the role of traditional media, particularly the radio, in the face of social media. They also confirm the radio's contemporary importance as a mode of broadcasting, demonstrating how it reinforces a sense of local community and provides new communicative possibilities for marginalised social groups.

Rosemary Lucy Hill (University of Leeds)
Changing the world with data visualisation … for the worse? Assessing data visualisations in the abortion debate

Data visualisations are argued to have the power to change the world, as they provide accessibility to data, thereby making decisions more rational. This assertion relies upon the common-sense perception of visualisations as windows onto objective data, implicit in which is the ideal that data visualisations can counter non-factual media messages or providing an affective experience. But notions of what counts as 'good' are subjective, and just as all of these elements of a visualisation can be harnessed for good, so can they be harnessed to do very bad things. This paper will consider the discourse of data visualisations' power to 'do good' within the context of the highly contested abortion debate. It will report on the Persuasive Data project which investigates abortion-related visualisations' persuasive capabilities against the backdrop of political, religious and moral ideologies. It will ask, how are data visualisations being used to persuade people within the abortion debate? And how should we judge which are the 'bad' kind of visualisations when so much is at stake?

Matt Hills (University of Huddersfield)
Participatory cultures of reviewing: 'Hot Takes' surrounding 'The Force Awakens' and 'Stranger Things'

The 'participatory turn' in film/TV reviewing means that the phrase "everyone's a critic" has become apt (Falero 2016). Taking Star Wars: The Force Awakens and Stranger Things as case studies, I argue that participatory reviewing activities have reinforced the emergence of 'hot takes', i.e. provocative thinkpieces conceived as "spreadable media" (Jenkins et al 2013). Such reviews form a just-in-time paratextual surround which later academic and media producer commentaries are indebted to. In relation to The Force Awakens and Stranger Things, 'hot takes' used dominant discourses of fan/consumer nostalgia (Lizardi 2015), arguing that these were 'remake' texts, as well as articulating feminist critiques of Star Wars' merchandising and Stranger Things' narrative. Participatory reviewing practices have not been clearly democratizing here, instead both constraining and enabling audience debates. Fans may have displayed a greater freedom to sustain critical-yet-mainstreamed cultural politics, but 'hot takes' also restrictively focused these media receptions on recombinant textuality. Matt Hills is Professor of Media and Journalism and has published widely on cult media and fandom. Matt is a founding co-director of the University of Huddersfield's Centre for Participatory Culture.

Elena D. Hristova (University of Minnesota)
Producing difference: Race, class, gender, and the formation of women's professionalism in 1940s communication research

Although Communication and Media Studies scholars have attempted to recover the history of women in the foundations of the discipline (Douglas 2006), these studies often add and stir women (Mohanty 2003) into a homogenous disciplinary

narrative without attempts to use their histories to problematize or re-examine the study of communication itself. This presentation undertakes a critical feminist historical recovery of women's history in communication research, paying particular attention to women's intersectional identities (Davis 1971; Combahee River Collective 1977; Davis 1983; Collins 1990; Crenshaw 1991) and the ways in which they used social scientific data to claim professionalism as researchers in the mid-twentieth century. The presentation re-examines archival records of a 1945 Columbia University Bureau of Applied Social Research study of the effects of propaganda on working class white men. The research techniques used in the study were reproduced in the famous Decatur Study, which became the foundation for the two-step flow theory (Lazarsfeld & Katz 1955). My re-examination of the original interview transcripts reveals how this visual communication study of Mr. Biggott cartoons functioned to develop women's professionalism based on a production of class, race, and gender difference vis-à-vis interview subjects (Roediger & Esch 2014). The presentation works towards a critical examination of foundational texts, methods, and theories of the study of communication in the context of the production of power through the production of difference and the development of social scientific data (Foucault 1978).

Carolyn Jackson-Brown (University of Leeds)
Meeting the Superhumans: Channel 4's coverage of disability at the London 2012 Paralympic Games

Channel Four's media coverage of the London 2012 Paralympic Games is said to have delivered a seismic shift in attitudes towards those with disabilities. But why and how was a marginalised group brought into the mainstream by the media? What were the influencing factors and who made the decisions? By interviewing key people involved in the television production process, and accessing some of their internal documentation, my doctoral research sheds light on how meanings about disability were constructed and delivered from the top down and across the creative process. Channel Four's unique funding model and risk-taking remit are again under review and this project explores the relationship between these industrial contexts and the portrayals of disability that made it to our screens as award winning content. My paper examines why, how and what representations of disability the decision-makers promoted and communicated as their preferred meanings. These portrayals are discussed in the context of existing disability theory, derived mainly from other paradigms. I also examine how sporting tropes and programme formats were used to reduce the stigma of 'otherness' and bring a marginalised group into the mainstream.

Bernadine Jones (University of Cape Town)
The struggle narrative: censorship of media in post-democracy South Africa and the ANC's quest for a liberation narrative

In June 2016, Hlaudi Motsoeneng, the controversial COO of the South African Broadcasting Company (SABC) indicated the state broadcaster would no longer cover news of protest action. Community protests have increased rapidly in South Africa since 2004, with the majority classified as "service delivery protests" or dissent with the incumbent government. There are three main concerns with Motsoeneng's policy action. Firstly, Motsoeneng's censorship policy mirrors the apartheid government's struggle with the critical press. Secondly, this censorship is damaging for democracy in South Africa – the urban/rural divide dictates how the electorate is able to access political information and the depth of democracy in South Africa relies on a free, pluralist, and critical media. Thirdly, this policy is reflective of the ANC's overall attempted maintenance of its "liberation" narrative. The government relies on its voters' perception of the ANC being the sole liberation movement that conquered apartheid. Quashing alternative narratives – such as dissent from rural voting populations, imposing libel or insult judgements against political cartoonists, and calling critical press journalists "anti-democracy" or "anti-majoritarian" – is an important step in maintaining hegemony, as is promoting desirable narratives through the mainstream news media – such as the SABC's "sunshine journalism" framework in recent years. This paper posits that Motsoeneng's recent policy decisions are strongly rooted in the ANC's overall attempt to maintain its status as the liberation/struggle party, operationalized predominantly through quashing alternative narratives on the news media. By way of a conclusion, this paper looks at the role of alternative media in promoting political narratives.

Bethan Jones (University of Huddersfield)
"The official social media is lacking. I mainly participated with other fans": Marketing The X-Files and Fannish Labour

The television industry has been quick to utilise social media to engage and maintain an audience, especially around 'event' TV (Roscoe 2004). Such participatory encouragement seemingly frees up producers and fans to interact with each other in different ways across a range of platforms (Chin 2016), yet this media industry/audience collaboration is not al-

ways harmonious. Using the 2016 X-Files revival as a case study, I analyse how industry and fan culture converged and diverged during the marketing of the season. Drawing on empirical research carried out with fans as well as an examination of Fox's extensive marketing strategy I argue that social media blurred the lines between industry, 'professional fans' and prosumers (Ritzer and Jurgensen 2010) and this adversely affected the off-line marketing tactics utilised by Fox, such as airing the first episode at New York Comic Con. Bethan Jones is a NECAH-funded PhD candidate, examining fandom, nostalgia and The X-Files' and Twin Peaks' revivals. She has published widely on gender and fandom, and is a member of the University of Huddersfield's Centre for Participatory Culture.

Ellis Jones (University of Leeds)
Creating aspirational labour? 'DIY' musicians and the neoliberal freedoms of Facebook Pages

'DIY' (or 'do--it--yourself') is a mode of music production with roots in the punk and indie scenes of the 1970s and 1980s, and which has historically been opposed to the major label--dominated music industry, instead advocating self--sufficiency, creative and economic autonomy, creating alternative distribution networks, and emphasising community and inclusion over individual success. The rapid emergence of Web 2.0, with its emphasis on user--generated content, ease of distribution, and peer--to--peer communication, would appear to offer new viability to the kind of freedoms that DIY music has sought. However, it is also a sphere in which individuals compete globally for attention on monopolistic platforms, and where success often comes to those most capable of 'self--management' (Banks, 2007) and internalising neoliberal values of competition and growth. In this paper I focus on the usage of a single tool, Facebook Pages, and assess the extent to which its discourse has affected the practice and ethics of DIY music practitioners. Drawing on qualitative interviews with members of the Leeds DIY music scene, I ask whether their usage of Facebook Pages constitutes the subversive re-appropriation of a neoliberal tool, or the capture of a previously resistant cultural form within the expansive grasp of "communicative capitalism" (Dean, 2010). I argue that through a combination of discourse and site design, Facebook Pages attempts to encourage an aspirational labour based on brand--building and audience growth, and DIY practitioners, whilst ambiguous about their resultant practices, often lack the tools and capabilities to explore alternative paths.

Jilly B. Kay (University of Leicester)
Gender, television and voice: Women's talk on British television

This paper considers the capacity of British television to give voice to women in the contemporary context. Television has frequently been understood to be a democratising medium, whose promotion of 'ordinary' voices and 'sociable' or 'friendly' forms of talk has contributed to a less elitist, more open, and less rigidly class-bound culture (Scannell, 1991; Tolson, 2006). It has also been argued that television has 'feminised' the talk of the public sphere, thereby opening up possibilities for re-valuing and legitimising women's voices through its intimate address to domestic audiences. And yet, in other ways, television appears to have profound difficulties in achieving gender equality in its forms of public discussion, as ongoing debates around the under-representation of women on panel shows such as Question Time (BBC1, 1979-present) and Mock the Week (BBC2, 2005-present) attest. This paper argues that in order to overcome these inequalities of voice in television's public spheres, we need a more developed theory of the gender politics of the medium's communicative architecture; that is to say, we need to understand how the imperatives for voices on television to be 'friendly', 'ordinary', or 'sociable' might have disciplinary as well as democratising functions - especially for women. The paper points to examples of women's talk on television that has been construed as 'nagging', 'hysterical', 'bitching' and 'gossiping' and argues that such talk should not be precluded from being considered democratic.

Jilly B. Kay (University of Leicester)
#Sponsored selves: reality celebrity and the labour of 'worklessness' on social media

This paper explores the production of an aesthetic of 'worklessness' through an analysis of the social media profiles of contemporary reality celebrities. In a broader context where the boundaries between work-time and leisure-time are increasingly blurring, reality celebrities use platforms such as Twitter and Instagram both to produce a presentation of self 'at leisure' and simultaneously to extract value from these images via product placement and sponsorship of their posts. As such, a paradox exists whereby the 'always-on' labour models of reality celebrity are at once made highly visible (as they are enacted through the public platforms of social media); and yet they are also hidden, as the aesthetic products of this labour – images of sunbathing, nightclubbing, shopping, or working on the body the gym - are coded as 'leisure' time. It

suggests that the paradox of performing 'worklessness' is more acute for working-class reality celebrities, and that the devaluation of their labour as not 'real' work must be understood within a broader economy of intensifying disgust for the 'workless' working classes.

Helen Kennedy (University of Sheffield)
Data Matter: a manifesto for studying living with data 'from the bottom up'

We are living in an age of data, a time in which data have been described as the oil of the 21st century. Ordinary people produce 75% of these newly available data, sometimes knowingly, often unknowingly. In this context, how ordinary people live with data is an important issue. Yet in the emerging field of data studies, as in data policies and data practices, little attention has been paid to how people live with data, to whether, how and why data matter to people and to what conditions people think would enable them to live well with data. Addressing these questions is vital as data continue to proliferate and because existing conditions are seen to have harmful consequences, like new and opaque forms of surveillance, discrimination, privacy invasion and control. This paper presents a manifesto for studying living with data 'from the bottom up' (Couldry and Powell, 2014), and proposes that concepts like well-being and flourishing, mobilised in other media research concerned with the media, equality and social justice (e.g. Hesmondhalgh 2013) might enable us to do so.

Melanie Kennedy (University of Leicester)
"People forget […] that we're actually human beings with feelings. They see characters versus real people": Authenticity, achieved celebrity, and young motherhood

Teenage pregnancy and young motherhood – markers of the 'at-risk girl' (Harris 2004) – have become increasingly visible in contemporary celebrity culture, with celebrities such as the girls of Teen Mom (MTV 2009-) circulating across tabloid and social media alongside 'immaculate, perfect' representations of adult celebrity pregnancy and motherhood (Tyler 2011). This paper will examine the discursive construction of young celebrity motherhood by focusing on the gossip surrounding Teen Mom to argue that celebrity offers these girls a route to the perfection and success of their adult counterparts. The paper will argue that the celebrity culture surrounding Teen Mom requires that the girls work to 'prove' their deservingness of celebrity status, which entails maintaining authenticity and demonstrating a critical understanding of the construction of, and labour involved in, reality TV and celebrity. These girls must earn their place in the 'new momism' (Douglas and Michaels 2004) by proving they can cope with fame and be a successful and achieved celebrity, one that has significantly more cultural value attached to it than the attributed celebrity or celetoid (Rojek 2001).

Gholam Khiabany (Goldsmiths, University of London)
The Chilcot Report and the many levels of media reform

The publication of the Chilcot Report in July 2016 coincided with an explosion of interest in political debate. Chilcot's devastating critique of the 2003 invasion of Iraq which was supported by the majority of the British press, offers a timely caution against pessimistic predictions of democracy's demise. The report, and the media coverage that surrounded it, however, reflect an apparent (and not entirely novel) contradiction in contemporary politics. The absence of any reference to the people of Iraq and to democracy in post 2003 Iraq in the Chilcot Report stands in sharp contrast with how the report itself has been perceived: namely the promise, or indeed, the possibility, of 'inquiry', the visibility of debate, the importance of the 'rule of law', and the existence of accountability in a western democracy. This paper suggests that any discussion of democracy and media that which limits itself to the nation-state is not sufficient. While the 'place' (the local) remains crucially important, the struggle for democracy and media justice has to take place at many levels.

Peter Kilroy (King's College London)
Black comedy: Race, television and indigenous Australian humour

A small but growing body of scholarship has emerged in recent years on the genres, strategies and critical impact of Indigenous humour, particularly in so-called 'settler' colonial contexts. This work acquired renewed significance in Australia in 2014 with the release of the first Indigenous sketch show since the early 70s, Black Comedy. Building on a much longer history of Indigenous Australian humour, this show offered an unflinching look at the articulation of race, Indigeneity and

national identity in post-Mabo, post-Intervention and post-apology Australia (respectively, the Indigenous land rights case of 1992, the federal 'Intervention' of 2007 and the government apology of 2008). Set against the broader contemporary tension between Indigenous recognition (via constitutional change) and economic and political redistribution (via a treaty), Black Comedy demonstrates the potential for irreverent popular media to not only challenge racism and redress a representational imbalance, but to redistribute power and resources within media institutions themselves. This paper will suggest a reading of Black Comedy that shifts between the show's representational strategies (e.g. role-reversal, self-parody and satirical readings of colonial histories, post-colonial race-relations and international media norms), and its institutional significance (produced by a company that invests heavily in Indigenous content, broadcast by a major national broadcaster for a mainstream audience, and bootstrapping the success of some of the cast's Indigenous-owned and run institutions). Adapting Nancy Fraser's work, I will argue that this combination of (representational) recognition and (institutional) redistribution is a key strategy in incorporating such media within broader social justice campaigns.

Bethany Klein (University of Leeds) and Leslie M. Meier (University of Leeds)
In Sync? Music supervisors, music placement practices and industrial change

The role of the music supervisor has been tested and cemented by changes to the music placement environment in the 21st century. The pairing of pre-existing popular music with audio-visual media is woven into activities across the cultural industries, and music supervisors, accordingly, occupy key positions in cultural production. New technologies enabled by digitalisation and challenges to traditional musical recording revenue streams have together placed licensing and related practices front and centre in attempts to monetise and promote music making. Musicians and recording companies look to licensing as a source of income; creative and commercial clients import the meaning of pre-existing music and the credibility of professional musicians into new spaces; and a range of brokers have emerged with business models designed to accommodate the increased demand for and pace of music placement. Music supervisors have proven their value beyond film as music has taken on greater importance across screen media, including television, advertising and gaming. The corresponding growth in music supervision activities - and the characterisation of music placement as a panacea for music industry woes - belies the devaluing in economic terms of musician and music supervisor labour. This paper will address significant creative and commercial trends of music placement that have emerged across various screen spaces, promotional and artistic, traditional and new. As music supervision continues to evolve, the potential of platforms and technologies must be balanced against an ethical approach to the creative labour on which music placement relies.

Mita Lad (Edge Hill University)
Representations of punishment and inequality in prime time Hindi serials

Scholars such as Purnima Mankekar (1999) and K. Moti Gokulsing (2004) have discussed how serials on the state owned Indian television channel Doordarshan, perpetuated ideas of the traditional Indian woman, Hindu nationalism and were heavily educational. With the arrival of cable and satellite channels, it was argued that they brought and promoted a more liberalised and globalised perspective, particularly towards female characters. Contemporary serials continued this move away from the traditional ideal Hindu woman (wife and mother) by promoting working women in professional jobs and women choosing who and when they married to name but a few changes. However this paper will argue that even though contemporary serials may have changed, inequality is still present in the serials. Female characters are still being punished and their motherhood challenged for leaving the domestic sphere. The paper will examine the inequality and punishment of female leads in the serials Udaan (Flight), Yeh Hai Mohabbtein (This is Love) and Diya Aur Baati Hum (We Are the Candle and the Wick). It will then move onto explore the reactions to this punishment from Indian Hindu diasporic women who regularly watch these serials.

Ben Lamb (Teeside University)
Changing the welfare state: An investigation into the effects of alternative regional media on the realization of freedoms and the contestation of inequalities

This paper examines how regional media attempted to represent and re-shape inequalities at a local level from 1964 to 1990 in light of changes implemented to the national welfare state. Using north east England as a case study the paper initially provides a critical discourse analysis of how regionally produced BBC and ITV content, broadcast exclusively within the region, disseminated the purpose of welfare services. This dissemination is then compared to the discourse used by

locally based Trade Films and Amber Films who screened their content throughout public spaces to discuss people's rights. With a lot of this sort of content having been locked away for up to 30 years this paper represents the first academic attempt to make sense of its impact and how audience interactions with these different forms of media contested inequalities and affected the realization of people's freedoms. To investigate how different geopolitical contexts influence the role played by media in the pursuit of different freedoms local media archives and local government archives have been accessed in equal measure. This research represents an important contribution to knowledge because as the future purpose of the welfare state continues to be debated an accurate understanding of its past challenges, on a regional basis, is an essential contribution to discussions. Overall this work discerns which kinds of theory can allow us to understand historical struggles over justice in the media, when it comes to one's welfare rights and entitlements, and how this can influence contemporary debate.

David Lee (University of Leeds)
Class, 'character' and inequality: Towards a sociology of failure within creative work

This paper is based on the premise that failure and rejection are defining and routine features of creative work for the majority of cultural workers at some stage in their careers. I argue that these experiences can be deeply psychically damaging for individuals, creating feelings of anxiety, depression, low self-esteem, especially when experienced against a prevailing individualistic and neoliberal discourse of entrepreneurialism, resilience and 'grit' (what has been referred to as the governmentality of character (Allen, 2016)). Furthermore, I argue that how individuals experience and cope with failure and rejection is shaped through the structural variable of social class, reinforcing inequalities within cultural production and society more generally. This seeks to build on recent work examining how social class origin directly affects one's chances of accessing the cultural and creative industries, by showing how once in creative employment, one's ability to withstand the pressures of rejection and failure are similarly affected by one's social background. Focusing in particular on the life narratives of a cohort of early career cultural workers working in the commercial creative audio-visual, digital and journalism sectors, I explore the findings from in-depth qualitative research which seeks to understand the experiences of failure and rejection for these young workers and the ways in which they coped, or failed to cope, with them.

Leandro Augusto Borges Lima (King's College London)
Videogames marketing and gendered configuration: An analysis of Mass Effect marketing

This paper presents a case study of the marketing for the trilogy Mass Effect, produced by Bioware. Although the game presents a customizable, non-canon main character, that can be either male or female, the marketing for the two first games only portrayed a male version of Commander Shepard. For the third game, Bioware incorporates the female character to its marketing campaign. However, this was also made in a problematic manner according to the franchise players and fans as the female character is perceived as very generic in terms of design. The fourth instalment of the game, due to be released on 2017, already presents a marketing approach that speaks to a diverse and politicized audience, with female characters gaining prominence. Despite being initially marketed for everyone, videogames industry is based on a "myth public" (Newman, 2004) of the white, male, heterosexual and adolescent gamer. Although scholars of videogame studies often contend with matters of representation within games (Shaw 2014; Leonard 2006; Cassell & Jenkins 1998), fewer work is done regarding gender and sexuality tropes on marketing material. The research question aims to explain how the network of relations that forms what can be named a "videogames culture" configures the relationship players have with Mass Effect. The paper intends to fill this gap on videogames marketing research by approaching the issue through the point of view of the gamer. The data is composed of interviews conducted with Mass Effect players in Rio de Janeiro,Belo Horizonte and London, and content analysis of the game's advertising campaign. Interviews demonstrate that the gendered tropes applied to Mass Effect marketing influence gamers perception of the game and the company, and ultimately affects their decision to play/not play the game.

Jo Littler (City, University of London)
Just like us: Normcore plutocrats and the mediated popularisation of 'meritocratic' elitism

This paper considers the question of how, in the context of the exponential rise of the superrich and the widening gap between rich and poor over the past few decades, plutocratic elites have used specific ideas about meritocracy and sharing to maintain, reproduce and extend their privilege. It does so by identifying particular tropes deployed in the mediated

presentation of the super-rich and characterising them as social types: 'normcore plutocrats', 'kind parents' and 'luxurious winners'. The paper traces these motifs across a range of media, considering examples such as the rehabilitation of the royal family, changes in CEO culture, Rich Kids of Instagram, Annie, Downton Abbey and The King's Speech. Analysing these mediated social types in relation to the fluctuating meanings of 'meritocracy', it focuses on how they mobilise motifs of sharing commonalities of identity – of being 'just like us' – whilst extending economic division. In doing so it situates the specificity of the normcore plutocrat and friends in a longer historical perspective and in relation to previous moments of capitalist crisis.

Eleanor Lockley and Joan Ramon Rodriguez-Amat (Sheffield Hallam University)
"It's easier to say things via text!" Using technology to take the private sphere back

The ubiquity of mobile devices has lead to a research focus on the design and usability of the device itself (Cyr 2006) however with the affordance of constant connectivity (Vincent 2006) there is a need to understand how users 'appropriate' the technology and how the use changes over time. New services and functionalities are continuing to change the face of mobile communication: no longer is it relevant to ask what people do with the media but rather how people make use of the media (Wirth et al 2008) and how technology contributes to the enhancement of a personal private sphere. The findings of data gathered in 2006 which included a survey of 1100 responses and eleven in-depth interviews concerning the social impact of the mobile phone in the private sphere (Lockley 2009) are drawn upon and compared with a more recent study consisting of 20 in depth interviews and survey data about people's mobile devices for their private online communication with a particular focus on personal relationships. The first explorations show, that the evolution of the uses and values of technology also changes the conditions and the social roles of intimacy and privacy, which are, at the same time, pillars for the construction of civic citizenry. In this sense, understanding mobile device appropriation opens a relevant discussion about how the social and cultural meanings and norms involving technology shape a private sphere that ultimately enables individuals to engage publicly as free, educated and engaged citizens.

Iain Logie Baird (Independent researcher)
Heart to Heart: Terence Rattigan's Faustian warning of the power of television

Television in its political uses has been of interest to scholars ever since television became a mass-medium. However, playwright Terence Rattigan's television drama Heart to Heart (BBC, 1962) concerning this subject has been overlooked, possibly because the surviving film of the BBC's version of the play was not easy to access until its 2011 release on DVD. This paper investigates Heart to Heart with special attention to: how it is loosely based on a combination of the Faustian legend with the real television interview programme Face to Face (BBC, 1959-62); the influence from American television and politics in constructing the British dystopian future in which the play is set; and lastly, apparent influences from Marshall McLuhan, the most prominent (and arguably the only) scholar then studying television as a medium. The paper suggests additional contemporary and classical influences employed by Rattigan, used to depict in an accessible way the psychological pressures and the moral dilemmas of people who are overexposed to public view whether in television or in politics. The paper's main argument is that Rattigan's play serves as a Faustian warning that television is a magical but also dangerous medium, not only to those in front of the screen but also to those behind. Analysis sheds new light on Rattigan's motives for writing Heart to Heart; a play which is of considerable historical value as an artefact of the television landscape 55 years ago and which remains highly topical due to a lack of similar dramas set within the television industry.

Michael Lovelock (Cardiff Metropolitan University)
"My Coming Out Story": Lesbian and gay youth identity on YouTube

Searching the term "coming out" on YouTube yields thousands of entries in which users discuss their experiences of coming out as lesbian, gay or bisexual (LGB). Whilst scholars have long explored how LGB people use digital media to articulate their sexual minority identities, little research has addressed the phenomenon of YouTube coming out video blogs (vlogs). Where they have been analysed, studies have stressed the continuities between these videos and traditional narratives of coming out (e.g. Cover and Prosser, 2013). In contrast, this paper argues that YouTube coming out videos are products of a very particular, contemporary 'moment' in LGB life, one which is popularly perceived as a time of ever-increasing freedom and equality for LGB people in Western democracies. Drawing upon discourse analyses of fifty YouTube coming out videos, I argue that coming out vlogs expose the ambivalent conditions under which LGB people must forge their subjectiv-

ities within this context of purported 'equality.' Whilst the legislative rights and cultural visibility of LGB people have increased exponentially, heterosexuality continues to be reproduced as the default norm of sexuality across social and cultural life. LGB people are relatively normalised, yet distinctly non-normative. I argue that as established spaces for the discussion of feelings, YouTube vlogs circulate as texts which make intelligible the affective contours of this inequality. Simultaneously, however, coming out vlogs frequently also reproduce this inequality by offering ideals of 'authenticity' and emotional work bound to the broader genre of YouTube vlogs as frameworks for articulating LGB identities.

Jairo Lugo-Ocando (University of Leeds)
Journalism objectivity as propaganda: Revisiting the history of journalism objectivity

Journalism historians such as Michael Schudson have argued that the concept of journalistic objectivity emerged as a guiding principle by the 1890s while others such as Jim Carey point out that it was not fully developed as a practice until the 1930s. Which ever is the case, the experience of World War I, and its logic of propaganda, seemed to have changed the course of the concept. Thus from the 1920s onward the idea that humans, either individually or collectively, build the reality they deal with has held a central position to social thought and encouraged a more sophisticated ideal of "objectivity" among journalists (Schudson, 1978: 6). However, in this paper, I challenge this assumption and instead I suggest that it was not the First World War but the emergence of the Soviet Union that shaped the notion of objectivity as a professional standard in journalism. To explore this interpretation I offer a series of references to key moments in the shaping of the ideal of objectivity both in the US and the UK. This version of events argues that the so-called 'First Red Scare' played a much more defining role in the articulation of objectivity as a normative ethical claim and procedural practice. Consequently, objectivity cannot bee historically seen simply as an effort to detach journalism from opinion but should also be understood as an effort to articulate a response to the Soviet model of journalism. This is not to say that that objectivity was a by-product of the modern ant-communism, but to emphasise that it owes more to it that what many historians and scholars have been able to recognise. I think this a particular pivotal issue given the need to challenge the liberal interpretations around journalism ethics.

Yinyi Luo (University of Leeds)
Videogame piracy, freedom or theft: From the perspective of Chinese players

Digital content piracy is an often debated subject, amongst audiences and scholars alike. A considerable body of literature has been written about this subject, especially its role in term of music consumption and film consumption: while some argue piracy nevertheless contributes to freedom by providing equal accesses, some regard it to a detriment to freedom, considering its long-term consequences on the industry and the digital ecosystem. Curiously, however, piracy is rarely discussed in the context of videogame consumption, even less from the players' perspective, despite videogame piracy is also widely practised (and discussed) by players – especially in countries in which the mainstream/Western videogame industry does not have strong legal presences, for example China (as predicted by studies that explore the relation between income and piracy). This (piracy from the perspective of players) is the exact issue that this presentation aims to address. Drawing on Chinese players' accounts on piracy as a method of acquiring videogames (which is a common practice in the country), this presentation demonstrates the conflicting attitudes that Chinese players hold towards videogame piracy: while using the argument of cost to normalise the practice of piracy, they however did not seek to legitimise it, for they consider piracy to be unethical, as one participant puts it: 'if you really like the game, you should buy it'. This presentation proposes that this dilemma is also indicative of the clashes between the (economic) reality of their everyday lives and the neoliberal (capital) consumerism the videogame industry tries to promote.

Ian W. Macdonald (University of Leeds)
Dogme 2016: screenwriting orthodoxy in the UK and USA

This paper extends further my work done in recent months on the advice literature around screenwriting in both the US and the UK. I take a sample survey approach to the body of literature, and a content analysis approach to compare the source material. I analyse the data to reach conclusions about the extent and correlation of the discourse, and then look at that discourse to attempt a synthesis of an orthodoxy of screen narrative practice. I compare the discourse of UK sources with US sources and discuss the significance of differences and similarities. I regard this resulting 'Dogme', as a form of manifesto which defines 'good work' in screenwriting (with reference to others such as Conor 2014). Danmarks Radio has

defined 15 'production Dogmes' (see Redvall 2013: 69), but these are overtly stated institutional principles of working – the discourse seen in advice literature available on the internet, social media and traditional publishing offers a less visible but nevertheless powerful framework. The significance of these orthodoxies is political, acting as controlling mechanisms for employers and educators. It is also possible to see this orthodoxy as (in-)forming the basis for new storytelling in digital media, and as reinforcing the export of material in world markets. This is not about what is on screen, nor about audience expectation and understanding; it is about what is believed to underpin the creation of meaning, both in production and consumption.

Winston Mano (Westminster University)
Sino-Zimbabwe Relations in the news media: Decolonialism or recolonization?

The extent to which China is establishing a mutually beneficial South-South relationship with smaller countries is becoming a major issue. The mixed portrayal of the Sino-Zimbabwe relations revealed increasingly divergent perspectives between an overly enthusiastic pro-China state media and a very critical and liberal-minded privately owned media sector. This paper examines the media coverage of President Jinping's 2015 visit to Zimbabwe and its implications for economic, cultural and social relations between a major member of BRIC countries and a small economy with developmental needs. The research unpacks the expectations that existed before and after President Jinping's visit to Zimbabwe. It is concerned with how Zimbabweans characterised the relationship between the two countries at a key moment. It deals with the politics of representation of Sino-Zimbabwe relations by locally vested media. The communication of China raises questions about the efficacy of Chinese media and soft power in Africa in the context of decolonisation.

Mark Margaretten (University of Bedfordshire)
Examining the evolving authentic talk and civic engagement in Lynne Featherstone's, MP (Lib Dem) Twitter use between 2011 and 2012

This case study is part of a longitudinal content analysis of all MP's tweets between 2011 – 2012 (n=774,467) that establishes a typology for varying Twitter behavioural types and a method for identifying authenticity in large datasets. Authenticity is generally thought of as a natural unrehearsed presentation quality difficult to quantify, but one that is democratically restorative and critical to establishing trust between political actors and constituents. Authenticity manifests on social media because unlike traditional communications, where politicians have more communicative tools at their disposal than the general public, like TV and the press, social media is available to everyone in the same manner. It appears to equalize the social position of citizens and MPs and provide fertile ground for establishing a trusting communication. The case of Lynne Featherstone, MP (Lib Dem) is chosen because not only is she authentic, but this time period tracks her evolution from a single sporadic tweeter to an organized office responsible for conveying authentic views of her and her staff as they engage constituents. She's operationalized authenticity. Featherstone's Twitter use (n=1,225) evolves from 261 tweets (written only by her between Jan 2011 and May 2012) to 964 (written by her and her staff) between June and December of 2012 and contains personal conversations, constituency outreach, information to read, and an informal style that presents her office as genuinely engaged and staffed with people perceived as both real and down-to-Earth. This communicative style creates an online mis-en-place rich with authenticity and civic engagement. There is evidence of both spontaneous and planned communication, and the metadata reveals a sophisticated management of platforms and analytic tools.

Richard McCulloch (University of Huddersfield)
More or less content? Disney's Star Wars, brand (in)consistencies, and fan responses to Hollywood franchising strategies

Moviemaking has always been a 'marriage between art and commerce' (Valenti in Maltby 2003: 7). Yet the past decade has seen a clear proliferation of sequels, spin-offs, remakes and other media 'multiplicities' (Klein and Palmer 2016). The logic for studios is clear: repeating previously successful 'formulas' minimises risk and safeguards investment (Verevis 2006; Hesmondhalgh 2007). For fans, however, the prospect of a beloved text being 'extended' often provokes complex nostalgic reactions. Using Disney's custodianship of Star Wars as a case study, and drawing on qualitative audience data collected by The World Star Wars Project from 2015-16, this paper examines the effectiveness of film franchising from fans' perspectives. I demonstrate that a franchise's perceived value largely hinges on the studio's ability to powerfully obscure its commercial goals, and fans' (very much contained) freedom to infer continuities across the different brands/ personnel involved in production and promotion. Richard McCulloch is Lecturer in Film and Cultural Studies, co-director of

The World Star Wars Project, and board member for the Fan Studies Network. He is a member of the Centre for Participatory Culture.

Jamie Medhurst (Aberystwyth University)
Television and society in Wales in the 1970s

This paper (which is part of a Leverhulme Trust Research Project, 'A decade of change: television and society in Wales in the 1970s' (2016-19)) will consider the relationship between television and society in Wales during the 1970s, paying particular attention to the ways in which television mediated the changing nature of society and how television, rather than merely reflecting what was happening, was subject to, and a key part of, the same socio-cultural change. The paper will take as its focal point the influential 1977 Report of the Committee on the Future of Broadcasting (Annan Report) and through this will explore the complex relationship between politics and policy, Welsh national identity, language, everyday life and television programming during the decade. Although the 1970s are often characterised as a decade of stability in British broadcasting, this was not the case in Wales. The main debates which emerged during the 1970s resonate with similar concerns in this decade, as demonstrated in the Institute of Welsh Affairs Media Audit 2015: national identity (post-devolution), the Welsh language (in decline but seen as a key signifier of Welsh identity) and control of the media (whether this should be with Parliament in Westminster or the National Assembly in Cardiff). The paper aims to uncover new knowledge and critical understanding about the history of the relationship between television and society in Wales in a decade which saw a struggle in terms linguistic, cultural and political freedoms.

Galina Miazhevich (University of Leicester)
Converging media and participatory politics in the post-Soviet context:
Reactions to the construction of the largest Chinese technological park in Belarus

This paper addresses the potential of converging media for participatory politics in the hitherto under-researched republic of Belarus, formerly the western periphery of the Soviet-Russian imperial state. Drawing on the official media's response and online grassroots campaigns—triggered by the decision to build the largest European-based industrial Chinese center near the capital of Belarus—the research will identify the specific features of Belarusian digital-technologies-enabled civic participation, locating it at the intersection of the post-Soviet socio-cultural and technological structural elements. The paper will examine how, in the context of Belarus, the civic protest participation is deactivated. The paper starts by clarifying the potential of digital engagements and the forms of in/exclusion, which have been heightened in contemporary post-Soviet communication ecologies. After exploring technological (access to new media) and social (the legacy of the socialist/authoritarian past) elements, it analyses the changes and continuities of protest participation arising in the era of network technologies. By looking at the type and nature of a particular public campaign and the official line it explore the dynamic of contestation of power relations. Then, the paper explicates the effect of this new-media enabled form of civic participation on institutional politics and collective identities. Finally, it questions what the specificities of Belarusian mediated protest participation reveal about similar developments in post-Soviet states undergoing re-centralisation. It thus offers a new perspective on new-media enabled forms of democratic activism in the post-Soviet region.

Cristina Miguel (Leeds Beckett University)
"Men are the Hunters": Reproducing patriarchal gender roles on Badoo

In recent years, a number of online platforms for meeting new (sexual) partners have been popularized. In particular, this paper is based on a study that analyses the gendered process of online interaction on the hook-up/dating platform Badoo. The study includes 14 participants (aged 25-49 years) identified as female (5) and male (9), who claimed to be heterosexual (10), lesbian (1), bisexual (1), and bi-curious (1). Among heterosexual participants, traditional courtship conventions led their interaction in the platform, since both male and female participants claimed that men were supposed to approach women. Under the maxima 'we are the hunters', several male participants claimed that it was their task to first approach women, while women claimed to find unnecessary to contact men actively since they usually received plenty of messages and they just needed to choose among the men who had contacted them. Although most participants agreed that Badoo was mainly targeted as a platform to look for sex, both male and female participants believed that women who participated in the site were looking for a relationship, while men were only looking for sex. These opposite expectations led to most participant's dissatisfaction with their Badoo interaction. In addition, double sexual standards were identified, where wom-

en who upload very revealing pictures of themselves were considered to be 'sluts'. As Lasén, (2015) acknowledges, women often face slut-shaming when interacting online. Using in-depth interviews and participant observation, this study aims to shed light on the gendered process of online interaction through hook-up/dating platforms.

Viola C Milton (University of South Africa) and Winston Mano (University of Westminster)
#Feesmustfall, #Thisflag and the forces of fear:
Possibilities and Limitations of online activism in post-colonial citizenship in Southern Africa

Using the examples of #Feesmustfall in South Africa and #ThisFlag in Zimbabwe, this paper analyses how social media activism holds power to account in relation to inequitable access to social services and broader citizenship rights. In South Africa, the #Feesmustfall campaign started as an effort that highlighted government underfunding of tertiary education, but evolved into a campaign directly dealing with persistent income and service disparities in general. In neighbouring Zimbabwe, Pastor Evan Mawarire's #Thisflag online video soliloquy about his ambivalence towards the Zimbabwean flag in the face of Zimbabwe's rapid social and political deterioration contributed new approaches to the protest movement in Zimbabwe. Both campaigns are strategically positioned to speak to issues of political justice in contexts where freedoms (including media freedom, freedom of expression and the freedom to protest) are often at odds with the ideals and idealisms of post-colonial democracy. Through a qualitative content analysis of tweets and whatsapp messages circulated in the contexts of #Feesmustfall and #Thisflag, this paper argues that, in spite of the limitations imposed by the cost of communication and the political suppression of freedom of expression and the right to protest, Twitter and whatsapp are central to an evolving post-colonial form of citizenship in which memory and counter-memory vie for legitimacy in the construction of what it means to be "South African" and "Zimbabwean" today. Through this analysis, the paper first and foremost presents a comparative "document" of the limitations and possibilities of citizenship in Zimbabwe and South Africa, but moreover, it proposes elements of an alternative way of conceptualizing participation and communicating citizenship in post-colonial contexts.

Caroline Mitchell (University of Sunderland) and Trish Winter (University of Sunderland)
Putting Southwick on the map: Participatory Mapping in an area of 'low cultural participation'

The Arts Council of England's Creative People and Places fund focuses public investment on 'parts of the country where involvement in the arts is significantly below the national average'. The University of Sunderland lies in one of these designated areas and it is leading a three year Creative People and Places project called The Cultural Spring. This project aims to 'get more people in Sunderland and South Tyneside to experience and be inspired by arts and culture'. This culture-led intervention is underpinned by a move towards 'cultural equality'. Our research project in progress, Putting Southwick on the Map, focuses on one area of Sunderland, the ward of Southwick, that is targeted by the Cultural Spring. The research uses participatory media-based mapping to involve local communities in investigating their local culture and examines the significance of the Cultural Spring intervention in that context. In doing so it also interrogates the concepts of culture and of 'low arts and cultural participation' that underpin the programme. We will outline the ways in which community media-based methods are being deployed in the project to facilitate new, more egalitarian, ways of doing research on cultural participation with local people.

Barbara Mitra (University of Worcester)
Exploring Gender Constraints using Second Life

Virtual Worlds provide an environment to explore notions of gender and identity, with the ability for users to experiment with gender in online worlds. My study analyses gender identity using the virtual space of Second Life. I introduced 46 novice users to Second Life in order to see if real life gender influenced their choices of avatar or whether they would play with gender using their avatar. Participants freely selected the gender of their original avatar and once they were used to Second Life, they were then asked to change the gender of that avatar. Nearly all participants chose an initial avatar that reflected their real-life gender with females (n=22) reporting higher levels of identification with this initial avatar. Females were significantly more concerned with the gender-specific appearance of their initial avatar. On swapping gender, females reported higher levels of discomfort and many changed back before 7 minutes. Males (n=24) did not report significant discomfort with their changed-gender avatar and did not revert back to their original avatar as quickly. My findings suggest that female participants in this study tended to reinforce gender binaries through such things as clothing, hair-

styles and behaviours of their avatars. Male participants were less likely to experience discomfort through changing the gender of their avatar (with the males noting they still perceived an avatar with a female appearance as male).

Renée Moernaut (Vrije Universiteit Brussel/University of Antwerp)
A comprehensive model for multimodal framing: A proposal
(with Luc Pauwels, University of Antwerp and Jelle Mast, Vrije Universiteit Brussel)

While framing has become increasingly popular in various academic fields, its visual part remains theoretically and methodologically underdeveloped. This is peculiar given the – broadly accepted – communicative power of the visual mode. Besides, the visual and verbal modes tend to interact in complex ways. Hence, separating them is likely to limit our understanding. Yet, while the number of framing studies are growing which recognise the indispensable role of the visual, the majority only attend to mono-modal visual frames. Besides, most visual/multimodal studies use a rather limited number of devices to identify frames. Accordingly, a truly comprehensive multimodal framing analysis toolkit is still missing. Therefore, drawing on the existing framing literature and a range of other sources, such as Critical Discourse Analysis, photography studies or linguistics, we propose a multimodal framing analysis toolkit. This framework comprises several levels, ranging from 'participants and attributes', '(inter)actions', 'positionality', 'context' or 'modality' to 'rhetorical figures', 'narration' and 'intertextuality'. On each level, we identify a number of (interacting) visual and verbal framing devices and salience enhancing devices. Based on a qualitative framing analysis of five case study news articles dealing with environmental (i.e., climate) justice, the model is tested and demonstrated: Which multimodal framing and salience enhancing devices help to give rise to a hegemonic and a counter-hegemonic 'Environmental Justice' subframe? As such, we demonstrate the feasibility of multimodal framing – which is often problematized – as well as its usefulness for furthering our insights in the workings of media (framing), in general, and hegemonic struggles, in particular.

Rachel Moran (University of Southern California)
Mapping the UK political blogosphere: Ideological homophily in patterns of hyperlinking

This paper examines the existence of patterns of homophily in citations between political blogs in the UK blogosphere. Data was collected on the hyperlinking behaviour of nine top political blogs over the course of a two-week period. Through network visualisation and exponential random graph modelling the resulting citation network was examined for preferential mixing along ideological lines. Additionally, visualisations were utilised to test for the existence of an 'A-list' of most-popular blogs and the relationship between blogs and other political sites. The political leaning of the site was a significant predictor of tie formation resulting in a blogging network divided by political outlook. However, differing to previous US models, divisions in the network were not across a strict left-right ideological divide. Further to this a relatively flat structure was found in the blog-to-blog network subset, refuting the existence of a blogging A-list. Instead the network shape appears to be structured by a dominance of mainstream news citation and therefore a reliance by blogs on traditional media. These findings highlight how website attributes structure relational ties in an Internet citation network. Recommendations for future work on the UK blogosphere are also documented.

Giles Moss (University of Leeds)
Citizen analytics: Tracking the real-time responses of citizens to media content
(with Stephen Coleman, University of Leeds)

This paper reports on the development of an innovative method to research the real-time responses of citizens to media content, which was developed by a team of researchers from the University of Leeds and the Open University in the UK as part of a larger research project on televised election debates (Coleman, Buckingham Shum, De Liddo, Moss, Plüss & Wilson 2014, edvproject.net). The research for the project began by developing an inductive understanding of what people hope to gain from televised debates as media events. Drawing on focus groups with a diverse range of groups, where participants were asked to reflect on their experience of debates and consider how they might be improved in future, the research identified five key demands — or 'democratic entitlements' — citizens feel that debates and the political actors involved in them should meet (Coleman and Moss 2016). Participants felt entitled to (1) be addressed as rational and independent decision makers, (2) receive the types of information they need to make considered political judgements, (3) included in and engaged by the debates as mediated political events, (4) recognized and represented by the political leaders, and (5) be presented with the kinds of political choices that allow them to make a difference politically. In the next phase

of the research, the team developed a web-based app that can be accessed on mobile phones, tablets, and laptops, which allows viewers to respond to the debates in real time using a range of twenty statements based on the five entitlements. An experiment using the app was conducted with a panel of 242 participants during the first debate of the 2015 UK General Election, generating a dataset of over 50,000 responses. Analysis of the data generated by the app provides an innovative way to evaluate how well the debates perform in terms of democratic citizenship, making it possible to compare the responses of different groups and to examine how specific moments and performances during the debates relate to particular responses. After presenting the app and the findings from the experiment, the paper will reflect on how the method might be developed further in future research.

Giles Moss (University of Leeds)
Media, capabilities, and justification

In this paper, I evaluate the use of the 'capability approach' developed by Amartya Sen and Martha Nussbaum as a normative perspective to guide critical media analysis. The concept of capabilities provides a valuable way of assessing media systems and captures important aspects of the relationship between media and equality. However, drawing on Rainer Forst's critique of outcome-oriented approaches to justice, I suggest that the capability approach can obscure important questions of power and process. When it comes to deciding which capabilities media systems should promote and what media structure and practices should be used to promote them, the capability approach must accept the priority of deliberative and democratic processes of justification. But, once we do this, we are urged to situate the concept of capabilities within a broader process-oriented view of justice, focused not on capabilities as such, but on outlining the conditions required to achieve justificatory equality. After discussing the capability approach, I will outline the process-oriented theory of justice Forst has developed around the idea of a basic 'right to justification'. While Forst does not discuss media in depth, I argue that his theory of justice can provide a valuable normative standpoint for the critical analysis of media systems and policy. Indeed, in so far as media must be implicated in efforts to secure people's fundamental 'right to justification', media analysis becomes central to struggles to achieve social justice more generally.

Wallis Motta (LSE)
Digital currency as media: The case of Sardex (with Paolo Dini, LSE)

This article interrogates Sardex, an electronic B2B complementary mutual credit currency, as "media" that enables the production of greater freedom, equality, and cultural expression on the island of Sardinia. A qualitative study consisting of 30 interviews over four years with founders and users of the currency exposed its capacity to act as media. How is it that money can act as other media (e.g. newspapers) to generate a sense of collective identity and promote collective action? How does money as a 'social technology' enable us to communicate our feelings and political stances constituting our social world? Is a more positive relationship to money, generating greater freedom and equality, ever possible? Building on anthropology, mediation theory, sociology, political and monetary theory, we explore the relationship between cultural and material politics in this complementary currency.

Orson Nava (University of East London)
Eastern promise? Race, innovation and exclusion in the Creative Industries regeneration of East London

East London is being transformed by regional and transnational investment in the creative industries. But how far are the diverse features of the local population reflected in the gleaming glass and steel structures that are emerging out of the regenerated East End? In post-industrial knowledge-based economies like the UK's the creative industries are increasingly becoming the drivers of urban transformation. However while this process should be leading to greater diversity and democratization, industry reports show BAME representation in key sectors of the creative industries is dramatically decreasing. East London's growing number of 'creative industries hubs,' run the risk of simply re-encoding existing patterns of racial exclusion and becoming white middle-class enclaves in an otherwise hyper-diverse urban setting. This has implications for both equality and civic cohesion, and also for creativity and success in an industry where innovation is often based on the hybridization of cultural forms. My PhD research draws on my experience working on inclusive media projects in East London (for the BFI and Hackney Council) and a mixed methodological approach combining film practice and urban studies, to examine the strategies minority cultural practitioners are using to navigate the shifting topography and invisible boundaries of East London's creative industries sector. Orson Nava is a freelance film-maker and has a background di-

recting dramas and documentaries for the BBC, C4 and ITV. Recent credits include 'Everyday Borders', a 45 minute documentary produced for The Centre for the study of Migration Refugees and Belonging (at the University of East London) that looks at the impact of the 2014 Immigration act on British society, and the 'The ICR Road Movie' that looks at the impact of European Union funded collaborative arts projects on regional regeneration. Orson is a graduate of the Northern Media School and The National Film and Television School and has taught Media, Film Studies, and Creative Industries modules (at BA and MA level) at Middlesex University, the University Of East London, Central Film School and Sheffield Hallam University. He has also run numerous participatory video projects with young people in East London, and throughout the UK. He is currently doing PhD research into the role of race and cultural identity in the creative industries regeneration of East London

David O'Brien (Edinburgh University)
Working for creative freedom: unpaid labour across the cultural and creative life course

Unpaid or 'free' labour is often seen as endemic to cultural and creative work, rightly attracting a range of criticism. Questions as to the role of unpaid work, for example internships, have become central to understanding the social exclusiveness of many cultural and creative jobs. This paper develops this existing analysis by comparing and contrasting the meaning of 'free' work over the life course of a range of creative occupations, thus historicising the impact of unpaid labour on the creative sector. The paper uses two datasets, one drawn from a project on the sociology of British actors (N=47), the other from fieldwork related to the Panic! What happened to social mobility in the arts? project (N=193). In thinking through the differing experiences of unpaid labour, the paper aims to draw attention to the stratification of this practice, its role in reaffirming inequalities in cultural and creative work, and the pernicious effects of eliding working for free with creative freedom. Working for creative freedom: unpaid labour across the cultural and creative life course. Unpaid or 'free' labour is often seen as endemic to cultural and creative work, rightly attracting a range of criticism. Questions as to the role of unpaid work, for example internships, have become central to understanding the social exclusiveness of many cultural and creative jobs. This paper develops this existing analysis by comparing and contrasting the meaning of 'free' work over the life course of a range of creative occupations, thus historicising the impact of unpaid labour on the creative sector. The paper uses two datasets, one drawn from a project on the sociology of British actors (N=47), the other from fieldwork related to the Panic! What happened to social mobility in the arts? project (N=193). In thinking through the differing experiences of unpaid labour, the paper aims to draw attention to the stratification of this practice, its role in reaffirming inequalities in cultural and creative work, and the pernicious effects of eliding working for free with creative freedom.

Saffron O'Neill (University of Exeter)
Communication and sharability of the IPCC Fifth Assessment Report

The media are powerful agents that translate information across the science-policy interface, framing it for audiences. Yet frames are never neutral: they define an issue, identify causes, make moral judgements and shape proposed solutions. We show how UK and US broadcast and print coverage, and Twitter users, used 10 different climate change issue frames to report the Intergovernmental Panel on Climate Change Fifth Assessment (IPCC AR5). We suggest that media coverage and framing of AR5 was influenced by its sequential three-part structure and by the availability of accessible narratives and visuals. We then developed a series of manipulated real-world media reports for use in an orthogonal 2x2x2 experimental design. These materials tested how media framing of the IPCC report affected participants (undergraduate students, n=202) levels of concern and policy support, and sharing intent. The frames interacted with one another to affect shareability and psychological impact of the media narrative across our different outcome variables in complex ways that were not always immediately intuitive. Theoretical interpretations of our findings and their implications for climate change communication will be discussed.

Kate Oakley (University of Leeds) and Jonathan Ward (University of Leeds)
Communicating the good life? Arts, inequality and sustainability

A key contemporary issue is how people can have the capability to flourish as human beings within the constraints of a finite planet. This paper considers the role of the arts and popular culture in communicating this vision of 'sustainable prosperity'. The idea of culture as a vital component of the good life, a way of imagining different sorts of futures and indeed of living better with less, remains a resilient one, promoted by cultural practitioners, organisations and policymakers

alike. For example, artist/activist groups such as Liberate Tate and Platform have overt ecological aims, while organisations like Julie's Bicycle promote strategies for greening the cultural industries. But recent work has also gone some way to disturbing the assumption of a simple, positive relationship between the arts, popular culture and more sustainable ways of living. This includes arguments that they remain stranded in extant political and economic ideologies (Parham, 2016) and thus promote over-consumption (Lewis, 2013) and contribute to toxic electronic waste (Maxwell & Miller, 2012). Our paper focuses on the tension between inequality in cultural consumption and production and the communication of positive environmental messages. Using the example of 'new nature writing', and drawing on our own empirical work from a variety of UK locations, this paper explores how the arts and popular culture can promote sustainable prosperity, but also the key limitations on who can access, engage with and benefit from it.

Ola Ogunyemi (University of Lincoln)
The portrayal of conflicts by the African diasporic press in the UK: Gatekeeping practices and framing devices

This paper aims to shed some light into the portrayal of conflicts by the African diasporic press in the UK using the theoretical approach of gatekeeping because 'news is not what happens, but what someone says has happened and will happen' (Sigal, 1986:15) and the methodological approach of framing because 'journalistic inclination toward certain routine sources might result in a bias in terms of the framing of the event and an imbalanced coverage' (Reich, 2011; van der Meer et al, 2016:13). And Rantanen (2004) corroborates this claim by saying: 'the sources of news available to any medium have an effect on what is covered and how it is covered' (ibid:302). Hence, the researcher will investigate the sources they use and the credibility attached to them; the challenges of covering African conflicts; the proportion of African and non-African conflicts; and the most common framing devices in reporting African conflicts.

Anna Ozimek (University of Leeds)
Polish videogame practitioners' perspectives on government support for the industry

This presentation aims to discuss Polish videogame practitioners' perspectives on government support for the videogame industry. The presented material is based on semi-structured interviews with Polish videogame practitioners and analysis of government documents. The rapid financial success of Polish videogame developers has provoked a debate about possible government support for the industry development (e.g. Kosman, 2015). This recent interest in the industry can be analysed within a broader debate about creative industries according to which creative labour can be seen as beneficial for economic growth. However, this perspective has been primarily focused on the possible economic and social benefits of creative industries, while neglecting the problems with their labour (Banks & Hesmondhalgh, 2009, p.419). Therefore, this presentation focuses on videogame practitioners' perspectives about these initiatives. Majority of participants are sceptical about recent government interest in videogame production. Participants indicate that the industry does not need government support as proposed initiatives do not fulfil needs of the industry. According to participants, a proposed support contributes mainly to the growth of major companies while neglecting problems which concern smaller developers, labour conditions and education. This negative evaluation of government support by participants raise questions about inequalities in the industry structure and its power relations.

Dafina Paca (Cardiff University)
Porters without borders: Kosovan journalists in London

Migration and the current ongoing refugee crisis has generated much media attention, while simultaneously research and scholarly interest in this topic has burgeoned. However, we can still argue that discrimination, whether based on country of origin, ethnicity, race or gender resulting in migrant marginalisation and barriers to belonging, has not ceased (Castles & Davidson 2000). This is especially the case when it comes to competitive job markets and worries of high unemployment and immigration in host countries, as we recently saw with Brexit. Employment and making a living - especially in a field or profession you have trained and worked in - impacts the lived experience of individuals, relationships, identity, self-worth and integration within a society, which I would argue give meaning to our lives as social beings (Hall 2000). In the UK, especially London, diversity or even super-diversity (see Vertovec 2007) and multiculturalism is a visible phenomenon with estimations that one out of three people was born or descends from an immigrant background, however, to what extent does this extend to different professions or media organisations? Are journalists who have trained in non-western countries able to find work within these organisations in the UK, and what are their experiences of this process and how do

they make meaning of this? This paper explores these elements through interviews with Kosovo Albanian journalists who moved to the UK and experienced discrimination and racism. This paper also focuses on the lived experiences of those experiencing institutional racism in journalism and media organisations, and how they - who are on the receiving end of discrimination - rationalise and explain their experiences of discrimination. My findings suggest that journalists from Kosovo experienced discrimination, and were not able to find work in UK media. Furthermore, the interview participants used different discursive strategies that enabled them to rationalise and accept this situation.

Chris Paterson (University of Leeds)
New Imperialisms, Old Stereotypes: Depictions of the US in Africa

This paper examines discourses about an increasing US non-commercial role in Africa and asks why neo-colonial aspects of this involvement remain substantially hidden in journalistic accounts of the continent. The last decade of secretive US military expansion across Africa, with US military elements active in nearly every African country, has only recently been comprehensively exposed by a few investigative journalists but has only received very selective and generally favourable coverage by mainstream news organisations. This phenomenon exists alongside US commercial, cultural, and religious imperialisms, but shifts the thrust toward secrecy and hard power. This paper focuses on the inter-related non-commercial aspects of US originating expansion in Africa – the military and the religious – and builds from a 2015 media content study by Paterson and Nothias (Communication, Culture & Critique 8-1) examining the representation of China's role and the US role in Africa by three global news providers. Content research to date demonstrates that news coverage of the US role in Africa positions the continent as an exploitable object lacking an ability to develop and thrive independently of external powers – thereby reinforcing enduring stereotypes.

Michele Paule (Oxford Brookes University)
"I'm not bossy, I'm the Boss": Girls' mediated perceptions of power and leadership

The educational success of some girls in Western contexts is not reflected equal representation of women in leadership domains. The emergence of this as a concern in the wider imaginary is evident in national and global initiatives, as well as in popular publications and campaigns such as Sandberg's 'Lean In' and the 'Ban Bossy' campaign. There is a growing body of work exploring the complex ways in which young people draw on media narratives, images and discourses in their imagined futures, and how these align with neoliberal models of self-management and personal responsibility. There has, however, been little exploration of the ways in which girls engage with popular discourses of leadership. This is an area ripe for investigation given not only the global dominance of masculinised leadership models and those which associate women with subjugated variants, but also the need to interrogate the neoliberalism feminisms which characterise popular campaigns aimed at girls. Drawing on an international action research project and on workshops in UK secondary schools, this paper offers insights into girls' experiences and perceptions of leadership and power in domestic, educational and media/ celebrity contexts.

Sharrona Pearl (Annenberg, University of Pennsylvania)
Watching while (face) blind: prosoprognosia and Orphan Black

Prosoprognosia, or 'face blindness' is exactly what it sounds like: a neurological condition that renders those with it unable to recognize faces – their own, often, and those of everyone around them. People with this condition tend to develop a host of coping mechanisms, including being very, very good at distinguishing people by their voices, by their gestures, by the way they hold themselves. They also tend to surround themselves with people who have distinguishing non-facial features – tattoos, unusually coloured hair, notable piercings. They like ugly people, because ugly people tend to stand out. They also have a lot of social anxiety and often suffer from depression; face blindness (which I'm told academics have in disproportionate amounts) can be very debilitating. And people with face blindness tend towards books rather than television. Television, with its host of blandly attractive similar looking generally white people can be hard to follow. There are some exceptions: superhero shows, with their bright costumes and simple plotlines (Jessica Jones notwithstanding), and some shows that are to be avoided at all costs, particularly those that rest on someone being a turncoat or double agent. It won't work if you don't actually know who that someone is. Orphan Black ought to be amongst the hardest of them all; the faces are not just similar but identical, and distinguishing each clone is fundamental to the story. In fact, viewers with prosoprognosia find it one of the easiest shows on television to follow. In this paper, I'll argue that Orphan Black works for

these people because the embodied presentation of each clone is very different. Despite looking exactly the same, the faces of the clones don't matter. Through a close reading of modes of differentiation on screen at the level of gesture and embodiment, alongside interview data with people with prosoprognosia, I'll show why Orphan Black is easier for the face blind to follow than many other shows. In so doing, I will analyse the role of the face as a means of communicating and distinguishing character on screen, and what happens when that role is subverted. I'll argue that shows like these open up possibilities for broader understandings not only of who can play what roles, but what the limitations of our raced, classed, gendered, and abilitied bodies actually are. And are not.

Kulraj Phullar (King's College London)
"I don't know … I was so flustered": Black female subjectivity in classic Hollywood film noir

Several Hollywood "social problem" dramas and films noirs of the late 1940s dealt with racial issues and offered more individuated (if not always "progressive") representations of African-Americans. Although African-American men enjoyed greater prominence in films noirs like Body and Soul, Moonrise and The Breaking Point, their female counterparts remained at the margins in more stereotypical roles as domestic servants. This paper advocates critical and historical scrutiny of that marginality, considering intersections of race and gender within the generic and scholarly contexts of film noir. In particular I examine Chicago Deadline (Lewis Allen, 1949), a vehicle for popular star Alan Ladd that features a flashback narrated by an African-American woman – the only occurrence of this in classic Hollywood film noir. Close analysis of the flashback sequence, with attention paid to the (restricted) representation of audio-visual perspective, enables understanding of the possibilities for black female subjectivity during this period. I argue then that racial inequality extends beyond demeaning stereotypes and servile roles to include access to character subjectivity and privileged instances of narration (e.g. flashback, voiceover). Despite their limitations, films noirs like Chicago Deadline reveal attempts to accommodate black perspectives, recommending a more inclusive, intersectional approach to classic Hollywood cinema and film history more generally.

Alison Preston (Ofcom)
Smartphone by default: Liberating or limiting?

This paper provides an overview of recent research from Ofcom focusing on "smartphone by default" internet users, in other words those who conduct the vast majority of their online activities through their smartphone. We carried out 26 interviews with people from across the UK (Glasgow, Leeds, Belfast and Cardiff). These people came from a wide range of backgrounds, as we particularly wanted to look at those more vulnerable members of society, such as the homeless or recent migrants, to see what impact being smartphone-only had upon their particular circumstances. The paper addresses the following questions:

- Do smartphones offer more or less control?
- Are smartphones supporting or inhibiting the development of digital skills?
- What impact do apps have upon people's wider online exploration?

Smartphones can help put people back in control of their lives, but issues such as data scarcity may also lead to some people putting off important tasks. For the most digitally excluded, smartphones can offer access to a world otherwise off-limits, but in other ways inhibit the development of digital skills. Streamlined apps are convenient, but can limit critical thinking. The paper will discuss these findings and provide illustrative video clips from the interviews, as well as data from Ofcom's quantitative research to underpin the extent of smartphone-only activity.

Billy Proctor (Bournemouth University)
"*We will no longer be promoting Game of Thrones": Sex, violence and rape*

Over the past six years, Game of Thrones has attracted much criticism. Pivoting on the series' representation of sex, violence, and sexual violence, critics have charged it with being morally reprehensible, anti-feminist and 'bad for women'. In 2015, the episode 'Unbowed, Unbent, Unbroken', which ended with Ramsay Bolton raping his new bride Sansa Stark, was singled out for opprobrium. Many cultural commentators condemned it and even boycotted the show as an act of solidarity with the women of Westeros. This presentation looks at a selection of paratextual moments to ask what discursive fault lines become visible through this debate.

Eithne Quinn (University of Manchester)
Teaching film and the challenges of climate change risk communication

This paper describes and assesses my experience of teaching climate change themes on an undergraduate film studies methods course over the last eight years. Students engage with environmental social science (Leiserowitz; Hulme) and film audience research in relation to climate-themed film texts (a blockbuster and a documentary). Students conduct their own surveys of audience responses to the films and write up their findings about whether and how the films communicate environmental risk. At the end of the module, I survey the students about the extent to which the module content has influenced their attitudes and/or behaviours towards human-induced climate change (usually, the students report that the module has had little if any impact). This paper contributes to work on environmentalism in popular cultural teaching and makes some suggestions, growing out of the teaching, about the contribution film studies scholars (and text-based approaches) can make to social science audience research in this area. It engages conference themes in two ways: by considering how these film texts negotiate competing freedoms (the freedom of communities to survive a changing climate versus carbon-intensive consumer freedoms); and by considering, in turn, how such texts open up and close down audience contestation about climate inequalities. The focus of this paper is on the challenges of communicating climate risk to students through film studies teaching--yet, at the same time, to insist on the potential of using popular cultural texts and approaches to think critically with students about which freedoms we privilege and the constraints these place on other cherished freedoms.

Phil Ramsey (Ulster University)
Public service media policy questions for the Conservative Government (2015–)

The 2016 White Paper for the next BBC Royal Charter set forward plans for far reaching reform of the governance of the BBC, calling into question the independence of the Corporation. In this period of change at the BBC – with Ofcom taking over as the BBC's regulator, the introduction of licence fee enforcement for iPlayer catch-up use, and taking over the funding of TV licences for the over-75s – there are many unanswered questions about the Corporation's future. Despite this, the BBC remains exceptionally popular with the audience, reaching 96 per cent of UK adults weekly for an average of 18.3hrs, defying the market detractors and ideologically-driven critics who insist that public service media has had its day. While John Whittingdale's tenure as Culture Secretary has ended, we know little about how the Conservative government under Theresa May (and Karen Bradley as Culture Secretary) will approach media policy. Indeed, there has been no full Communications Act since 2003, despite Jeremy Hunt having outlined his priorities for a Communications Bill in September 2011 when Secretary of State. This paper will offer an overview of recent developments, based on communications policy analysis of the key policy documents over the past three years. Drawing on data gathered by Ofcom, the BBC and the BBC Trust, it will be argued that under the Conservatives the Department for Culture, Media and Sport has been run in a manner which has often eschewed 'evidence-based policy making', an approach otherwise idealised by government in many other areas.

Joanna Redden (Cardiff University)
Investigating data governance: Where data activism, social justice and journalism meet

As big data systems enter our cities, local authorities, and government departments, the data collected about us grows and more services and decisions are influenced by algorithms and predictive tools that we are not able to interrogate or challenge. This paper focuses on the new potentials for discrimination being introduced. The over-monitoring of minorities and the poor becomes a more pressing issue as their data is put to new uses and data collection expands. Data mining and predictive analytics present new opaque ways to unintentionally and intentionally discriminate, sort, exclude, and exploit. The paper argues that data driven governance introduces a number of inter-related challenges to journalists tasked with holding those in positions of power to account, to those trying to build a more equal society, and to those contesting discriminatory practices. These emerging data challenges demonstrate the need for a robust local and national press, as well as increased efforts to enhance data literacy, accountability and oversight.

Joan Ramon Rodriguez-Amat (Sheffield Hallam University)
Governing (in)equalities in the communicative spaces: designing the Tramlines Festival 2016
(with Cornelia Brantner (T.U. Dresden), Kerry McSeveny (Sheffield Hallam University) and Oscar Coromina (U.A. Barcelona)

Urban cultural festivals are social and collective events that build cultural public spheres (Sassatelli, 2011). Indeed, beyond their role for urban regeneration (García, 2005), or for city branding (Ward, 1998), city festivals re-configure the geographies of the communicative spaces. The festival organisers (co-)determine the conditions for the communicative processes; in this sense, the mesh of relational spaces generated by the multiple and complex communicative interactions produced during the festivals (physical and online, interpersonal and institutional) shows unevenly defined geographies. The analysis of the structures of the communicative spaces (Authors, 2014, 2016) enables the identification of barriers, switches and flows that create centres and peripheries, patterns of network capital, body circulation streams and spatial (in) justice. Those structures embody power mechanisms of exclusion and inclusion to the communicative arenas that inform shared identities. Accordingly, festivals have been described as 'carnivals of the elite' (Waterman, 1998) excluding “those who do not belong in the public space as framed by a neoliberal ethics of consumer citizenship” (Waitt, 2008, p. 522). Indeed, the festivals’ spatialities coincide with a paradigmatic geographical shift represented by cities (Sassen, 2006) and mediacities (Eckardt, 2008) that have become platforms (Grech, 2015), networks (Castells, 2012), ubicomp infrastructure mess (Dourish & Bell, 2011), or mobile interfaces (Farman, 2012). This paper provides an in-depth multi-method analysis combining ethnographic, (social)media use and content research, as well as geolocative tracking of festival goers with in-depth interviews to decision-makers who defined the conditions for communicative (in)equalities and spatial (in)justices in the Sheffield Tramlines 2016 city festival.

Miriam Ross (Victoria University of Wellington)
Virtual reality: The state of play

What does it mean to press play in the VR experience? It has congruence with other domestic screen-based media where we have the opportunity to initiate the experience, pause it and/or terminate it when we please. The emphasis on audio and visual fields is on a par with film and television viewing; the headset’s reminder of body mediation is not dissimilar to the experience of putting on 3D glasses; and the possibility for interactivity in much content is an extension of gaming. Yet we now have a different field of view: not just a 360-degree extension but placement in a spherical visual field that has implications for our felt presence in space. There is the potential for greater immersion and the sense of being transported to a different place. However, no matter how greatly we are invested in its presence and proximity, deep down, whether in our subconscious or our lingering kinaesthetic connections to the embodied world outside the headset, we know that we are interacting with a ghostly apparition. While the new freedom to dip into a range of experiences suggests the possibility for greater global connectivity, questions need to be raised as to whether VR can prompt agency and action or merely facilitates new forms of armchair tourism. This paper will explore some brief case studies – including tourist views, interactive documentaries and fictional ‘experiences’ – in order to examine the issues of place, space, and mobility through, them that VR facilitates.

Anamik Saha (Goldsmiths, University of London)
'Funky Days are Back Again': The rise and fall of brown cultural production in the mid-to-late 1990s

Despite a presence in the UK that goes back a century and beyond, by the 1980s British Asians remained invisible in the media. That changed in the 1990s when the emergence of a new generation of British-born Asian youth spawned a new artistic and cultural movement that rejected reductive understandings of Asian culture, at the same time articulating a new progressive form of national identity such that, as Stuart Hall remarked, Britishness was never to be the same again. This paper argues that this moment came about due to the very particular coming together of a specific set of social and political economic forces that created a new (micro) conjuncture that, for a brief instant, enabled radical brown cultural production. In using this historical case study the paper attempts to shed new light on how to think together the politics of representation and the politics of creative labour.

Michael Saker (Southampton Solent University)
Ridesharing and restricted mobilities:
Using computational social science to examine collaborative mobilities and their impact on experiences of place

Societies today involve many different forms of movement. These movements include both people and objects alike, just as they can encompass 'virtual' movements enabled by location-based technologies. Smartphones, for instance, can be used to access digital and location-based information on the fly. Accessing digital information in this way, while in transit, can vastly alter how people approach and experience their physical environment (Saker, 2016; Saker and Evans, 2016a, 2016b). An important form of shared transport that has exponentially grown in recent years is ridesharing. Ridesharing is defined as the 'grouping of travellers who have a common origin and/or destination and share trip costs'. A number of significant changes have led to its mounting popularity. Culturally speaking, millennials are increasingly less interested in possessing objects like cars, and more concerned with having access to them. Technologically speaking, locative mobile applications can now instantaneously pair travellers moving in the same direction in real time. Ridesharing platforms include, BlaBlaCar, UberPool, Lyft, Flinc, and Wündercar, each with their own affordances and interfaces. A unifying effect of ridesharing is the emergence of novel and collaborative movements through space and place. Ridesharing can impact the routes people use to traverse their environment, opening up new pathways and 'in-between places' not previously explored, just as it can provide the locative context for forging and developing social connections, impacting on questions of localness, neighbourhoods, spatial and gendered subjectivities, familial and communal networks, and the digital infrastructure that simultaneously supports, archives and transforms our daily lives. At the same time there is evidence building that not all people have equal access to these services. This immediately raises question around freedom and equality in the context of shared mobilities, and how this restriction might alter the experience of related spaces and places. The aim of this paper is to explore how available big data in this field can be utilized to then qualitatively broach the kind of questions that are most salient to the locative experiences of these service. To this end, the paper will advocate a computational social science approach to examining ridesharing as it pertains to the broader area of mobilities studies.

Marisol Sandoval (City, University of London)
From passionate labour to compassionate work: cultural co-ops, DWYL and social change

This paper focuses on the relation between work and pleasure, using the cultural sector as its example. I first unpack the concept of passionate work, situating it within four possible ways of relating work and pleasure. I argue that the work ethic of 'Do What You Love' (DWYL), contrary to what it promises, limits the prospects of lovable work. As part of a neoliberal work culture, DWYL transfers the battleground from society onto the self. It favours self-management over politics. Drawing on findings from interview research with members of worker co-operatives in the UK cultural industries, I then go on to explore the relation between work and pleasure within cultural co-ops. I discuss how cultural co-ops might inspire and contribute to a movement for transforming the future of work by turning the desire for lovable work from a matter of individual transformation and competition into a practice of co-operation and social change.

Cornel Sandvoss (University of Huddersfield)
Nostalgia, freedom and the other: 'Us' vs. 'them' in Brexit enthusiasm

Political campaigners and activists are rarely thought of as 'fans'. However, recent work has identified many parallels in practices between political enthusiasts and fans (Ouellette 2012). Populist and far right movements such as the Tea Party have been identified as user groups that map closely onto key concepts in fan studies (Hay 2012), challenging culturally optimistic readings of convergence culture. This paper explores how fan studies' work examining nostalgia in the affective bond between fan and fan object can offer a framework for the analysis of recent populist movements, focusing on the UK Brexit campaign and its supporters. Through quantitative and qualitative content analysis of official campaign materials, television current affairs coverage, and fan-generated content, I study forms of belonging in Brexit discourses, arguing that the 'neutrosemic' (Sandvoss 2005) nature of right-wing populist politics operating through notions of 'freedom' can facilitate self-reflective, xenophobic identity constructions via convergence media. Cornel Sandvoss is Professor of Media and Journalism and has published widely on fan cultures including sport and popular music fans. He is founding co-director of the Centre for Participatory Culture at the University of Huddersfield.

Anna Viola Sborgi (King's College London)
"There's gonna be winners and losers":
Representing inequality and the housing crisis in Channel 4's 'How to Get a Council House' (2013-2016)

British documentary and television drama have always represented the housing conditions in London, and, more generally, in Britain, from Housing Problems (Elton and Anstey, 1935) to Cathy Come Home (Loach, 1966). Recent television series and documentaries testify the ongoing interest in social housing: from Misfits (2009-2013) to Chewing Gum (2015), from BBC Swap My Council House (2014), to Channel 4 How to Get a Council House (2013-present). Filmmakers have depicted the overcrowding, the dilapidation of the housing stock, the skyrocketing private rent prices and the resulting dramatic social inequality in British society. How to Get a Council House follows social tenants in the long, often never-ending process of applying for accommodation from the council. Although meaning to condemn inequality, the show portrays council tenants and homeless people ambivalently, sending out a "survival of the fittest" message and making us ponder over the role of television in perpetuating ideas of social inequality and stereotyped visions of the weaker subjects in society. I will argue that the specific way television documentary is re-interpreted, merging the classic documentary style with the reality show and the contest, shapes the way social inequality is perceived by the audience of this controversial programme. I will also situate this show within the wider context of media representations of the housing crisis, which expose the often antagonistic aesthetics and communicative strategies of national and local government, private investors, community activists' networks, and artists, each of whom seeks to persuade the viewer of their right to the city.

Amit Schejter (Ben-Gurion University of the Negev) and Noam Tirosh (Ben-Gurion University of the Negev)
Social media and social justice

The latest development of media technology brought about the proliferation of a new media form more often than not dubbed as "social media," however the catchy "social media" descriptor has not been helpful in surfacing the challenges this new media form raises for governance. We try to tackle that difficulty by addressing the impact on policy of both the four characteristics that we have previously established as making contemporary media stand out from the mass media that preceded them – abundance (of content), mobility, interactivity, and multi-mediality – and their capability to enrich information and make its transference more effective. To do so, we propose to adopt the framework of "social justice" to their governance by describing the philosophy of utilitarianism and its effect on media policy in the twentieth century and preferring the competing twentieth century philosophies of John Rawls and Amartya Sen as the theoretical bases for a new governance framework of social media.

Claire Sedgwick (De Montfort University)
Ms Magazine, advertising and editorial freedom

Feminist magazines have historically provided a unique space for feminist discourse. However, whilst feminist magazines, and more recently feminist blogs are part of a lively feminist media culture (Thomas- Flannery, 2005), at the same time they work within a competitive media landscape, dominated by well financed women's magazines with corporate backing. This paper will discuss how Ms. magazine in particular negotiated the challenges of existing within a competitive magazine market whilst at the same time wishing to maintain editorial integrity and a feminist ethos. Through examining the interaction between advertising and editorial copy between 1972- 1990, I argue that the need to survive within a tough media market meant that the magazine often found itself compromised and that advertising in the magazine undermined Ms' feminism. Drawing on the work of Erdman Farrell (2011) I suggest that Ms. demonstrates the difficulty of attempting to work 'within the system' because the demands of capitalism mean that the reader is viewed as a consumer and is therefore addressed that way. The paper compares these compromises to the freedom of expression that can be seen in editorial copy within the magazine after it became advertising-free in from 1990 on-wards. I argue that the magazine was more likely to cover international issues and more political topics once it became advertising-free. Furthermore, I explore the ways in which the lack of advertising in the 'new' Ms. gave staff on the magazine the freedom to articulate how they felt compromised in the past.

Alexandra Sexton (King's College London)
Saving the planet Silicon Valley-style: The politics of climate change in the high-tech ecosystem

A distinct feature of climate change politics in recent years has been the rising momentum of Silicon Valley stakeholders entering into the space. Although not an entirely new focus for the region's high-tech ecosystem, key events such as the 2015 Paris Climate Conference and the growing "culture of concern" (Robbins & Moore, 2013) across public spheres for planetary welfare has catalysed Silicon Valley engagement with climate change and other global challenges. In this paper I examine how this turn towards issues such as climate change and food security has materialised within the high-tech ecosystem of the region. I do so by examining a new sector of alternative protein (AP) production that has emerged over the last five years which seeks to provide more sustainable methods for feeding the global demand for protein, and thereby reduce the climate footprint of the current industry. The technologies that will be examined include plant-based proteins and cellular agriculture products (i.e. animal proteins made via stem cell or acelluar-based methods). Where previous food literatures have examined the politics of climate change at the consumer level, this paper considers those in the everyday practices of Silicon Valley's new protein producers. It traces these politics through the institutional structures and narratives of the high-tech ecosystem, and how these in turn have constructed the issues of climate change and food security as particular types of 'problems' in need of techno-based solutions. In conclusion, I consider the material and ideological impacts of these developments on the global food system and, building on existing critiques of the high-tech ecosystem, call for further interrogation of the Silicon Valley view of 'disruption' as 'progress'.

Dafydd Sills-Jones (Aberystwyth University)
The return of the political: Finnish art documentary and the renegotiation of the social sphere

This article examines how contemporary documentary makers negotiate the boundaries between storytelling and reportage at a time of heightened political awareness. It does this by analysing the creative choices made in the production of number of recent films (some of which are still in production) from a specific national documentary film ecology, that of Finland. Finland has recently produced a highly successful from of contemporary documentary cinema (e.g. Honkasalo, Suutari, Sladkowski). This output sprang from a revival in the 1990s and 2000s led by new champions of expression and management, fostering a Finnish documentary style that can be broadly characterised as having a high level of subjective introspection, and a strong claim to film art status. However, the recent global economic crisis, global environmental crisis, Ukrainian crisis, and international migration crisis, all coinciding with Finland's own crisis of identity in the context of a new neo-liberal government, have caused a pull towards the political that many makers are finding impossible to resist. How does Finnish documentary react to this, and what happens to the notion of the 'real' in that reaction? Kuivalainen's new film 'Soul of the Forest' (working tile), seeks to layer political themes with poetic expression, in order to redress the lack of impact of her earlier 'Aranda' (2011). Nina Brandt's latest film 'If I were Bird' (working tile) attempts a new 'literal empathy' with the film's subject, rejecting conventional dramaturgical continuity. Webster's 'Little Yellow Boots' (working tile) uses a dramatic conceit to soften the political in order to appeal to a younger audience.

Jon Silverman (University of Bedfordshire)
Media reporting : A 'continuation of conflict by other means'

History teaches us that wars are fought not only with bullets but with words. And when a conflict is over, its representation in the media can be a determining factor in the legacy it leaves. Twenty years after the end of the Yugoslav war, partisan reporting of trials in both the Serb and Croat media has left its mark on a divided cultural memory. The civil war in Sierra Leone lasted eleven years, 1991-2002, and led to a number of trials at the Special Court for Sierra Leone (SCSL) from 2003 onwards. The most controversial of them convicted leaders of the Civil Defence Force of crimes against humanity. But many in Sierra Leone thought the trial should never have been held, on the grounds that the CDF leadership were 'heroes' for coming to the aid of the government in the mid-1990s. Critics argued that pressure for a prosecution came principally from outside the country, particularly the United States. Opinion in Sierra Leone was heavily shaped along ethnic and regional lines, and a research study, funded by the British Academy, has sought to establish whether domestic newspaper coverage of the trial mirrored this ethno-regional division. Borrowing a paradigm from a study of the Yugoslav wars of the 1990s, the lead researcher, Professor Jon Silverman concludes that, in many respects, the reportage of the trial was 'a continuation of conflict by other means'. The lesson from this study is that, even after ceasefires or peace treaties, current political/ethnic conflicts – e.g.. Syria and Ukraine/Russia – will have an after-life unless the media can free itself from partisan alignments.

Clarissa Smith (Sunderland University)
Wutwut? Who counts boobs per episode?

The skinemax presentations of Game of Thrones have stimulated lots of discussion on and offline, much of it critical of HBO's seemingly cynical exploitation of women's bodies. However, the landscape of interpretation of the series' many and varied sex scenes is contained in a narrow range of approaches to representations of sex. There is a naturalised understanding that representations of sex, particularly of sexual violence and rape, are uncomplicatedly linked to the status of women outside of fictional world. I will explore what significances audiences may attach to Game of Thrones' sexual scenes, how they may connect them to the broader narratives of the series and beyond the gender dynamics which so preoccupy media analysts.

Lone Sorensen (University of Leeds)
Populist performance of ideology

This theoretical paper presents a communications perspective on populism. It seeks to bridge binary approaches to ideology and political style by conceptualising a particular way of performing ideology, namely that of populism. In the current literature on populism, some scholars define it as an ideology, others as a style. Such definitions are mostly presented as mutually exclusive; yet some scholars, implicitly or explicitly, also build ideational elements into stylistic definitions. Moreover, there has not, until very recently (Moffitt, 2016), been much consideration of what is meant by the concept of political style. Approaching populism from a communications perspective shifts the focus from what constitutes the ideology of populism to how it is communicated. This inevitably involves considerations of style as well as ideology. Empirically, the core characteristics of populism clearly manifest themselves in both style and in ideological expression, in form and in content, in the way that a message is communicated and in the meaning of the message itself: ideology cannot be communicated without style. Further, style in and of itself contributes to meaning-formation; it is not a neutral vehicle in the transmission of the ideological message. It socially constructs, actively and artfully performs, and thereby also transforms, the ideological message in the process of communication. This paper thus explores the conceptual foundations of the intertwined relationship between ideology and political performance in the case of populism.

Liriam Sponholz (Austrian Academy of Sciences and Alpen Adria Universität)
Equal contents, unequal speakers? From hate postings to hate speech

"Turks should fuck both dogs until they become normal". This comment by a Facebook-user refers to a picture of the leading green female politicians in Austria and in Germany, Eva Glaschwinig and Claudia Roth. It was published on a Facebook-page linked to the Austrian right-wing FPÖ Party. Hate postings like this influence the quality of political deliberation and have consequences for social cohesion. They foster political polarization and incite social groups against each other. The authors of such comments are usually non-public figures. Many of these cases have been condemned morally and forensically in Austria as "hate speech" (Volksverhetzung). Their utterers, such bricklayers or farmer workers for instance, have lost their jobs, experienced heated controversies or even been punished with huge fines. Notwithstanding, this situation has been limited to powerless speakers like these and their hateful comments. It has ignored that such comments are often reactions to contents that are fostering an extremist mentality. These are usually provided by public figures with a long experience in the public sphere, situated in powerful positions, that use this kind of speech consciously e.g. unemotionally (and not necessarily "to get something off their chest"). Based on the speech act theory, this paper aims firstly to put forward the differences between hateful and hate-fomenting speech by analysing the case of the political communication of the right-wing populist Austrian FPÖ on Facebook.

Marta Suarez (Liverpool John Moores University)
"Poor little you, if only you knew better, you wouldn't be in this trouble!"
Victimising and blaming the immigrant in contemporary Spanish film

The representation of immigration in European film is often linked to narratives of victimization and criminalization (Loshitzky, 2010). In these storylines, the immigrant is portrayed with limited agency, often undocumented and in irregular labour. The lack of freedom of the immigrants is often portrayed as a result of the global markets and global criminal networks (Castell 1998), linked to notions of human recycling, value and integration (Bauman 2006), and also to ideas of social exclusion and informal economies (Castell 1998, Sassen 1998). This paper discusses the way in which freedom, agency and

gender is represented in a series of Spanish films, including Diamantes negros (2013), Evelyn (2013) and 14 kilometros (2007). With a series of examples, it will approach the way in which these narratives are frequently gendered, especially in relation to framing spaces and the opportunities for self-determination that enclose the characters' arcs. In these films, the immigrants' freedom is directly affected by personal choices, suggesting not only that the main responsible agents for the limitations are the immigrants themselves, but also that reclaiming one's freedom is determined by willingness and, in some instances, being prepared to return to their country; an approach which further sustains the discourse of the redundant immigrant and ignores the effects of criminal networks (Bauman 2006, Castell 1998). In this context, it is central the figure of the Spaniard as bearer of aid, who by providing or denying this help is represented as the only one with full agency and freedom.

Zoetanya Sujon (Regent's University London)
Virtual Reality and the Classroom: A university wide exploration of Google Expeditions

In 1989, Virtual Reality (VR) was promoted as opening up "a new continent of ideas and possibilities" (Rheingold 1992). Almost 30 years later, VR is widely considered the technological and storytelling innovation of 2016. It seems we are witnessing the rise of what Rheingold called the "reality-industrial complex" where global institutions develop and produce virtual reality for the general public. Global tech and media companies illustrate this as they battle for territory in an increasingly crowded VR market (e.g. Facebook with Oculus Rift, Sony with Project Morpheus, Microsoft with Hololens, Samsung with Gear, and Alphabet / Google with Cardboard). Of particular interest here is Google Expeditions, the educational branch of the company responsible for developing a VR toolkit especially for the classroom and is the only player on the market to enable a social, shared VR experience linking instructor and student. During the first Google Expeditions trial in the UK, Regent's University London signed up 22 unique classes, ranging from foundation to post-graduate level, to participate in Google Expeditions. Methods include participant observation during the Google Expeditions trial and a survey of all Google Expeditions participants (N = 400). Key findings address the usefulness of VR in an educational setting for students and lecturers, as well as opening up possibilities for future innovations in teaching and learning practice. Finally, drawing from empirical evidence and educational theory, this research examines Google's role in education as providing "free" innovations or as further enabling platform capitalism.

Ana Suzina (Université catholique de Louvain)
Asymmetric democracy: media practices and power inequalities in Brazil

This research interrogates the political character of media practices run by social movements and community associations in Brazil, taking particularly into account the impact of the introduction of digital resources in this field. It observes why social actors have chosen the media sphere as a preferred arena for social struggles, approaching their media strategies and practices inside the groups and towards the society. In this sense, I assume that popular media play a central role in struggles over meanings through their search for visibility (Sousa Santos, 2007) (Martin-Barberto, 2001) and publicity (Habermas, 2006), which are transformed by the appropriation of digital resources. The problem I address is that an unequal distribution of channels of communication, on the top of multiple lacks of resources, in association with social dynamics that make some voices more legitimate than others (Honneth, 1995) (Bourdieu, 1979), funds an asymmetric relationship between the actors. Therefore, I argue that inequalities in the media sphere constitute political asymmetries that violate the democratic principles of participation and contestation (Dahl, 2005), inhibiting the emergence and consideration of conflicting interests (Mansbridge, 1983). In the Brazilian case, I identify inequalities in the media sphere as one of the faces of an asymmetric democracy, considering the difficulties of a large number of social groups for communicating and intervening in the public debate as legitimate actors. Social movements and community associations play, then, a central role by pushing these limits and challenging the process of frame designing (Fraser, 2010) and meaning making (Stuart Hall, 1977).

Kate Taylor-Jones (University of Sheffield)
Girlhood, bride-kidnapping and the post-socialist moment in 'Blind Mountain/Mángshān' (Li, 2007) and 'Pure Coolness/Boz Salkyn' (Abdyjaparov, 2007)

Sharing a border and with substantive trade and immigration links, both China and Kyrgyzstan are at the point of national development where the interplay between a national past and a globalized future are still hotly debated. Freedom to en-

gage in and freedom to be protected from the rise of the market economy has become a common theme in many public forums across Central and East Asia. Both nations to to be discussed in this paper, are in the crux of the global question related to the universal dilemmas posed by the collapse of the revolutionary socialist challenge to the hegemony of capitalism (Sakwa 1999). Girlhood has come to function as a container for narratives of both anxiety and progress (Harris, 2004). This paper will examine the interplay between girlhood and a vision of a postsocialist modernity that can be found in two films that both engage with the act of bride kidnapping. Blind Mountain (China) and Pure Coolness (Kyrgyzstan) both present the respective stories of teenage girls forced into marriage as part of a 'cultural tradition' that is supported by the wider local community (as opposed to been the act of an individual male kidnapper). The continuing instance of the desirability of marriage for the modern woman presents a 'double entanglement' (Butler 2000, McRobbie 2009) of a neo-conservative return to 'traditional values' been placed in direct conflict with a dominant narrative of liberalization and freedom' (McRobbie 2009:12). In the case of bride kidnap we see the conflict between an often-nostalgic vision of a cultural tradition that is marked by traditional gender dynamics, and the 'neo-liberal —enterprise of oneself' (Gordan, 1991: 44) that marks gender constructs in the current globalized field. It is this double entanglement' that this paper will explore with reference to the cinematic envisioning of the bride kidnap narrative. I will explore how the girl simultaneously represents a vision of a localized space whilst operating as an indicative sign of cultural difference. In short, she is the site of the transmission of ideals of gender and modernity between moments in national development. We therefore see the girl caught in the crosshair of modernity, sexuality, tradition, nostalgia and capitalism in communities that, as will be explored, are struggling to find a sense of self in the Asian postsocialist moment.

David Thompson (University of Cumbria)
Stories that sizzle: Making indie films viable in a modern day cinema context

'Indie' film narratives have a tendency towards small personal human stories, internal journeys, existentialism and idiosyncrasy: Sideways, Little Miss Sunshine, Annie Hall. These films are often exhibited and receive higher admissions in independent or 'art-house' cinemas. Characteristically, the more commercial a film is, the greater the concern with spectacle and ego. Those stories concerned with survival, war, good versus evil: Star Wars, Batman, James Bond. There are different types of story to tell. Video on demand, the internet and social media, has accelerated cinema's box office to previously unimaginable levels. It has also created illegal downloading and the easy exchange of feature films. This has created a general disinterest in funding mid-range budget level 'indie' films. The market is flooded with large scale blockbuster movies, which go on to recoup huge revenues through these new streams. With this sea change in modern media, what are the ingredients that make an 'indie' viable, in a modern day cinema context? Previously the UK had regional screen agencies, feeding youthful new wave filmmakers, through purpose built schemes. Since the credit crunch, such schemes have been cut. Through my PhD by practice, I am writing and directing my own feature film and reflecting my experiences in to the film's narrative. I will use it as a reflective vehicle to explore the nature of 'indie' cinema, as well as investigating what makes it commercially viable in today's world, getting to the route of what makes an 'indie' film an 'indie' film narratively. This article examines my latest findings of qualitative research and video recordings with industry Producers, Screenwriters and Distributors as I continue my research. I am an independent writer-director and academic, and have just begun my PhD by practice in Feature Film. I have written seven feature film scripts previously and produced my own feature film The Girlfriend Audition in 2013. I am in the process of developing Introducing Film (2nd Ed.) with Professor Graham Roberts at Leeds Trinity University and am currently Course Leader in Film and Television, at the University of Cumbria.

Neil Thurman (Ludwig Maximilians University of Munich)
and Aljosha Karim Schapals (Queensland University of Technology)
Live blogs, sources and objectivity: The contradictions of real-time online reporting

Live blogs, also known as live pages or streams, allow journalists to report on events, including breaking news stories, as they happen. Their prevalence and popularity make them an important format, through which many of the developments in contemporary journalism can be observed and analysed. Using the Egyptian revolution of 2011 as a case study, we carried out a large-scale content analysis across six national UK news publishers, to analyse the differences and similarities between live blogs (n=75), traditional online news articles (n=842), and print articles (n=148). The findings reveal significant differences, for example the extent to which live blogs quote their sources directly and, also, rely on previously-published media reports as a source. The findings demonstrate how, with the expansion of real-time online reporting, journalism may be becoming more transparent yet also more reflexive; prompting, perhaps, reassessments and even re-definitions of media plurality and journalistic objectivity.

Martina Topic (Leeds Beckett University)
Women journalists and the debate on sugar in the British press (2010-2015)

When stereotypes against women are taken into consideration, health sector is largely considered as a feminised profession, and concerns with diet and healthy life style are often ascribed to women. In addition, all available research confirms that women journalists rarely contribute with stories that form main news and main headlines, and that the position of women journalists is generally unequal to the position of male journalists. However, academic research also confirms that those who most often respond positively to health initiatives are highly educated members of the society, and women. Nevertheless, when it comes to reporting on health issues then the field does not seem to be feminised, at least not since debates on sugar entered the news and main headlines in the British press. This paper analyses articles on debates on sugar published in British national and local press in a period between 2010 and 2015. Articles for the analysis were collected using Lexis Nexis database, and content analysis was conducted on a sample 454 articles. Using the feminist theory, the aim of the paper is to establish to what extent women report on debates on sugar, in which sections and whether we can speak of a glass ceiling when it comes to covering main stories in the British press.

Rebecca Trelease (Auckland University of Technology)
Global genres in the local context: A case study of 'The Real Housewives' format
(with Rosser Johnson, Auckland University of Technology)

Psarras argues 'the women-oriented docusoap, once a niche programming style, now pervades cable networks' (2015, p. 52), but rather than being a solely US phenomenon, such docusoaps now feature prominently across international "markets", with 'The Real Housewives' format spreading from the US, to the UK, Australia, and now New Zealand. 'The Real Housewives' has generated academic interest, mostly connected to gender and race (see: Lee & Moscowitz, 2013, Dominguez, 2015, Hawley, 2014). Although another example of local variations of a global format, there is little focus on the relationship between regional adaptations, despite the observation that 'globally distributed forms… create cultural products which define and redefine what the national and the local are' (Straubhaar, 2003, p. 288). Our research remedies this by critically examining New Zealand's 'The Real Housewives of Auckland' (2016) to show the dialogue between global and local. Robertson's (1995) concept of glocalization is used to identify and unpack the constructions of: regional iconography; participants' (self)definition of "housewife"; and the class-based opportunities wealth affords the idealised New Zealand woman. National and local discourses within the programme are contrasted with the 'Orange County' (2006) and 'Melbourne' (2015) versions. We illustrate how Auckland is represented as a land of opportunity for both "Kiwi" and international women with a focus on the contradictions inherent in the term "housewife". We conclude by showing the centrality of conspicuous consumption to the identity of these women: in Auckland femininity can be bought, with ostentatious jewellery, bespoke house furnishings, or even delaying and defying menopause.

Rachel Velody (University of Cambridge)
Glossing it over: 'The Fall', sartorial elegance and the aesthetics of misogyny

This paper is concerned with the representation of the female detective in the British psychological thriller series 'The Fall' (BBC 2), 2013 onwards. In particular, it focuses on the tensions between its avowed narrative of equality and feminism and the (arguably) gratuitous violence meted out to women in each of the series. It pays close attention to the ways in which the lead character DS Stella Gibson is produced in terms of her body and her clothing and the extent to which her 'sartorial elegance' provides power and control as a detective. Part of this exploration also focuses on the ways in which these same codes of sophistication link Stella to the genres of Horror and Psychological Thriller. In these contexts, consideration is given to the development of clothing, the fashioning of the body itself and cinematography and verbal cadence; all constructing an aesthetic of 'gloss' which I argue serves to heighten the impact of physical and emotional assault towards Stella and the female victims of 'The Fall'. Is this equality? Is this feminism? Or simply glossing over misogyny?

Anne Wales (University of Derby)
Mediating modern slavery: Identities and transgressions

Through an analysis of the 2010 film 'I Am Slave' and other media representations which explore modern slavery, this paper suggests that the themes, narratives and imagery that have shaped historical representations of slavery are used also

to create meaning for contemporary viewers in the context of modern slavery. 'I Am Slave' structures the reflexivity of past and present into the film, with memory and identity forming part of the performance of trauma. However, whereas historically, freedom from slavery was often achieved through transgressive processes relating to race and gender identities, in 'I Am Slave' this was achieved by the protagonist through a duality of reclaiming her identity whilst also negating it. In the wake of the 2015 Modern Slavery Act with its focus on organisational policies and practices in relation to human trafficking, this paper considers how media representations can raise awareness of its experiential individual impact.

Elke Weissmann (Edge Hill University)
Uneasy pleasure: Female audiences respond to soap opera narratives in American 'quality' television drama

While American 'Quality' Television Drama has been widely lauded by the critics, women viewers have often expressed an element of reservation about series that are usually dominated by difficult men. This paper draws on the methodology originally used by Ang (1985) who invited letters by women to respond to her own feelings of pleasure in Dallas (CBS, 1978 -1991). For this paper, women wrote about their pleasures and displeasures in two central 'quality' dramas, namely Mad Men (AMC, 2007-2015) and Game of Thrones (HBO, since 2011). I will argue that much of the pleasures the women experience derive from the complexity of the plots that borrow their narrative structure from soap opera. The displeasures derive more strongly from representational issues that often, but not always, exist on a surface level, such as the obvious inequality that Game of Thrones displays in relation to the objectification of women.

Sarah Weston (University of Leeds)
Performing political voice: Young people and exploring the politics of how voice feels

This research explores how young people relate to the concept of political voice, and how this relates to their own feelings about political participation and engagement. Demonstrating that political voice is performed, or rather, performative: regulating and perpetuating the existing structures of what voice can be, in this talk I will discuss accordingly drama workshops I ran with young people that investigated whether we can use performance itself as a way to resist and counteract the dominant voice. Combining political discussion with voice technique work from actor training practice, working towards a public vocal performance, these workshops investigated the relationship between political ideologies and the body. Beginning with the understanding of the voice as a physiological, not a symbolic entity, we explored whether the body can be the site of resistance for young people's voices, questioning the political efficacy of focusing on how voice feels. In this paper I will discuss these workshops and some of my initial findings, and how this relates to conceiving of a politics of voice.

Milly Williamson (Brunel University)
The political economy of ordinary celebrity on TV

This paper will examine why ordinary celebrity became so profitable in the changing television climate from the late 1990s to the present. It will examine how television producers came to rely on reality formats built around 'ordinary' celebrity in order to deal with the challenges thrown up by increased competition, rising costs, the development of new and digital technology, and the proliferations of channels that resulted. It will examine how the growth of such formats undermined the working conditions of those employed in the television industry, and will argue that their profitability is predicated on the exploitation of the labour of the celebrified ordinary participants. So, rather than a question of 'democratainment' (Hartley, 1999 and 2008), or the spread of 'participatory culture' (Jenkins 1992, 2007) the spread of ordinary celebrity is connected to a deepening mistreatment of ordinary people in the media both in front of the camera and behind the scenes.

Helen Wood (University of Leicester)
Reality celebrity and illegitimate cultural labour

This paper considers the contemporary cultural economy of reality television, and how its mobilization of hyper-visible celebrity offers some promise of social mobility for young people in a context of widening inequality. Moving beyond debates about representation and reality television as 'poverty porn', it considers the limited spaces through which reality

television participants become cultural workers, and the intense forms of promotional labour in which they engage to extend and expand their media lives - often across less formalised sites such as nightclubs, beauty salons, and social media. It also analyses the work of publicists and agents who broker and extract value from these activities. By drawing on earlier work on celebrity and media such as Fame Games (Turner et al, 2000), it considers both the intensification of bio-political labour models in the current climate, and how the figuring of this labour as illegitimate contributes to redefinitions of classed identity.

Rachel Wood (Sheffield Hallam University)
"Women are fighting everywhere": Corporate mobilisation of feminism in women's professional wrestling
(with Benjamin Litherland, University of Huddersfield)

Recent scholarship has pointed to contemporary feminism's 'neoliberalisation' (Prugl, 2015; see also Rottenberg, 2014; McRobbie, 2015;). Celebrities, popular culture, and fashion and lifestyle brands have enthusiastically embraced a version of 'feminism' as an edgy, aspirational, and profitable label and identity. While a number of popular and academic critiques have become mired in discussion of whether these mobilisations represent 'authentic' feminism, an overlooked yet more pertinent question remains: what new possibilities for critiques of gender inequality are enabled by feminism's neoliberalisation, and what form might such critiques take? Capitalism's embrace of feminism inarguably limits its political scope, but it may also open up opportunities for new forms of representation, and even structural change. In 2016 World Wrestling Entertainment announced the re-design of the women's title from 'Divas' to 'WWE Women's Champion'. This change reflects a discursive repositioning in which women's wrestling skill began to be promoted as equally entertaining as men's, in contrast to the 'Diva' era where the 'sexiness' of female stars was foregrounded. This paper analyses WWE 24: Women's Evolution, the 2016 documentary made to accompany this re-brand. The documentary draws heavily upon the signifiers of neoliberalised feminism, featuring images of 'powerful women' including Beyonce, Hilary Clinton, and Malala Yousafzai, all without ever naming the word 'feminism'. It would be easy to dismiss WWE's mobilisation of feminism as a form of 'co-optation' and depoliticisation. Indeed, the new women's title can be understood as part of a corporate drive to expand into new regions and demographics, in this case by securing female audience loyalty. The fact remains, however, that the documentary utilises a critique of sexism and inequality to justify corporate re-structure, demonstrating the possibilities enabled by neoliberalised feminism.

Dominic Wring (University of Loughborough)
Leave it Out: British print and broadcast news media reporting of the Brexit Referendum
(with David Deacon, John Downey (Loughborough), Emily Harmer (Liverpool) and James Stanyer (Loughborough)

This paper provide insights into the nature and scope of news media reporting of the momentous Referendum. The vote on 23rd June followed a formal ten week campaign not to mention a much longer debate that has intensified in recent years. The paper will draw on extensive content analysis of the major television news bulletins and the national newspaper titles in the seven weeks after the conclusion of the national and local government election campaigns in early May. The news media analysed are those still consumed by millions of voters including the many undecided whose votes proved significant in what was a very close race. The British press are renowned for their partisanship and so a key aspect of the paper will be to assess and evaluate the themes, issues and personalities that appear in the 'Eurosceptic' press in order to compare them with reporting by broadcasters.

Liu Yan (Far Eastern Federal University)
Media framing of contentious politics against land acquisition in China and its ideological resources: An analysis of 'Wukan Protest'

This paper examines media framing of contentious politics against land acquisition in China as well as the ideological resources adopted by the media frames. The author analyses news coverage of "Wukan Protest", a collective action caused by land interests dispute between villagers and local government in villiage Wukan, city Shanwei, province Guangdong, China in the end of 2011. The basic methods applied in this paper are framing analysis and content analysis. Mass media in China constructed seven frames to cover Wukan Protest, namely, Crime, Mass Incident, Reasonable Protest, Civil Right Defense, Land Reform, Democratization, Class Struggle. The former five frames reflect official ideological and law discourses. Though each of the five has its own emphasis, they all stress on the national responsibility of socialist or law-abiding

China to protect the lower class. Democratization frame adopts (neo-)liberalism, explaining Wukan Protest in the theoretical framework of Civil Society. Class Struggle frame is supported by Maoist socialism and views Wukan Protest as the struggle of lower class against new exploiting class in China. In general, Chinese mainstream mass media mainly employed the former five media frames, while Democratization frame appeared on liberal internet media and Class Struggle frame on Left websites. Among mainstream mass media, official media represented the government standpoint and market-oriented media endeavoured to support villagers by legitimizing their collective action. The extent to which market-oriented media could offer legitimizing resources was influenced by the official media' definition of Wukan Protest. Moreover, market-oriented media with urban middle class as their core consumers interpreted the Wukan Protest as equivalent to urban civil right movements, and thus misrepresented the core conflicts in rural contentious politics. In a word, media and intellectuals in China are unsuccessful in constructing a public discourse that can truly protect the interests of lower classes within the Chinese hegemonical cultural system.

Joan (Tsinghua University)

Reply or rely? Three patterns of government responsiveness in China

From late April to May in 2013, three environmental connective actions especially all about p-Xylene project, a kind of derivative in chemical industrial, were organized on social media in three different cities in China, where were Kuming, Chengdu and Jiujiang. Although p-Xylene was proved by scientists as low toxic and commonly produced near cities in the United States, Singapore, and South Korea, there were still quite a few people thinking it harmful and polluted. However, the three cases reached different outcomes, even sharing almost the same issue and the same period. In Jiujiang, the conflict between the government and the public was not as serious as other two cases, where consensus was reached finally and the p-Xylene project continued under environmental evaluation. Comparing Chengdu and Kuming cases, off-line street protests organized by social media were both occurred and the government officials were forced to give positive responses to stop the projects. But after the first protest, there happened a second protest in Kunming, while didn't in Chengdu. In order to explain the differences, this article employed a theoretical framework of discursive institutionalism, and compared the cases with careful content analysis of the social media data in China (Sina-Weibo). Following the framework, three patterns of government responsiveness were found with different conditions of institutional contexts, ideational abilities of legitimacy, and official evaluation institutions, which were deliberative pattern (Jiujiang), responsive pattern (Chengdu) and Sharpened pattern (Kunming). Finally, this article discussed the soft authoritarian and the balance between freedom of speech and public interests.

Panel Descriptions

Panel 1A
Doomed to repeat it? Four perspectives on using history in the study of media and cultural work

Understanding cultural production is an essential part of unpacking inequalities in contemporary media and cultural labour markets. Whilst there has been extensive and important engagement on this question in the last decade, more detailed historical work is only recently emerging. Indeed, the value of historical work has been under explored as the subject of work and labour has become established as a core field for cultural and media studies research. In this context the proposed panel offers four perspectives on how historical approaches to questions of work and labour can develop both the understanding of, and resistance to, inequalities associated with working life in cultural and media industries. The panel offers a deliberately eclectic interpretation of historical perspectives, ranging from how specific working practices are interpreted differently across the lifecourse within contemporary cultural labour markets (O'Brien); how attentiveness to questions of gender within a specific cultural practice, film, raises questions both of our understanding of women's positions within cultural labour markets as well as historiography of film itself (Bell); how a focus on creative labour might rewrite contemporary history of British Asians, demonstrating the value of exploring cultural and media work to supposedly settled narratives of contemporary history (Saha); And finally how we might rewrite our understanding of media and cultural work in light of transformations within broader labour markets, using a case study of the UK from the 1950s to the present day (Banks).

Panel 1C
Political communication research: methodological innovation

Over the past half century political communication scholars have produced illuminating accounts of the relations between political elites, journalists and citizens; political campaign strategies; the dynamics of message diffusion; agenda-setting and issue framing; and the parts played by media technologies and platforms in the formation and consolidation of political power. Valuable as much of this research has surely been, it has tended to be rooted in an essentialist political ontology and a repertoire of (mainly quantitative) methods designed to evaluate functional effects. This panel responds to recent calls for more inventive and critical political communication research methods. As Kevin Barnhurst argued, 'Defining politics as logical and functional can only partly encompass the links between persons and states ... Renovating political communication requires attention to ethical and aesthetic as well as informational experiences'. Our aim in this panel is to question three seminal categories of political communication research - the concept of information needs; the idea of political performance; and the presence of multi-vocal political conversation - and propose new ways of analysing them.

Panel 2C
'You know nothing yet, Jon Snow' – researching Game of Thrones

The long-running HBO series Game of Thrones has become a major cultural phenomenon. Acknowledging this, we are preparing for a major study of audience responses to the series, to be launched later this year. In the interim we wish to address some topics which drive some of the questions we seek to answer through our project.

Panel 2E
Soap Opera form, representation and audience intersections

Soap opera as a form has always provided spaces to offer representations and audience pleasures that were valued by audiences who normally are underserved by the media: be that women, as several studies have highlighted (e.g. Ang, 1985; Dobson, 1982; Geraghty 1990, 2013, etc.) or other groups (e.g. disability, Wilde, 2009; or homosexuality, Harrington, 2003).This panel aims to investigate the different forms into which soap opera has transformed itself in relation to how they offer spaces of intersection into dominant ideologies either textually or for specific audiences. The three papers aim to address how the soap opera and its inheritors offer alternative narratives or provide audiences with spaces to intercept into hegemonic discourses about what their identity 'means'. But we also take a critical stance and highlight that despite the fact that the soap opera form might offer more progressive stances than many other televisual representations, there

is also a tendency to contain its liberal potential and subjugate it in order to broaden its appeal or make its form more palatable to a specific demographic of viewers.

Panel 3A
Theorising media and social justice

There has been an increasing concern in recent years with normative questions of social justice in relation to the media and culture. This panel seeks to address the achievements of this 'turn to justice' in media, communication and cultural studies, and to offer new perspectives. The papers address a number of topics that have been of considerable interest in media, communication and cultural studies over the last few years, including social media, the increasing use of algorithms, and creative labour. A particular interest is the capabilities approach, especially associated with the Indian economist Amartya Sen and the US philosopher Martha Nussbaum.

Panel 4A
Media reform and social justice

This panel seeks to highlight key faultlines in media policy debates – around hegemony, representation, democracy and power – and to connect them to projects of media reform.

Panel 4C
Participatory "freedoms" and the cultural politics of fan/consumer nostalgia

It has recently been argued that individualized perpetual nostalgia (Lizardi 2015) is a culturally dominant discourse, with media industries seeking to empty out critical approaches to history in favour of revisiting people's "media-soaked" pasts within consumerist framings. Based on work carried out at the University of Huddersfield's Centre for Participatory Culture, this panel will explore the extent to which contemporary participatory cultures interact with logics of nostalgia to performatively claim enhanced freedoms or variously display restricted activities. Comprising of four papers that range across topics such as TV series' revivals and social media marketing (Jones); the Brexit political campaign and its enthusiasts (Sandvoss); Star Wars as a 'retro' revival marked by continuity (McCulloch); and 'hot take' blogging/reviewing practices (Hills), the panel as a whole explores and questions fandom's participatory "freedoms". Fans are perhaps becoming ever further enmeshed in industry logics (Jenkins, Ito and boyd 2016), and with nostalgia increasingly playing a significant role across the diverse domains of popular TV, capital-P Politics and blockbuster cinema, it is vital that we theorise how nostalgic constructions of meaning inform industrial, political and prosumer identities, along with their blurrings and participatory co-creations of value.

Panel 5A
Political communication and the 2016 Brexit Referendum campaign

The UK voted in June 2016 to leave the European Union; a seismic decision that sparked a political crisis, exposed deep social divisions and raised countless questions for the future of European integration. The bitterly fought campaign also left a troubling legacy for UK political culture: facts and falsehoods were readily blurred and many voters expressed deep confusion and frustration with the quality of information they were receiving. Given the sheer volume of news and information on the Referendum, this was a damning verdict on the state of journalism and political communication in Britain. For media and communication scholars, the EU Referendum provides an abundance of issues to reflect on. In this panel we bring forward four empirical papers emerging from "EU Referendum Analysis 2016: Media, Voters and the Campaign", that examine various aspects of the Referendum campaign and its legacy. The panel will cover:
- news media coverage of the Referendum campaign (key themes, balance, impartiality, and personalities).
- the role of newspaper editorials in influencing the campaign agenda.
- journalists' scrutiny of factual claims in broadcast news.
- broadcasters' problematic attempts at constructing 'balance'.
- the legacy of the Referendum campaign for the role of expertise in public life.

Panel 5B
Sharing beyond 'the sharing economy'

This panel takes its cue from recent debates about 'the sharing economy' by examining a range of ways in which 'sharing the wealth' is bypassed, abused and strived for. Notoriously in recent years 'the sharing economy' as a term has been mobilized to describe forms of co-production and exchange facilitated through online media. Zeena Feldman's paper considers the abuse or 'reversification' of conventional understandings of sharing in hospitality exchange websites through her analysis of the practices of AirBnB and Couchsurfing.com. The abuse of the idea of sharing also happens beyond the online sharing economy, as Jo Littler's paper on the mediation of the super-rich shows: the idea of sharing commonalities of presentation and interest with the economically exploited has become a crucial strategy of 'the normcore plutocrat' and friends. Marisol Sandoval's paper considers how passionate work might also become compassionate work through the progressive practices of co-production and sharing manifest in the co-operative sector. In the process, then, the panel seeks to seize the word 'sharing' -- co-opted by multinational corporations in an age of neoliberal capitalism -- to pay renewed attention to its pithy suggestiveness as a keyword for mutual commonalities and sharing the wealth.

Panel 6A
Media celebrity, labour and value

This panel explores the labour models and working conditions of 'ordinary celebrity' or 'reality celebrity' in the contemporary context. It considers how the labour relations of such forms of celebrity are changing in relationship with structural shifts in the media industries, as well as with the broader socio-political context of spreading precarity and inequality. It also interrogates the related ways that the labour of working-class celebrities is dismissed and denigrated within hierarchies of cultural value. Milly Williamson's paper considers the political economy of ordinary celebrity, arguing that the changing economic and regulatory contexts of television production and the rise of reality formats since the 1990s have undermined working conditions within the industry and exploited the labour of ordinary participants. Helen Wood's paper draws on a larger research project with Mark Banks and Jilly Boyce Kay that considers the limited spaces through which working-class people can become cultural workers; the intense biopolitical work that goes into sustaining media visibility; and how this work is figured and devalued as 'illegitimate'. Kay's paper considers the labour relations of brand sponsorship on reality celebrities' social media accounts, and the ways that this both makes visible the realities of self-commodification and yet also produces an aesthetic of 'worklessness' that must be understood within a broader context of intensifying disgust for the 'workless' poor and working classes. Melanie Kennedy's paper also considers the gendered and classed hierarchies of value in relation to celebrity labour by analysing the discourses of 'deservingness' around young mothers in the MTV show Teen Mom. As such, the panel considers more broadly how the labour relations of media celebrity are implicated in the remaking of inequalities in the contemporary conjuncture.

Panel 6B
Communication and cultures of climate change and sustainability

This panel, convened by the Climate Change, Environment and Sustainability Network, brings together papers that explore how cultures of environmentalism are both informed by media discourses and embedded in everyday practices of sustainability. Each paper examines environmental communication, beyond the simplistic transference of expert knowledge to audiences, to consider the importance of affective responses of audiences to climate change messages (Hamilton) and issues of audience trust and participation in environmental debate (Gavin). The panel then problematizes this apparent new equality in participation in environmental discourse, by analysing the ways this has opened up spaces for corporate actors to be cast as key environmental agents (Doyle et al), who are using technological and market-centric environmental solutions to inform the cultural politics of sustainability (Sexton).

Panel 6C
Voicing ideology: **overcoming the dichotomy between political performance and ideology**

This panel challenges the dichotomy between 'the person of the politician' and 'substantive ideology' in political communication. The thesis of personalisation, for instance, argues that the media are paying increased attention to personality and private life to the detriment of substantial politics. While premises of personalisation and stylisation of politics trigger valu-

able discussion on the relevance of the political persona in political communication practices, they also obscure the role that persona, performance and style may play in the communication of ideology and in the performance of substantive political representation.

The panel presents a selection of papers that contest this dichotomy and argue that ideology must necessarily be voiced and performed and that political voice draws upon political ideas. We open with a paper that explores the broader theoretical foundations of these claims. A second paper hones in on populism as a particular way of performing ideology. Populism and related modes of representation have blurred the boundaries between celebrity and politician. This space is further explored in a third paper on the use of humour and ambiguity for the communication – or disguise – of ideology. Our final paper considers the political voice of citizens and explores how young people may use drama to voice ideology and to counter dominant voices.

Panel 6D
Africa and international media

This panel presents research about how “Africa” - as place and as concept - is communicated to the world. Earlier versions of some of this work appear in the new anthology, “Africa's Media Image in the 21st Century”, the first book in over twenty years to examine the international media's coverage of Sub-Saharan Africa. This panel examines factors that have transformed the global media system and it’s reporting of Africa, changing whose perspectives are told and the forms of media that empower new voices. Papers also address the question of whether new imperialisms equate to a new victimization of Africa (in reality and/or in terms of global discourse), or if new patterns of media representation mostly depict an independent, successful, “rising” Africa dealing with global forces on its own terms. The intention of the new anthology and the related MeCCSA panel is to move academic discussion beyond traditional critiques of journalistic stereotyping, Afropessimism, and 'darkest Africa' news coverage. In so doing, these panel connect with the theme of the conference which invites a focus on how “different cultural, geographical and political contexts influence the role played by media in the pursuit of different freedoms, as well as the outcomes of their involvement”.

Practice Film Screenings

'Colours of the Alphabet'
Nick Higgins (University of the West of Scotland) and Alastair Cole (Newcastle University)

Colours of the Alphabet is a feature documentary that explores the relationship between language, education and childhood. Produced by Prof. Nick Higgins (University of the West of Scotland) and directed by Dr. Alastair Cole (Newcastle University). 80 mins duration. An inspiring, bittersweet film on language and childhood, Colours of the Alphabet follows three Zambian children and their families over their first year of school, asking; does the future have to be in English? The film renders visible a process of formal enculturation that whilst common to over 40% of the world's population has rarely been captured on film. The result of 12 months of ethnographic fieldwork in a rural Zambia village and over 18 months of editing, the film supported by Creative Scotland, allows audiences to experience the panoply of emotions and intellectual confusion that being educated in a foreign language provokes. Presented in multi-coloured subtitles to reflect the three languages spoken in the community, the film offers a sensitive portrayal of a cultural dynamic within which English has become the dominant language of formal education whilst at the same time becoming a language only used by an elite minority in daily life. In Zambia's case this English speaking minority is as low as 2% of the population and yet the right to be educated in an indigenous language remains out of reach. The film encourages viewers to question the role of English as the language of social mobility and to reflect upon the consequences to local cultures and childhood self-esteem that the imposition of a foreign tongue engenders. Colours of the Alphabet premiered at the Glasgow Film Festival 2016, before touring Scottish cinemas and is currently shortlisted for a Grierson Trust Award for Best Documentary Newcomer.

'Y Gors'
(Dafydd Sill-Jones (Aberystwyth University) and Anne Marie Carty (University of Westminster)

This is a film about Cors Fochno near Borth in West Wales, one of the largest raised bogs in the UK, and the reaction of local people to its existence. Through it the makers seek to examine the tensions between documentary production procedures, and community collaboration. The film in question - 'Y Gors' [The Bog] - was made as part of the AHRC funded 'Hydrocitizenship' project, and in conjunction with a community group, in this case a local choir names after the bog, 'Côr Y Gors'. These links exacerbate the pre-existing issue native to all documentaries, of a tension between 'directorial' authorship, and the authorship invested in contribution and collaboration. This film' s research questions originated in discussions about how to approach the basic dichotomy of documentary – its simultaneous claim on the real and its constructed nature – in a specific project context through the use of a specifically written musical soundscape. These were heightened by the potential for polemic and controversy in a topic invested with conflict; farmer vs ecologist; local vs incomer, Welsh vs English; human vs nature. One central hypothesis in this project was that musical structures might enable a film to carry the weight of coherence without resorting to the apparatus of the realist documentary. In turn such musical structures could also avoid alienating the community collaborators by appealing 'over their heads' to an cosmo-elite art audience. It did this by experimenting with the filmmaking process, by placing musical composition at the heart of editorial decision making processes.

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