BOOK OF ABSTRACTS

An Interdisciplinary International Conference Karlstad, SWEDEN, 9-12 May 2017
Welcome to Geomedia 2017!
It is with great pleasure we welcome you to the 2nd International Geomedia Conference. This conference marks the continuation of a unique research initiative that began in 2013 with the establishment of the Geomedia Research Group and the Department for Geography, Media and Communication at Karlstad University. Since 2016 Geomedia is one of the university’s prioritized Strong Research Environments.

The first Geomedia Conference took place in May 2015 and attracted about 100 participants. It gave us evidence that there is a need for an international venue for researchers conducting research at the intersections of geography, media and communication studies and film studies – and the courage to organize a second conference. We are happy to announce that we have received even more submissions to Geomedia 2017. The final programme includes altogether 84 accepted papers of 119 authors from 19 countries around the world.

We are also proud to present a number of top international scholars who have kindly accepted our invitation to participate as keynote speakers and plenary panellists, as well as film directors and artists whose fascinating artistic works will be screened and discussed during the conference. Together, their contributions converge around the special theme of Geomedia 2017: Spaces of the In-Between.

We are grateful to Karlstad University and to our external sponsors for the support we have received for hosting this conference. We are convinced that Geomedia 2017 will be a memorable intellectual and social event!

On behalf of the organizing committee,
André Jansson, director of the Geomedia Research Group

Organizing committee
Linda Ryan Bengtsson, Karlstad University (Conference Director)
Lena Grip, Karlstad University (Assistant Conference Director)
André Jansson, Karlstad University
Henrik Örnebring, Karlstad University
Maud Bernisson, Karlstad University
David Cheruiyot, Karlstad University
Jenny Jansdotter, Karlstad University

Scientific committee
André Jansson, Karlstad University, Chair
Paul Adams, University of Texas at Austin
Mekonnen Tesfahuney Karlstad University
Karin Fast, Karlstad University
Cecilia Möller, Karlstad University
The main venue for the conference is Karlstad University, which is located approximately 5 km from the city center. It can easily be reached by bicycle, bus, train or car. Bus #1 of Karlstadsbuss (orange city buses) is a direct bus to the university running every ten minutes to and from the city centre for the major part of the day. By showing your nametag to the bus drivers you can travel for free between the city center and Karlstad University. Bus #1 will take you to the university in 10 minutes, and buses #2 and #3 in about 20-25 minutes.

The film screenings (Arenan), welcome reception (the Lars Lerin Museum) and conference dinner (Scandic Winn Hotel) are all held in the central parts of Karlstad. You can easily walk to all these venues if you are staying in the city centre (see map).
Programme

May 9th

10:00-16:30 Mårbacka and Alma Löv museum tour
17:30-19:30 Registration: Arenan
18:00 Film screening: Sara Broos’s “Reflections”, Arenan
   Chair: Stina Bergman
20:00 Welcome reception, Lars Lerin Museum, hosted by City of Karlstad

May 10th

9:00-10:00 Registration at Karlstad University, House 12 Foyer
10:00-10:15 Opening and Welcome by Geomedia director André Jansson
10:15-11:30 Keynote: Gillan Rose (The Open University), The Geijer Hall
   Chair: Paul C. Adams
11:45-12:00 Presentation of the Lars Tunbjörk exhibition by Monica Furu,
   Karlstad University, House 12 Foyer
12:00 – 13:00 Lunch, House 12 Foyer
13:00-14:30 Paper session 1
15:00-16:30 Plenary panel “Geographies of news”, The Geijer Hall
   Julie Firmstone, University of Leeds, UK
   Lars Nyre, University of Bergen, Norway
   Nikki Usher, George Washington University, USA
   Matthew Weber, School of Communication and Information, Rutgers University, USA
   Chair: Henrik Örnebring
19:00 Conference dinner hosted by Scandic Winn Hotel
Programme

May 11
9:30-11:00 Paper session 2

11:15-12:30 Keynote: Christian Licoppe, (Télécom ParisTech),
The Geijer Hall
Chair: Karin Fast

12:30-13.30 Lunch, House 12 Foyer

13:30-13.50 Presentation of the artwork Fragmentarium by Jacek Smolicki,
House 12 Foyer

14:00-15:30 Paper session 3
15:30-16:00 Coffee break, House 12 Foyer

16:00-17:30 Paper session 4

19:00-20:30 Film screening at Arenan –
I am Dublin, documentary by David Aronowitsch,
Ahmed Abdullahi, Anna Persson and Sharmarke Binyusuf
Chair: Patrik Sjöberg

20:30 Dinner at own expense at a restaurant down town

May 12

9:30-11:00 Paper session 5

11:15-12:30 Keynote: Scott McQuire (University of Melbourne),
The Geijer Hall
Chair: Mekonnen Tesfahuney

12:30-12:45 Closing words and goodbye

13:00 Lunch or take away, House 12 Foyer
Keynote Speakers
Christian Licoppe

Professor, Sociology of Information and Communication Technologies,
Télécom ParisTech, France

Digital locative media in the city and the interaction order. Encounters between mobile ‘pseudonymous strangers’.

The aim of this talk is to discuss a shift in the interaction order relevant to urban public, some evidence for which we find in the emergent uses of locative media. The availability of such technologies makes possible the chance discovery of other users nearby on the screen of mobile devices. While such ‘discovered’ fellow users may be previously unknown they are not complete anonymous strangers either, for some profile and personal information about them will usually be available digitally through the locative media. I describe encounters of this sort as encounters between ‘pseudonymous strangers’ and describe some of their specific features. ‘Timid encounters’ are thus a characteristic form of encounters between pseudonymous strangers, which build on the different ways in which embodied, physical interaction in public places and on screen, online interactions, may be entangled. I also point out how location-based digital awareness may reshape some transgressive and threatening forms of urban encounters by discussing a case of ‘digital stalking’. Finally I discuss how the spread of locative media might reshape the urban experience, with the smart city of the future being a ‘place for pseudonymous strangers’ as much as the modern metropolis was and still remains a ‘place for strangers’.
Visualising the smart city

Digital technologies of various kinds are now the means through which many cities are made visible and their spatialities negotiated. From casual snaps shared on Instagram to elaborate photo-realistic visualisations, digital technologies for making, distributing and viewing cities are more and more pervasive. This talk will explore some of the implications of that digital mediation for the cultural politics of urban representation. What and who is being made visible in these digitally mediated cities, and how? What forms of urban materiality, spatiality and sociality are pictured and performed? And how should that picturing be theorised? The talk will suggest that cities and their inhabitants are increasingly visualised through a vertiginous fluid ‘digital visuality’, which is in fact evident across a number of visual practices. It will also propose that critical accounts of such visuality should focus less on readings of images and more on considering the (geographically-specific) flows and frictions of images.
Associate Professor and Reader in the Media and Communication Program, School of Culture and Communication at the University of Melbourne.

Scott McQuire

Geomedia, urban communication and participatory public space

The transition to a social life marked by ubiquitous networked connectivity has become one of the defining features of city life over the last two decades. In this presentation, I want to consider the impact of this shift on contemporary public space. How do iterative practices of communication supported by networked digital platforms reshape processes of public assembly and forms of social encounter? What settings and practices might support more ‘participatory’ interactions in the context of contemporary public space, and how can participation be articulated with widespread ambitions for greater citizen involvement in urban events and processes as an element of contemporary democracy? How do these new conditions challenge our understanding of older terms including media, participation and public?
I am Dublin
by David Aronowitsch, Ahmed Abdullahi, Anna Persson and Sharmarke Binyusuf

A documentary beginning in a fictional story from a harsh reality. The film portrays Ahmed playing a character whose life mirrors his own. Ahmed is a Dublin-case like Daoud, the character he plays in the 30-minute fiction film “Dublin”. Ahmed has been in Europe for six years, living in hiding in Sweden three years. When he arrived by boat to the Italian island Lampedusa, he was forced to leave his fingerprints. At that moment he became a Dublin-case. Italy was the first country in Europe and the Dublin Regulation stipulates that he can only apply for asylum there – it is called the principle of “first country of asylum.” Through the Dublin Regulation the EU has created a large group of young people drifting around Europe. The so-called Dublin-cases are deprived of all rights and thrown out from country to country in Europe.
Reflections
By Sara Broos

A personal film about a mother and a daughter, exploring the innermost rooms of the human mind with a soundtrack that totally draws you into the story. On her mother’s 60th birthday the director organised a trip to a spa resort hoping that they would come closer to each other, which eventually did not happen. Instead she made a very intimate and poetic film about a mother and a daughter, dealing with both surface and depth, art and illness and female psychology. Slices of life and psychotherapy mixed with pain and humour and carried out by means of the camera, her mothers paintings and archive material from an unconventional home. How close can we get? How well can we really know each other.
Plenary Session

Geography of news

Spatial aspects and mobility have always been central to the scholarly analysis of journalism, though surprisingly rarely these aspects have been framed using terms from geography. Studies of the newsroom as a site of journalistic production, the mobile/stationary nature of beat reporting, analysis of foreign as well as local news coverage, and the increasingly mobile nature of news consumption all attest to the central place of geography in the analysis of journalism as text and practice – yet as noted, theories and discourses from the field of geography have rarely influenced such studies. This panel, featuring four distinguished journalism scholars with a common interest in space, place and mobility, aims to address the lack of geographical theory in journalism studies through a wide variety of cases from across the world.

WANTED: Local news watchdog – must fill the gap
Julie Firmstone, Associate Professor at the School of Media and Communication at the University of Leeds, UK

Making academic prototypes to explore locative journalism
Lars Nyre, professor of media studies at the Department of Information Science and Media Studies, University of Bergen, Norway

The Urban, Rural, and Beltway Divide: Imagining Journalism and Community
Nikki Usher, Assistant professor at The George Washington University’s School of Media and Public Affairs, USA

Media Flows, Digital Technology and Evolving News Ecosystems
Matthew Weber, Assistant Professor in the School of Communication and Information, and Director of Rutgers’ NetSCI Network Science Research Lab, USA
Jacek will present Fragmentarium, which hosts 12 different projects that have to do with documenting different aspects of the everyday-life via different media (sound, collage, video, text, GPS data, etc). The data is displayed as a series of index cards. There is also a digital component to the project. It is an embedded offline network that allows access to the digital database. Thus, the cards work as both archival traces and index cards leading to the corresponding digital data. The data is also available through nearby mobile devices.
Artists

Lars Tunbjörk

Monica Furu
University lecturer
Visual Art
Karlstad University
In the book "Landet utom sig" [The Land Beyond Itself] (1993) the photographer Lars Tunbjörk portrayed the ‘folkhome’ Sweden in a state of change. We could all see it, but Tunbjörk gave us new eyes to see it with: how absurd and cluttered the country had become with its commercial barns and amusement parks in strange colours and in materials that easily come apart, but take a long time to decompose. Tunbjörk provided a new approach to exploring our surroundings.

In celebrating its inauguration as a university in 1999, Karlstad University organised a number of events to mark the occasion. I contacted Lars Tunbjörk and asked him to explore with his camera the university environment and the ideas that the architecture expresses. The cooperation led to an exhibition at Karlstad University in the autumn of 1999. Although Tunbjörk only documented what was actually visible to anyone, the reception was mixed. His sharp eyes captured something beyond the aesthetics of the commercial picture that we did not want to see. The photos were published as a photo documentary in the VI magazine’s first issue in 2000.

In connection with the conference Geomedia: Spaces of the In-between at Karlstad University, the exhibition is shown again. The conference theme reflects the prevailing theme in Tunbjörk’s photography. We can follow what the world looks like, filtered through his camera lens and his temperament: memories, nostalgia and humour. Often his starting-point is a place where he lets an objective contemporary portrayal meet his subjective vision. His images affect some of us and transform into memories to keep when we, in turn, explore the world through the eyes of Tunbjörk.

Eighteen years have passed since the photos were taken at Karlstad University. The characteristic Tunbjörk image has set the trend and is established today. Time has added a space between the image and the observer, but the environment is still there, somewhat changed but basically the same. The images can be used again to explore our surroundings, or rather our conceptions of the given and the spaces in-between place and our subjective vision.

Lars Tunbjörk died, at the age of 59, in April 2015.
GEOMEDIA 2017:
SESSION PLAN
10 MAY: SESSION 1
13:00-14.30

1A: SPACES AND NETWORKS OF NEWS PRODUCTION
Room 12A226
Chair: Henrik Örnebring

Arora-Jonsson Seema
Policy mobilities and power in environmental media in Sweden

Bunce Mel, Wright Kate & Scott Martin
Negotiating space in a virtual newsroom:
How Slack shapes journalistic practice

Örnebring Henrik & Möller Cecilia
In the margins of journalism.
Gender, mobility and marginalization among local (ex-)journalists

Sjøvaag Helle, Stavelin Eirik, Karlsson Michael & Kammer Aske
News Geographies in Scandinavia: A Network Analysis of Hyperlinks in Sweden, Denmark and Norway

1B: TRANSNATIONAL AND COSMOPOLITAN SPACES
Room 12A324
Chair: David Cheruiyiot

Kenalemang Lame Maatla & Cheruiyot David
What’s the fuss about going natural?
Afropolitanism and the politics of black women’s hair

Gershberg Zac
The Spatial Tensions of Cosmopolitan Media Ethics in the Age of Terminal Velocity
Lamour Christian
The news agenda in metropolitan cross-border regions: an exploration of the “in between” neo-regional space

Mcmillin Divya
Going Native: Translation and transnationalism in a globalizing city

1C: URBAN COMMUNICATION AND SOCIAL POWER
Room 12A325
Chair: André Jansson

Jansson André & Klausen Maja
The Spreadable City: Urban Exploration and Connective Media

Potter Martin & Louth Jonathon
Stories from the White Building: Storytelling and the Production of Space

Thor Tindra
Urban Hacks – Exploring Graffiti as Disruptive Urban Communication

van der Hoeven Arno
Historic urban landscapes on social media: a participatory approach to urban heritage

1D: MEDIATED SPACES AND CULTURAL MEMORY
Room 12B259
Chair: Eva Kingsepp

Kingsepp Eva
World War II in Egyptian cultural memory: Nostalgia and negotiation

Sardà Amparo Moreno, Rodríguez-Navas Pedro Manuel Molina, Simelio Núria, Aguilar Antonio, Perceval José María & Corcoy Marta.
CiutadaniaPlural.com (Pluralcitizenship.com), a geomedia platform for the participation of citizens in the construction of collective knowledge.
Ownby Terry
Atomic Amnesia: A Mashup of Photo Media, Cartography, and Satellite Imagery

Raento Pauliina
The power of everyday (in)visibility: Animals on Finnish postage stamps.

1E: PANEL: EMPOWERING LAY USERS: USE PRACTICES, REFLEXIVITY, ACTIVISM
Room 12B258
Chair: Thomas Jekel & Inga Gryl

Atteneder Helena
Dominances and inequalities – hegemonic structures through geomedia based practices - concepts and application fields

Gryl Inga & Pokraka Jana
Communitycation – a planning game between Spatial Thinking and Spatial Citizenship

Ferber Nicole,
Stuppacher Kirstin & Pokraka Jana
Spaces of the in-between in (geo)media education

Lehner Michael & Jekel Thomas
#notmysymbol. Tracing (rightwing) Ideology with social Geomedia as an Education project
11 MAY: SESSION 2
9:30 – 11:00

2A: TOURISM AND MEDIA
Room 12A226
Chair: Cecilia Möller

Avezzù Giorgio
“New Moon” and its contested Italian set:
A case of “crime against geography”?

Möller Cecilia
Communicating Disaster Spaces of the In-Between.
Tourists’ use of social media during Cyclone Winston, Fiji

Sandstig Gabriella & Hellberg Martin Olsson
The role of genre and network conflict in directing place representations
on the online travel guide, Wikitravel

Youngs Yolonda
Geomedia of Digital Visual Representations:
Culture, Landscapes, and Tourism

2B: (HYPER-)LOCAL NEWS
Room 12A324
Chair: Michael Karlsson

De Meulenaere Jonas
Can bottom-up and unstructured locally anchored Facebook-groups
be considered as hyperlocal media?

Karlsson Michael & Rowe Erika Hellekant
Local reporting from a distance - what are the effects on the local news?
Lie Malene Paulsen
Local Media Integrate and Social Media Disintegrate?
Media Use and Local Attachment in Two Norwegian Communities

Wiard Victor
The geography of online news coverage of Brussels, Belgium

2C: THE MEDIATIZED HOME
Room 12A325
Chair: Jenny Jansdotter

Andersson Magnus & Hartmann Maren
From the homepage to the homebutton:
Notions of home and notions of media

Jansdotter Jenny
Connectivity and connectedness.
The mediatization of work and close relations in academic settings

Klausen Maja & Møller Kristian
Warm experts and gay kinship: domestication
media practices and intimacies of elderly people

Bengtsson Stina
Sensorial structuration as an ethics of space:
Living with digital media in everyday life

2D: PANEL: AIRPLANES, SIGNALS, SATELLITES:
AN ARCHAEOLOGY OF LITERARY GEOMEDIA
Room 12B258
Chair: Ragnild Lome & Jesper Olsson

Daugaard Solveig Geomedia and the End of Progress on Earth
Lien Jakob Singing Satellites and Sounding Birds
Lome Ragnild Mapping Materialities
Olsson Jesper Skywriting, Signals, and Poetry Systems
11 MAY: SESSION 3
14:00 - 15:30

3A: MEDIA, MIGRATION AND BORDERS
Room 12A226
Chair: Mekonnen Tesfahuney

Crevier Janaya & Vanhorn Jason
Story maps toward solidarity: Geo-multimedia engagement in refugee communities in Vienna, Austria

Ljungberg Emilia & Tesfahuney Mekonnen
Policing Prostitution: Anti-sex trafficking activism and purified spaces

Piredda Maria Francesca
Migrant’s middle-earth. The in-between space of Lampedusa

Sprio Margherita
Italian Post-War Migration to Britain – The Second Generation and the Spaces In-Between

3B: CULTURAL CIRCULATION AND SENSE OF PLACE
Room 12A324
Chair: Hans Olof Gottfridsson

Gottfridsson Hans Olof
WHEN VÄRMLAND WAS ROCKED – Medias role in the development of the new local youth scene in the wake of the arrival of Rock’n’roll in the late

Sharp Laura
Motion Pictures, Mobile Markets: Making the Film Locations Market in Los Angeles, California
Sommerlad Elisabeth & Escher Anton
Film experiences in everyday life: Affinity & Atmosphere

Zonn Leo
The “Alamo” on the Road: Mobility and the Cinematic Experience

3C: MOBILITY, EMBODIMENT AND THE SENSES
Room 12A325
Chair: Karin Fast

Eriksson Christine
Belonging-in-Transience – Urban places
for a fluid and commuting preschool practice

Miller James
Media and mobility: problems of historiography,
materiality and embodiment

Polson Erika
“Do You Do Local?” Place-Based Travel Apps
and the Exotification of Everyday Life

Cooley Rae Heidi
Locally (Un)Known: How Geo-locative Software
Reorient Our Habitual Understandings of Place
3D: PANEL: PLACE AND SPACE: CHINESE CITIES IN DIGITAL PRACTICES
Room 12B258
Chair: Scott McQuire

Sun Wei
Knitting a “Chinese knot” of urban places: Urban communication as localism
A study on the space of Shanghai’s “Sinan Mansion”

Xie Jing
Community mapping: How mobile interfaces generate senses of connectivity and implacement

Zhao Min & Lu Ye
Lawn music festivals as landscape and public life in cosmopolitans

Pan Ji
Our places, our rule: How weibo-bloggers create digital place identification protesting the Jingan-Zhabei incorporation

Zhou Haiyan & Li Meihui
The Fourth model of the Public Bicycle Network - A study on the no-pile sharing bicycle network in urban China
11 MAY: SESSION 4
16:00 – 17:30

4A: CREATIVE INDUSTRIES AND THE PRODUCTION OF SPACE
Room 12A226
Chair: Lotta Braunerhielm

Braunerhielm Lotta & Gibson Laila
Geomedia perspectives of tourism research

Edlom Jessica
Bringing the digital Swedish music brand alive

Lukinbeal Chris & Sharp Laura
Hollywood’s Lingua Franca, or How China Saved the Cat

Simpson Timothy
Mezzo Macau: Consuming Electronic Casino Games and Producing the
Post-Socialist Chinese Subject

4B: MEDIA, ENVIRONMENT AND SOCIAL CHANGE
Room 12A324
Chair: Raul Ferrer Conill

Hirsbrunner Simon David
Mute immobile – immutable mobile.
An investigation of cartographic interfaces mediating the future
with climate change.

Langhorst Joern
Place, Experience and Identities:
Imag- (in) ing Radical Place Change through Film.
Morris Hanna
A High Stakes Battle on the High Seas:
The re-articulation and re-assemblage of hegemonic environmental
logics in the cable television series “Whale Wars”.

Palis Joseph
Found Story Cinematics in the Social Realist Films of Brillante Mendoza

4C: PANEL: DIGITAL SPATIAL ECOLOGIES:
GEOLOCATING THE LAYERS OF HISTORY AND MEMORY IN NEW MEDIA
Room 12B258
Chair: Agata Mergler & Mark Terry

Didur Jill & Fan Lai-Tze
Between Landscape and the Screen: Locative Media,
Transitive Reading, and Environmental Storytelling

Mergler Agata
Walter Benjamin and Geomedia

Reisenleitner Markus
The Digital Traces of History: Geomediating Vienna’s Gentrification

Synenko Joshua
Play, Preservation and the User-oriented City:
Navigating (through) Flusser’s Technical Image

Terry Mark
Contemporary Treatments of Actuality:
Digital and Spatial Turns to Social Change
12 MAY: SESSION 5
9:30 – 11:00

5A: GEOMEDIA EDUCATION AND PARTICIPATION
Room 12A226
Chair: Linda Ryan Bengtsson

Jekel Thomas & Lehner Marissa
Lay hypotheses generation from animated spatial data.
A videography based study.

Rodgers Scott, Moore Susan & Ballatore Andrea
Ambient participation? Social media as platform spaces for commentary,
debate and anxieties around urban transformation

Tamppuu Piia & Masso Anu
Digitally Mediated Transnationality in the form of ‘Virtual Residency’:
Insights into Estonian e-Residency.

5B: SPACES OF SURVEILLANCE
Room 12A324
Chair: Ilkin Mehrabov

Akbari Azadeh
A Critical Study of Space: The Case of Iran’s Surveillance
of Public and Digital Spaces

Ferrer Conill Raul
Playbour and the gamification of work.
Liminal spaces of empowerment and exploitation

Mehrabov Ilkin
Surveillance as a Negative Consequence of Mediatization Metaprocess:
The Context of Semi-Authoritarian Countries

Livio Oren.
The Broken Panopticon: Media Discourses about Failed Surveillance of Space
5C: SPATIALITIES OF CULTURAL TEXTS
Room 12B259
Chair: Emilia Ljungberg

Heine Cindy
Meaning between two walls

Holmgren Maria Troy
Adapting Space/Spaces of Adaptation:
Stephen King’s Kingdom Hospital (2004)

Nyström Andreas
Flying Below the Radar: Identity Formation in the Liminal Spaces
of the Wasteland in Joseph Kosinski’s “Oblivion” (2011)

Sen Ruma
Celebrity Travels: Priyanka Chopra’s journey as an international icon

5D: THEORIZING AND HISTORICIZING GEOMEDIA
Room 12A325
Chair: Paul Adams

Abend Pablo
From Map-Reading to Geobrowsing.
Theoretical and Methodological Reconsiderations for Contemporary Geomedia.

Adams Paul
Filter Bubbles in Geo-historical Context.

Borbach Christoph
Times of the In-Between. The Epistemic Background of Locative Media.

Thielmann Tristan
Towards a general media-methodology of navigation.
5E: PANEL: PLOTTING FUGITIVE SPACES IN DATA-DRIVEN URBAN CULTURES
Room 12B258
Chair: Heidi Rae Cooley & Heather Zwicker

Cooley Rae Heidi
On Site: Navigating What-Was in the Here-and-Now
via the Geo-locative Touchscreen Device

Engel Maureen & Zwicker Heather
Op. Cit: The Indian Hospital in a Context of Reconciliation

Wilmott Clancy
Para-Site: Tables, Topologies and Treachery in Everyday Locational Data
10 MAY: SESSION 1
13:00-14.30
Policy mobilities and power in environmental media in Sweden

Seema Arora-Jonsson  
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Swedish University of Agricultural Sciences  
Sweden

In a time when climate change and the environment are gaining importance in public media, environment authorities are working hard to gain public support for their work. Engaging with knowledges and with people outside of formal ‘science’ and with questions of power is increasingly being acknowledged as an imperative for helping solve intractable environmental problems. In this paper, I examine what kind of spaces these attempts by environmental authorities open up for bringing in questions of gender and power and the role of official media in processes that are otherwise dominated by experts and natural scientists such as that within forestry. Through an analysis of two official newsletters – the Skogseko, published by the Swedish forest agency and Omvärlden, published by Sida, the Swedish aid agency, between the years 2010-2016 and interviews with Swedish environmental policy makers, I analyse how these authorities represent the importance of democracy and gender to their audience and how these newsletters - themselves, in-between spaces, that is between official policies and attempts to transfer/reach out to the lay public by popularizing their work – open up in-between spaces. I examine policy mobilities and how questions on gender and democracy have changed over time in these two arenas, what forms of power and domination are expressed through the mediated/mediatized production of various in-between spaces and how the Swedish popular media organizes and gives meaning to processes and activities in relation to representations of democracy in the global North and South.
Negotiating space in a virtual newsroom: How Slack shapes journalistic practice

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Online, collaborative software is changing the way that international organisations communicate. Slack, launched in August 2013, is one of the leading providers of this software. It offers users a limitless number of live, continuous chat rooms (channels) that can be organised by topic, as well as private messaging and a full, searchable archive of all communications. Slack is now used by leading news outlets including The Times, AP, Buzzfeed and The Atlantic, to name just a few. In some instances, Slack doesn’t complement a physical newsroom, it has become the newsroom: the main space where geographically dispersed journalists regularly interact with one another. Despite its importance, researchers have not systematically studied the effects of such virtual newsrooms on news production. This paper helps to fill this gap by presenting the findings of a yearlong ethnographic study of IRIN, an international humanitarian news organisation that uses Slack as its primary newsroom. These ethnographic observations are complemented by semi-structured interviews with fifteen journalists and staff members who routinely work in the online newsroom.

Drawing on Harvey’s distinction (1989,2005,2006) between absolute, relative and relational space, we explore the role of Slack in enabling and constraining different kinds of relationships, as well as the ways in which its ‘cognitive architecture’ informs editorial decision-making. The paper concludes by commenting on the rich data, opportunities and challenges of Slack as a site for newsroom ethnography in the future.
In the margins of journalism. Gender, mobility and marginalization among local (ex-)journalists

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Research on journalists and journalistic work has generally focused on journalists with permanent, full-time employment or journalists who are well-established and successful in their professions. Given that journalistic work is becoming more insecure, contingent and mobile due to short-term contracts and per-item payment, we argue that research needs to make visible those journalists who become marginalized in this process. This includes following the pathways of journalists who lost their jobs, and consequently, stopped doing journalism entirely, moved into a freelance career, or combined journalism with other types of work.

In this paper, we explore the spatial context of such marginalization, with focus on (ex-)journalists in areas outside the urban-dominated media industry. The study is based on a set of exploratory interviews with journalists and ex-journalists in Värmland county who have lost their permanent, full-time jobs. Theoretically, we use the concept of livelihood (rather than the concepts of work, profession and occupation), to analyze issues of gender, mobility and marginalization in this group. Using the concept livelihood highlights the transformation of contemporary journalistic work, including the concomitant loss of jobs within the news sector, as well as the shift from journalism as an exclusive full-time job to an activity that is practiced alongside other income-generating activities. Furthermore, livelihood provides a framework for critically analyzing the gendered margins of journalism, including how men and women balance and negotiate their changing work situations with their activities and obligations in the private sphere (e.g. lifestyles, personal networks, household and family situations).
News Geographies in Scandinavia: A Network Analysis of Hyperlinks in Sweden, Denmark and Norway

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This paper presents a network analysis of the hyperlink ecology in the Scandinavian media systems. Using geotagging to physically locate news outlets in geographical space, the network analysis maps the density of connections between centre and periphery in Sweden, Denmark and Norway, revealing the extent to which proximity to the political, economic and cultural centres of power determine news outlets’ position in the network. The analysis illustrates the close connection between population density and journalistic participation in the digital news ecology, illustrating the extent to which small, local newspapers are essentially disconnected from the hyperlink network. As results show that hyperlinking tends to move upstream and into the major metropolitan centres rather than downstream from elite media to local newspapers, the network analysis contributes to illuminate the geographic dimensions of online news agendas in the Scandinavian region. The analysis includes 23 million hyperlinks from 208 Swedish, 230 Danish and 220 Norwegian news websites, collected between 30 March and 1 May 2016. The geographic representation of findings is one of the main contributions of the paper, displaying the socio-geographic differences and similarities between the online news ecologies of the three Scandinavian countries, tied to population dispersal, press system characteristics and political-historical centre-periphery dimensions.
Afropolitanism, sometimes described as ‘cosmopolitanism with African roots’, today exists on the pillar of ‘digital mobility’ (Gehrmann, 2016). In fact, in the discourse of Afropolitanism it is argued that the internet creates online communities that “subscribe to Afropolitan values and culture” (Abebe, 2016, para 4). These communities, or their expressions of these values and cultures online have however not been subject of much research. The aim of this study is to reassess the debate of the ‘existence’ of an Afropolitan identity and investigate the role of Facebook groups in promoting (or undermining) the construction of an Afropolitan identity. We particularly explore the debate on ‘black natural hair’ on Facebook groups and trace the manifestations of Afropolitan identities through the discourses inspired by the ‘natural hair movement’ on these platforms. The natural hair movement rallies black women to abandon hair-straightening chemicals and embrace their natural African beauty. In ‘going natural’, African women in today’s globalized world could be argued to contest the “victim identity” (Mbembe, 2007) and project their hair (or hairstyle) as a symbol of their connection to African cultures and values. To explore the manifestation of Afropolitan identity, we employ digital content analysis in tracking the key defining terms of the debate around ‘black natural hair’ on Facebook groups. Our preliminary findings show commercial agenda and national politics define the discourses of ‘black natural hair’ while obscuring subtle expressions of Afropolitan identity.
The Spatial Tensions of Cosmopolitan Media Ethics in the Age of Terminal Velocity

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Media ethics is typically configured between deontological and consequentialist modes of inquiry, but the mediatized forces of globalization, which has reached a point of terminal velocity with the spatial collapse of distance through the maximum speed of communication, calls for a new, cosmopolitan perspective. Since it carefully negotiates the dialectic between local and global interests and phenomena, a cosmopolitan ethical framework should be adopted by media professionals and scholars. First, a media ethics of cosmopolitanism collapses the deontological/consequentialist binary, which occurs in a despatialized scholarly vacuum. Second, it accounts for the conflicts, identities, and mediated flows of content in the spaces in between urban and provincial contexts as well as national versus global concerns. Cosmopolitanism thus marks an appropriate, productive ethics for professionals and scholars alike, who should consider ways to promote the perspective in their teaching, research, and media work. The spatial dynamics of communication connecting our mediatized world in the twenty-first century necessitate a practical operationalizing of a media ethics of cosmopolitanism. Additionally, tensions arising from the recent global trend of populist revolts—ranging from the United States and the United Kingdom to Turkey and the Philippines—suggests the need for more urgent, practical considerations of cosmopolitanism. Though the spatial dimensions of cosmopolitanism have received some scholarly attention (Jazeel 2011, Nowicka 2012), this paper seeks to enjoin the academic and professional spheres of media to share a commitment between the particular localities of place with a shared set of values across the universality of global space.
The news agenda in metropolitan cross-border regions: an exploration of the “in between” neo-regional space

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Some European regional press entrepreneurs have developed a long-term cross-border strategy. It is for instance the case of the owner of the French Républicain Lorrain which successfully exported its title in the nearby Luxembourg from the 1960s to the early 2000s. The Républicain Lorrain disappeared from the Grand-Duchy since then. But its owner has been able to make a deal with a Luxembourgish publisher Editpress to start another newspaper named Le Quotidien distributed only in Luxembourg, a daily whose news content is partly shared with the Républicain Lorrain still edited in the French neighbouring region. This deal has been taking place in a cross-border area progressively polarized by the metropolitan service economy located in the Grand-Duchy. However, can Le Quotidien and the Républicain Lorrain be considered as identical key mediating agents of this in-between cross-border city-region in the making? It is hypothesized that the flow of news crossing the state border and represented in both newspapers are differentiated and indirectly represent the neo-regional and economic-driven power dynamics in the cross-border area. Based on a content and discourse analysis of both newspapers over a period of six months, the purpose of the research is to explore how the agenda setting of the daily press circulated in state-bordered area is potential linked to the functional dynamics taking place within a cross-border urban space.
The practice of place is intimately tied to an articulation of self, both internally driven and as a response to externally imposed social order. The lived realities of inhabitants of a particular place are produced through a complex amalgamation of caste and class hierarchies, colonial segregations and postcolonial contendings. Translating these lived realities into products for transnational consumption and to promote tourism is “lifestyle media,” an emerging genre on the Indian entertainment landscape, comprising travel and food television shows, blogs, and magazine feature articles, to name a few. These render the “local” as an exotic site for consumption, be it by current inhabitants or by visitors and tourists. This paper draws from translation studies and postcolonial theory to examine the reordering of spaces and places to reconfigure imaginaries of locality into a transnational sensibility. Taking as its “ground” the globalizing city of Bengaluru, India, the paper focuses on Native Place, a multi-dimensional lifestyle and heritage media project that includes blogs, magazine articles, walking tours, and street plays, to re-discover parts of the city, and to “write against” the imperatives of tourism. The paper therefore opens up a discussion of the interstices of globalization and connects media studies with critical geography studies. Fieldwork in Bangalore in 2013-14, and interviews with creators and producers of Native Place, provide rich materials for a critical discussion of the complexities of producing place and nation, of reaffirming local authenticities even while responding to the logics of transnational media circuits.
More than any other space, cities are shaped by a plethora of competing interests and interventions of various groups. What should a city look like? Who should have access to particular urban places? Such questions raise continuous public debates. Since the mid-1990s urban exploration has emerged as an alternative form of organized action that actively problematizes spatial power and control in contemporary cities. Urban explorers try to find, access, explore and document places that are abandoned, secret and/or located on the fringes of the city. Their practices can be seen as place-political in a dual sense; partly because they challenge existing regulations and norms, partly because they engage in the circulation of alternative images of the city. Urban explorers thus intervene in the production of space on representational as well as material levels. However, as the current paper shows, urban exploration is not a homogenous community. Rather, it is made up by a relatively diverse set of approaches, not least when it comes to attitudes towards various connective media. While certain groups see themselves as urban entrepreneurs, ultimately as brands, and promote their urban imageries according to the logics of spreadability, others operate in greater secrecy and try to maintain the exclusivity and authenticity of their experiences. It is thus possible to conceive of urban exploration as a cultural sub-field where different ethical and cultural attitudes compete, not just in terms of what urban exploration should be, but also in relation to the symbolic construction of cities in times of extended mediatization and commercialization. The paper begins with a preliminary assessment of this field, based on 12 interviews and go-alongs among urban explorers in Sweden and Denmark, which then leads to an analysis of how the appropriation of connective media becomes part of the politics of urban space.
Stories from the White Building: Storytelling and the Production of Space

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The White Building is an apartment complex in Phnom Penh, Cambodia. It was built in 1963 as a keystone of the Sihanouk governments’ urban social housing scheme. After the fall of Khmer Rouge in 1979, the few surviving artists were called to live in The White Building due to its proximity to the National Theatre in order to re-build Khmer culture (the National Theatre has since been demolished). After decades of no maintenance and ongoing restructuring of the exterior, the White Building is in poor condition. However, behind the fading facade and dilapidated infrastructure there lives a complex community of over three thousand people including artists, musicians, community activists and everyday city dwellers. This paper explores the role of recent projects to document the everyday lives of the Building’s inhabitants as both a means of resistance and to enable critical reflexivity among participants. Through the development of a number of initiatives across a variety of mediums and media platforms – including the very successful Humans of Phnom Penh series, whitebuilding.org and the Sa Sa Art Projects artists’ collective based in the building – there is a desire to not only celebrate and document the living memory of this unique community, but to push back against government and property developers’ interest in the site. By utilising a Lefebvrian analysis we argue, first, that the dominant discursive acts of the more powerful can be challenged through the expression of the ‘lived’ and the elevation of everyday life. And, second, we argue that the very perception of the space and the sense of place is (re)produced through these interactions across these new and diverse mediascapes.
Starting off in a story about an unexpected urban performance with an anonymous other, this presentation will explore graffiti and street art as urban communicative disruptions. The presentation will focus on distinctions between street art and graffiti and discuss these distinctions in terms of the communicative potentials of different urban artistic expressions and performances. The study is a performance ethnography (Conquergood, 2013; Denzin, 2003) using participant observations and in-depth interviews with 32 participants. The study specifically investigates how graffiti- and street artists in Stockholm consider and make use of the communicative potentialities and dimensions in their practices. This involves thematic analysis of the communicative motifs among the makers, moments when makers themselves feel addressed, possible addressees in the artistic makings, how physical and virtual spaces are used as communicative spaces and how the makers consider the communicative functions of graffiti and street art in urban space. The study will theoretically explore these art spaces as performed (Butler, 1999), as social and relational constructions (Massey, 2005) and as potentially cosmopolitan (Papastergiadis, 2012). Through investigating the multiplicities and differences between these artistic expressions, the presentation aims to discuss the political implications and potentials of performed othered urban spaces, (counter-)stories and placemakings.
In this study, I address the call in the Recommendation on the Historic Urban Landscape to explore how communication technologies can be used in the conservation of the heritage of cities. Adopted in 2011 by UNESCO, this recommendation marks a new approach to urban heritage. It seeks to integrate urban heritage conservation with urban planning, instead of seeing these as opposites. To date, the relevance of social media for the implementation of this recommendation has received scant attention. This is surprising because social media contain a wide range of memories, historic audiovisual material and stories related to the urban past. Increasingly, heritage institutions let audiences participate in the construction of heritage narratives. Meanwhile, urban communities themselves draw upon social media to present their past. This paper presents a qualitative content analysis on the social media activities and policy documents of 17 Dutch heritage projects and organizations. On the basis of this analysis, I discuss how social media are used for the sharing, remembering and mapping of urban cultural heritage. Furthermore, I explain how they provide a platform for people to express their attachments to historic urban landscapes. This study contributes to our understanding of the relationship between social media, cultural heritage and urban belonging. It examines the vital role of social media in negotiating a sense of time and place in dynamic urban settings. The paper thus demonstrates how these media are used to present the connections between the past, present and future of cities.
World War II in Egyptian cultural memory: Nostalgia and negotiation

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The paper examines representations of World War II in current Egyptian cultural memory, with a focus on the decisive battles at El Alamein in 1942. The empirical material contains a mix of narratives, based on novels, feature films and TV series, and oral accounts. A common characteristic for the media texts is that they are not dealing with the war itself, but rather use it as the framework, or background, for the narrative. The oral accounts rely heavily on these particular texts, not only showing their importance for present-day Egyptians as testimonies about the past, but also indicating a space left aside by official memory culture. Three main themes have been identified, all characterized by reflective nostalgia (Boym). The first is Egypt’s lost Golden Age 1850-1950, perceived as characterised by modernisation and cosmopolitanism. Closely connected to it is the Jews of Egypt: before Nasser’s Arab nationalist project and the rise of Anti-Semitism following the creation of Israel in 1948, Egyptian Jewry had since ancient times been an integrated part of Egyptian culture and society. However, during the 1950’s and 1960’s, large numbers of Egyptian Jews were either directly or indirectly forced to leave their country, a traumatic event represented especially in US Jewish-Egyptian exile literature, but also in Egyptian narratives. The third theme is related to postcolonial discourse, dealing with British oppression and the struggle for Egyptian independence.
CiutadaniaPlural.com (Pluralcitizenship.com), a geomedia platform for the participation of citizens in the construction of collective knowledge

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CiutadaniaPlural.com (www.ciutadaniaplural.com) is a platform for the participation of citizens in the construction of collective knowledge of the past and present of modern societies. To achieve this goal, we conceived a complex database to organise documents structured on themed labels and space and time coordinates. The space coordinate allows information on each locality to be stored and to be related with that of supralocal geographical settings. For this, maps are used as a resource such that both personal and collective information are geo-referenced, identified with the social positions occupied by the individuals and collectives throughout the daily itineraries and life histories, and linked to images, documents and videos of the private, public or marginal places as they are or were in order to better understand the continuities and changes in the settings in which the daily lives of individuals and collectives take place. To explain this form of archaeology of each locality’s present and the historical connection, the information is also organised into thematic areas. CiutadaniaPlural.com is the current version (2015-2016) of the “Paseos por las redes de comunicación desde”… [Walks through the communication networks from...], which was designed to organise the documents for the teaching staff of History of Communication courses taking into account the relationships established through the use of means of transport and communication that make up the nervous system of the “network society”. This experience allowed us to create other geomedia platforms: map of the media in Catalonia (2007, http://labcompublica.info/es/innovacion/mapa-de-medios-de-cataluna/) and the Infoparticipation Map (2012, www.mapainfoparticipa.com).
Atomic Amnesia: A Mashup of Photo Media, Cartography, and Satellite Imagery

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“Scenic” highways transport domestic and international tourists directly through hundreds of nuclear missiles and their launch control centers while en route between two of America’s major national attractions, Yellowstone National Park and Glacier National Park on the Canadian border. Farmers make their hay and grow their crops right up to the silo fences. Homes are being built less than 200 meters from active thermonuclear missiles. These Cold War era weapons, intended to deter foreign threats by assuring mutual total destruction, remain in service and are hidden in plain view from local residents and foreign travelers. Their invisibility to the general populace has created a form of atomic amnesia within the populist citizenry. As a photo media arts practitioner and as a visual communication social scientist, I use this paper to analyze the convergence of methodologies employed while making art that interrogates the collective atomic amnesia of citizen interaction with nuclear weapons of mass destruction. Not only are traditional photographic methods, such as topographic landscape and panoramic photography, employed in the field during the making of images, but traditional and digital cartography, along with contemporary satellite imagery are engaged when locating Minuteman Missile silos with nearby civilian activity. These geographical tools are then incorporated into the visual series as an integral component of the exhibit. I argue the convergence of photographs, maps, and satellite imagery are necessary to reveal to the viewer these sleeping dragons that are hidden in plain view, thus helping to fill the spaces of the in-between.
The power of everyday (in)visibility: Animals on Finnish postage stamps

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This study brings together media and communication geography, political geography, and interdisciplinary animal studies in the examination of visual identity-political communication, agency, and power in interspecies relations. Animal figures are depicted on over one quarter of all postage stamps issued in continental Finland during independence (1917–2016), but this weight is ignored in the study of both animals and political iconography. The study asks critical questions about the representation of animals on postage stamps and the changing role of animals in human identity politics and society. The study also asks how the resulting observations relate to the changing meaning and operative environment of postal communication over the course of a century. The 650 images are approached with a previously tested, flexible combination of content and discourse analyses. Additional support is sought from a critical reading of the official stamp yearbooks and other publications of Finland’s Post. By integrating in the analysis the stamp issuer’s views on the imagery, the study responds to those who have called for a combination of production and consumption perspectives in the study of political communication and iconography. The study shows how both stamps and animals escape categorizations, contribute to everyday nationalism, and make space and place. The study promotes creative crossings of disciplinary boundaries and questions the persistently human-centric scope of political geography. The study adds to discussions about the hybrid, co-evolving, and contextual nature of agency and sheds light on the relationship between the production and consumption of identity-political communication.
The geomedia society has widely changed use practices of information in society for various everyday scenarios. These use practices are inherently embedded in power relations, and are, at the same time, (re)producing these. The advent of geomedia on handheld devices, linked to geolocation technologies and the mobile (geo-)web, brought lay users into the reckoning (Goodchild 2008, Sui et al 2013). However, little attention has been paid to new qualities of society-space relations in these usage scenarios, and to consequences drawn from that for general education. This panel invited speakers from various disciplines that either contribute to the analysis of recent changes in the society space relations of everyday geomedia usage, as well as educationalists that actively seek to foster reflexive use of and innovativeness through geomedia. We particularly welcomed papers based on critical theory, intersectionality and queer approaches and/or those linking creativity and innovation theory approaches to geomedia.
Based on the theses of a (geo-)digitalized society (GISociety) and of mediatized worlds, geomedia combine information and communication technologies with geographical information (i.e. digital maps, location based services or at least GNSS-coordinates). Therefore an interdisciplinary approach, combining communication studies and social geography is needed to theoretically frame geomedia. The advent of Web 2.0 technology accompanied by increased individual mobility and reinforced by new "smart" spatially-enabled mobile devices lead to new forms of spatial perception and the appropriation of space. These new forms shall be seen under consideration of (social) power structures, that include the possibilities of an active and passive participation of individuals and groups. The level of ubiquitous “mediatized connectivity” (Steinmaurer 2013, 2016) is shifting towards "spatial connectivity“. Geomedia are permanently (unconsciously) integrated in our daily lives, therefore this work shall be based on the theoretical framework of action theory (Giddens). A theory-based critical analysis of hegemonic structures within and through the use of geomedia taking under consideration Foucault’s work shall empirically be expanded by using the experience sampling method or the so called “whatsapp method“.
Communitycation – a planning game between Spatial Thinking and Spatial Citizenship

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Imagine you could live on a beautiful riverbank with a calm street and a bus station close by, however, the only nuisance is the sewage plant next to your house. Would you like to change place with your friend living in the same village but at a very noisy road? Or would you like to move the sewage plant elsewhere? These are only two of the issues participants face in the planning and negotiation game Communitycation. Within this game, each participant constructs a three-dimensional house and locates it on a simple, table-sized plan of a village. Then, the participants have to decide on the location of communal infrastructure such as schools, supermarkets, bus and train stations, power plants, and leisure time facilities, resulting in the emergence of conflicting interests and the application of different negotiation strategies. Collaborative decision making is based on argumentation, negotiation, power relations and the dynamics of participation that can be observed during the game. Finally, the village is shaped on the basis of conflicts and compromises rather than on simple win-win-situations.

Communitycation is constructed following a combination of the educational approaches of Spatial Thinking and Spatial Citizenship and supports both. Spatial Thinking refers to strategies of orientation and problem-solving through the use of geographic information (NRC 2006) and is applied in the construction of three-dimensional houses and in understanding location-distance-relations. Spatial Citizenship (Gryl & Jekel 2012) on the other hand refers to the ability of participating in (in-) formal spatial decision-making processes which is reflected in the negotiations of the games’ participants. While the first approach refers to absolute concepts of space, the latter bases on relational concepts, paying more emphasis on the strategies and problems of participation in planning processes. The playful character of the setting refers to creativity approaches and the collaborative, future-oriented planning scenario requires innovative forms of community building. This presentation will outline the theoretical background of Communitycation and will provide insight into an empirical analysis of conducting this game with children between the ages of 7 to 13.
Spaces of the in-between in (geo)media education

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The presentation will focus on an approach developed for geography education. The main goal is the deconstruction of (geo)media in terms of intersectionality and the expression of inequalities concerning the prosumption of (geo)media. This sample lesson allows secondary students to gain insights into the influences of (geo)media on our daily lives. Leszczynski & Elwood (2014) refer to geomedia as new spatial media and claim that “spatial information technologies are never neutral and universally inclusive, but rather encode and generate social exclusions along multiple axes of difference.”

As Leszczynski & Elwood (2014) argue further, gender matters in three key dimensions “i) new practices of data creation and curation; ii) affordances of new technologies; and iii) new digital spatial mediations of everyday life”. On the basis of their findings combined with the presented sample lesson we suggest a way forward in (geo) media education and highlight the importance for secondary education. The approach concentrates on the implementation of discourse analysis in a learning environment for secondary students to be able to deconstruct inequalities and approach intersectional aspects of (geo)media prosumption on the basis of https://www.wayguard.de/.

This application was developed after 2015 New Year’s Eve events in Cologne, Germany, where hundreds of women were sexually assaulted. The goal of the sample lesson/learning environment is to question spaces of the in-between in an educational setting focusing on (geo)media prosumption and its implications for our everyday lives.
#notmysymbol. Tracing (rightwing) Ideology with social Geomedia as an Education project

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Social movements – whatever the political inclination – cannot be seen as a institutionalized (regional) entity as long they do not provide spaces of representation (Lefebvre 1974/91; Rogers 2002) or an symbolic shape (Paasi 1986). A symbolic shape here is instrumental to the appropriation of space that is traceable, usually both in real and virtual public spaces. In Austria and Germany one of the more recent political shifts includes a rightwing tendency (AfD, “Identitäre”) as well as a change as to what is seen as acceptable in language, i.e., rightwing movements have turned more into the open, straddling the fence of what is forbidden under Austrian and German law. Symbols that have been clearly forbidden under laws that have been constructed to prevent a reproduction of NSDAP institutions and ideology are regularly seen in public space.

This paper is presenting an initiative that started from one of these open representations of Nazi ideology in 2016, when two men clearly linked and prosecuted by the Austrian authorities let a childrens dragon fly in the center of the city of Salzburg in 2016. The dragon was adorned with 4 different NAZI symbols. The initiative now started mapping openly NAZI symbols using Instagram for the collection by a lay public and extracting location information for representation in ArcGIS-Online. At the same time, it analyses reflexivity of these lay mappers to evaluate educational benefits of such an initiative.

The initiative is rooted in both activist (Elwood & Mitchell 2013; Gordon, Mitchell & Elwood 2016) and spatial citizenship (Gryl & Jekel 2012; Jekel, Gryl & Schulze 2016) thought. In particular, it monitors the usage of social geomedia as an instrument of supporting the formation of the political subject, and the risks of similar initiatives taken over by people that follow completely different political ideas than the initiatives’ early vision as documented by Pokraka et al (2016).
11 MAY: SESSION 2
9:30 – 11:00
“New Moon” and its contested Italian set: A case of “crime against geography”?

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The geography of the “Twilight” cinematic saga has been quite controversial – the main reason is that, as it often occurs, although the story was set somewhere, it had been filmed elsewhere, both for economic convenience and for photographic and directorial reasons. This is particularly apparent and interesting in relation to the second film of the saga, “New Moon”, which has an important sequence set in Volterra, Italy, as the equivalent of the fictional town initially called “Volturin” by author Stephanie Meyer – a rather stereotypical Italian medieval town, home of the “Volturi” people. Volterra was casually discovered by Meyer, after having finished the first draft of the book, looking at an online map of the region, and chosen mainly because of the curious assonance with “Volturin”. Yet, the producers of the movie decided to film “Volterra” in the town of Montepulciano, just a hundred kilometers east. This caused a rather surreal debate between local institutions and cultural representatives, on the one hand, who felt offended by the possibility that the locations of Volterra (“precisely described by Meyer”) could be replaced by the monuments of Montepulciano (in a manifestation of proverbial Tuscan parochialism), and the Twilight fan community, on the other hand, which in many YouTube videos tried to justify the “artificial” geography of the film for the sake of, ironically enough, realism. The details of the articulated debate can underline the semiotic complexity – and sensitivity – of the production of cinematic geographies, the creation of places that are real and imagined at the same time.
During the last few years, several tourism destinations have faced different natural disasters, including cyclones, tsunamis and earthquakes. The transforming media landscape, including the use of social media, brings new possibilities and challenges of preparing and handling disasters. In tourism studies, few studies have explored the use of social media in disaster situations. This paper puts focus on the tourists’ roles and participation in disasters and crisis communication, based on a case study from Fiji, following tropical cyclone Winston in February 2016. The study explores the spatial and virtual dimensions of how disasters are handled, communicated and (de) constructed by tourists through social media as "spaces of the in-between". In this context, tourists become not merely ‘victims’ by disaster events, but also powerful mediators in how the tourism destination is reshaped during a disaster, reflecting complex geographies of (im)mobility, (dis)connectedness, (un)control and inequalities. Thus, crucial questions include for what/whose purpose tourists use social media and if social media provides an arena for self-reflexivity among tourists about their own roles and impact as (potential) visitors to the disaster area in relation to other actors, including the local community. The paper has a qualitative netnographic approach, which involves studying social and cultural dimensions of online activities and how they relate and intersect with people’s everyday life. The netnographic fieldwork includes analysis of social media content (Tripadvisor and Facebook), interviews with Australian tourists who visited Fiji during and after the cyclone, as well as with hotels, resorts and tourism organisations in Fiji.
The role of genre and network conflict in directing place representations on the online travel guide, Wikitravel

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The underlying puzzle is to understand why social stigmas of places persist even when social risks no longer exist. The media coverage hypothesis states that risk perception among citizens of any country is largely determined by the media information policy in that country (Nyland 1993). It has also been claimed that digital media technologies provide standardized patterns of media production and that standards prioritize certain voices (Kennedy & Moss 2015). The broader aim in this paper is therefore, through the case of tourism risk perception, to understand under what conditions, in terms of policy standards that representations of places are negotiated and contested in a wiki-context. Four core Wikitravel policies were analysed in a framework of network conflicts (Castells 2000), ‘wiki values’ (Jankowski 2013) and synthesized ‘travel guide values’. The results are that both categories of values can be traced in the policies, and that there are cases when tension between the two groups of values can be traced. The representation of travel guide values such as ‘selection’, ‘textual economy’ and ‘nationalism’ are prone to set limits for the wiki values of ‘self-identification’ and ‘co-construction’. The conclusion should not be interpreted such that the wiki values are made to be irrelevant, but they however are forced to work within the given framework of the travel guide. In other words, the conflict is reconciled through the realisation of the travel guide genre being described. The implications are that the ability of editors to influence the open-endedness of place representations is limited.
This paper addresses the theme of Geomedia 2017 as “Spaces of the In-Between” to explore material geographies of media, historical perspective of geomedia, and mediatization of space and culture. The paper focuses on the process of creating and disseminating digital, visual, and interactive representations of historic cultural landscapes, environments, and material culture for public interpretation and tourism. How do these representations shape our experiences with and our understanding of these places and objects? What meanings and values do geomedia of historic cultural landscapes and material culture create for individuals and groups of onlookers, tourists, creative artists, researchers, and resource managers? What sort of considerations should guide our creation and distribution of new and interactive digital geomedia as scholars? This paper will consider these questions through two example projects created by interdisciplinary and collaborative teams of scholars, geospatial technicians, and resource managers. One project presents our work creating 3D visualizations of Native American ethnographic objects in Grand Teton National Park, Wyoming, USA for an interactive, digital, and place-based cultural heritage museum display. The second project looks at the process of creating a series of historic repeat photographs of river landscapes in a mid sized city in Idaho, USA, then presenting these images to the public through through a mobile phone app and geo-located augmented reality viewer. This paper contributes to ongoing academic and society debates about how an increasingly mediatized world influences our experiences, interpretation, and understanding of place, space, and culture.
Can bottom-up and unstructured locally anchored Facebook-groups be considered as hyperlocal media?

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Local information exchange is often considered a crucial aspect for the viability of an urban neighborhood (Barnett & Townend, 2014). This exchange happens within and across various storytelling levels (Ball-Rokeach, Kim & Matei, 2001). A typical midlevel example of local storytelling agents are the so-called hyperlocal media. Hyperlocal media are often considered to be organized entities, deliberately set up with a journalistic purpose, employing paid or voluntary journalists, and having the normative ideal of fostering local civic engagement (Metzgar, Kurpius & Rowley, 2011). These organized hyperlocal media operations seem however not to be the only mezzo level agents in the storytelling structure of a neighborhood. Recently, we see the emergence of bottom-up and unstructured Facebook-groups, set up by residents to aggregate both residents and information concerning a specific locality such as an urban neighborhood. In these online spaces we notice how people share information and news related to the neighborhood, announce and promote events, or report particular neighborhood related problems. These observations raise the question as to what extent these bottom-up online environments show the same qualities and have the same consequences that are typically attributed to hyperlocal media operations. By combining a content analysis of a sample of these Facebook-groups and in-depth interviews we investigate to what extent these Facebook-groups can be considered hyperlocal media, both in terms of content and consequences. In order to make sense of the collected data, we rely on the conceptual lenses of network media logic (Klinger & Svenson, 2014) and social capital (Hess, 2013).
Local reporting from a distance - what are the effects on the local news?

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In the wake of downsizing, layoffs and outsourcing of journalistic work, 32 Swedish municipalities do no longer have the presence of a journalistic editorial office. This means that journalists will have to travel longer if they want to cover the place in situ. Arguably, the increased proximity between journalists and the municipality will have consequences for how the latter is covered by the former. Against this background the study asks a simple question – what happens with the news coverage of a municipality when there are no journalists around? To inform this question we conduct a quantitative content analysis (N= approximately 400) measuring amongst other things – news topics, framing, style, original reporting, and sourcing practices in the news coverage of eight Swedish municipalities. Drawing from the classification of municipalities by the Swedish Association of Local Authorities and Regions as well as population numbers we compare four municipalities that have an editorial office from a legacy media organization with four municipalities that does not have an editorial office. The sample was collected from Retrievers database, the largest archive of news articles in the Nordic countries, and consisted of seven randomized days from 2014-2015. Preliminary findings indicate that not having an editorial office means that the municipality is covered less, that areas such as sports, crime, accidents, economics, and community news receive less attention and that citizens are quoted less often. Implications for both the politic and community dimensions of a municipality are discussed.
Local Media Integrate and Social Media Disintegrate? Media Use and Local Attachment in Two Norwegian Communities

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Following a Western trend in media consumption, the Norwegian population increase their use of Internet and social media by the year, whilst at the same time facing a continuous decline in circulation and readership of local newspapers. One strand of research illustrate a correlation between consumption of local newspapers and people’s attachment to the local community, whilst another debate whether people’s Internet use may lead to a weakened place attachment and placelessness. Based on semi-structured interviews with both native and new residents in two Norwegian communities, the present paper explore whether the use of social media threaten local attachment while the local newspaper strengthens it. The analysis indicate that social media strengthen social relations between people of the local communities, but that new and native residents differ in terms of place attachment. Natives, with an already strong connection to the community, generally read the local newspaper to a greater extent than new residents, and express a more traditional belonging to the community based on their emotional bonds with the community. New residents express a more selective belonging where the local social network binds them to the community rather than the place itself.
Brussels is a complex place being at the same time the capital of Belgium and Europe, one of the country’s three regions, a vibrant multicultural and multilingual city of 19 municipalities, a municipality itself, and the capital of the federal and Flemish governments. This institutional imbroglio fosters a complex media ecosystem, in which public, private and alternative producers compete and cooperate to create the news and a certain image of the metropolis. To analyse this phenomenon, we use the concept of news place-making, understood as a process during which news producers establish and share definitions of a place (Gutsche, 2014), which can influence the meanings that the public attaches to it. For this paper, we focus specifically on place-naming. Online media monitoring as well as the use of web crawling and scraping techniques helped identifying more than 200 online news producers. The content analysis that followed shows that the majority of items produced originate from institutional legacy media as in the regional sections of Flemish- and French-speaking public and private broadcasters or newspapers. Fewer outlets focus on metropolitan news by covering mostly news happening in Brussels. Finally, a variety of small ventures, alternative or community oriented outlets produce news either directly regarding Brussels or more restricted areas or on situated phenomena happening within the city space. The analysis also shows how place-naming (Brussels, the city, the capital, the metropolis, etc.) differs from one type of outlet to another and depends on the kind of news item produced, the language of the outlet as well as other characteristics.
From the homepage to the homebutton: 
Notions of home and notions of media

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Home and notions of home are a never-ending theme in social and cultural theory, especially geography, but also media studies. At the same time, definitions of home are rare – it is often a taken-for-granted concept, although – and because – everyone has, in some sense or another, experiences of home (or the lack thereof). As media scholars advocating contextual and non-media-centric approaches, we are interested in theoretical elaborations on the notion of home as well as its relation to questions of media-use, mediations of home and other media-related aspects of home. Overall, we are aiming at developing a post-disciplinary framework to research home in current times – a framework characterized by what we call ‘double theorization’; the interlinking and integration of theorization of the home and of the media.

A relevant starting point for our undertaking is Blunt and Dowling’s (2006) outline of a ‘critical geography of home’, in which home is material as well as imaginary – and the complex relationship between these two dimensions is central. Following Lefebvre (1991), we define this relationship as practice. To this tripartite definition (material, ideas, practice) is partly reflected in, partly broadened in Shove, Pantzar and Watson’s (2012) division of practice into material, meaning and competence. For our own approach, we mix these two and preliminarily define the following dimensions as critical: material, ideas/meaning and practice/competence.

Building on this framework, the first part of the paper will present a matrix of the definitions of home (here partly following Somerville, 1992), while the second half will focus on adding media and mediations to this matrix. Both axes build on the aforementioned tripartite division. This matrix is then discussed in terms of its viability as a research framework for studying home-making/homing on the margins – those margins where the constitutive aspects/practices of homing are expected to be particularly salient.
Connectivity and connectedness:
The mediatization of work and close relations in academic settings

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Neo-liberal academia is largely a transnational field where the increasing demands of connectivity, flexibility, speed and productivity privileges nomadic work-life practices. Scholars often move their geographical home for shorter or longer or unknown periods of time in pursuit of a career, as well as conduct a lot of micro traveling – leaving the academic’s family uprooted or behind or in constant flux, which may pose predicaments to family formation and child rearing. In times of absence, the everyday, homebound connectedness relies on routine or mutual understanding of the ruptures of such. Intimacy, thus, is repeatedly enacted in media spaces. Also, with mobile technology work bleeds into and meshes with private time and space, the borders blur to de-differentiation. In this paper, media use, connectivity and connectedness of a qualitative sample of prominent, globally mobile scholars, is scrutinized nexus of and between 1) work satisfaction and levels of stress, and, 2) family advantages and trade-offs. Hereby the emotional ambiguity related to, and strategies enacted to, managing a mediatized nomadic lifestyle is problematized. This paper argues that work-related issues often tend to overshadow private ones. As academic work is largely affective, it is inertly circumstantial to family and relational objectives. It is shown that the media facilitates and encroaches career and family life. Promoting oneself on social media merge the construction of professional and private identity. Redefinitions of home, belonging and intimacy are made as pertaining to relational spaces – of and in between the physical “here and now” and the media.
Warm experts and gay kinship: domestication media practices and intimacies of elderly people

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Domestication analysis typically privileges home-making practices of people who operate within and represent life forms privileged by hegemony (Møller & Nebe- ling, forthcoming). This paper takes a different route as we, from an intersectional perspective, examine domestication media practices and intimacies of 1) economically disenfranchised elderly living alone and 2) single as well as coupled elderly gay men. In doing so we establish connections between critical mediatization theory (Jansson, 2016) and cultural gerontology (Twigg & Martin, 2015) as we seek to map out the media homes of elderly people as "spaces of the in-between". Drawing on qualitative interviews, we ask how elderly people’s homes are affected by, and done with, technology. Which technologies are part of the research participants’ material home-space and thus comprise part of its connections to the “outside world”? How is material and symbolic disturbance managed? How are flows of connection consumed into narratives of agency and belonging? In presenting and comparing the two cases we draw out how media repertoires are managed in relationship to so-called “warm experts” (Bakardjieva, 2005), and interrogate how non-normative constructions of kinship (Weston, 1991) play a part in shaping the media home of the elderly person.
Sensorial structuration as an ethics of space: Living with digital media in everyday life

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This presentation deals with the ethical organisation of media technologies in everyday life. Following the anthropological perspective of ‘an ethics of the ordinary’, the analysis seeks to understand how media users construct an, in their own eyes, ethically sound relation to the media in their daily life. Much focus has been put, lately, on the (problematic) dimension of time in relation to digital media. Expanding acceleration, continuous connectedness and the ‘constant flow’ of digital media, has been dealt with as a rising problem of modern life. In this presentation, however, I will deal with the ethical negotiations and attempts to deal with this situation, with are merely spatial. From a qualitative analysis of 35 individuals, this analysis will put forward the respondents different ways to deal with this temporal dimension of digital media in their everyday lives. In mass media society, an ethical everyday life with the media could more easily be organised in space; by keeping the TV out of the kitchen, only allowing certain media in certain rooms at home, etc. Today constant negotiation is necessary to organise the space of digital media, which are increasingly mobile and personal. Instead, the respondents in this project talk about a sensorial organisation of the media, where they organise the media spatially in different ways, to basically be kept out of sensorial reach. This sensorial structuration is put forward as a micro organisation of space, that guide the respondents’ struggles to construct an ethical everyday life with the media.
"Since Sputnik, the planet has become a global theatre under the proscenium arch of man-made satellites. Our psyches acquire thereby a totally new rim-spin.

The claim of Marshall McLuhan (in “Culture is our business”, 1970) points to the emergence of a new space for perception and representation with the advent of satellite technologies in the 1960s. This should be seen as yet another important moment in the history of modern media technologies and its concomitant production of new spatiotemporal coordinates for the planet – a production that has been intensified during the 2000s due to recent geomedia, locative technologies, and the development of a global digital infrastructure.

In this panel, we seek out and read a number of innovative literary works from the mid-twentieth century in order to investigate this history, and to analyze how media technologies have reconfigured the relationships between space, bodies, perception, thinking, and representation in different forms. The discussions will be framed by politically, aesthetically, and epistemically charged concepts and binaries such as materiality, non-linearity, geography, network, pattern/randomness, and absence/presence. Taking a methodological cue from media archaeology, we will return to these literary and artistic works – ranging from Gertrude Stein to Öyvind Fahlström, Inger Christensen, and signal based poetry – with the aim of shedding light also on a contemporary media ecology.
The automobile was a crucial metaphor for Gertrude Stein in her conceptualization of the avant-garde as she used the motor of a car to explain her idea of the artist as being not ahead of its time but moving intensely in the middle of it. But when she traveled to America in 1934 and had her first experience with flying, her perspective on space and time was transformed: “One must not forget,” Stein writes in Picasso (1938), “that the earth seen from an airplane is more splendid than the earth seen from an automobile. The automobile is the end of progress on earth [...] the earth seen from an airplane is something else,” and she identifies in the American landscape, “all the lines of cubism made at a time when no painter had ever gone up in an airplane.” The experience of flying retrospectively influenced Stein’s understanding of cubism, but even more of her own writing. This transformation is played out in The Geographical History of America (1936) where she sophisticates her concept of “geography” as a broad, spatially conceived perspective on composition that challenges the sequential progress of linear narrative. In this work, where Stein performs her most elaborate investigation of the formalized, material components that organize written texts spatially as well as sequentially, her experience of seeing the earth from above becomes a materialization of her relational sense of composition making the in-between spaces of her text resonate to challenge the fundamental distinction between figure and background.
In this paper, I will discuss how the satellite works as a vector to activate questions about the relationship between technology and nature in two Swedish art works from the 1960s, with a focus on communication and non-human language. In my first example, Öyvind Fahlström’s radio play Fåglar i Sverige (Birds in Sweden) from 1963, two invented languages (“fåglo”/”birdo” and “whammo”) plays a crucial role. At the end of the radio play it becomes clear that it is the satellite, namely the first private communication satellite, Telstar, launched in 1962, that is the triggering technology behind Fahlström’s artistic examination of the different languages. I suggest that the work can be understood in two ways; either as an expression of a complete nightmare where communication totally falls apart, or as the opposite – as a communication situation in becoming, where human language no longer is the dominant one, but rather superseded by animal languages and technological communication forms. The second example Altisonans (1966), made by the Swedish artist and composer Karl-Birger Blomdahl, can be described as an audio-visual collage of bird songs and electromagnetic signals from satellites and astrophysical objects where the natural sound of Rödtrasten (Naumann’s Trush) gradually coalesce with the sound of the man-made satellites in space. The work stages an idea were two parallel soundscapes – one “natural-sounding” world inhabited by birds down on earth, and one artificial some hundred kilometers out in space – merge together to form one non-human “language”.
The space age is an age of telematics, where the body and the signal departs, Peter Weibel writes in the catalogue Vom Verschwinden der Ferne – Telekommunikation und Kunst (1990). Ideas of simultaneity, ubiquity, global consciousness, free scaling, immateriality and the virtual flourish in literary works, film and art from the 1960’s and onward. However, there is also another apparent tendency in the culture, Weibel writes, which he sums up in one single paragraph and calls “Resistance against this whole trend”. In this category, Weibel includes works of literature and art from the 1960’s, that focuses on the slowness of the body, time delay and materiality. This paper will delve into two examples of novels than can be placed in a tradition of resistance, Inger Christensens novel Evighedsmaskinen (1964) and Dag Soldstad’s short story “En tomsekk og et tau” from his collection Spiraler (1965). Through readings of these novels, this paper aims at situating the two novels in a wider cultural-technological history, and show how the novels can be read as contributions to a new understanding of materiality in the 1960’s.
During the postwar decades, art and literature were transformed in a number of ways due to aesthetic, social, economic, and political reasons. Not least important was the affordances of new media technologies. As radio, television, tape recorders, video, and, eventually, computers were integrated into artistic practice, established ideas of aesthetic representation and communication were challenged. In this paper, I will look into some literary and artistic experiments from the mid-1960s that tried to reconfigure the writing, distribution, and reading of literature by exploring the poetic potential of signals, code, and radio transmission. Crucial in these works is how the space of literature, and the bodies and perceptions of writers and readers were displaced. One case to be addressed is the Poetry System constructed by American poet John Giorno, using telephone technology in order to explore a new kind of communication. Another case is the use of radio as a virtual space for performance by a number of sound poets. Most importantly, I will analyze the piece Skywriting (1966), by Swedish artist and poet Åke Hodell, in which he wants to combine the use of an airplane with radio transmission and computer technology in order to produce a new kind of poetry. Reconfiguring the poet and reader as parts of a cybernetic assemblage and a highly complex media ecology, which affects both perception and embodiment, this as well as the other works can function as media archaeological probes for thinking how locative media and digital infrastructure transform culture and everyday life today.
11 MAY: SESSION 3
14:00 - 15:30
Story maps toward solidarity: Geo-multimedia engagement in refugee communities in Vienna, Austria

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Today, according to U.N. estimates, the world faces the largest refugee crisis since World War II. Civil wars, violence and climate change-induced natural disasters in the Middle East, parts of Africa and elsewhere are pushing millions from their homes, hundreds of thousands of whom journey to destinations in the European Union. Under the auspices of Fulbright Austria’s community-based grant and in partnership with the news publication Biber, I explore the potential of ArcGIS Story Map to portray refugee experiences as they build new lives in Vienna, Austria. I have found that building a diverse team of refugees creating their own Story Map offers significant potential to portray the intersection of people, place, and culture and powerfully emphasizes concepts of citizenship and belonging, which are deeply connected through spatial relationships and storytelling (1). Furthermore, partnership with Biber, a magazine by and for people with migrant backgrounds, has opened up the possibility for the Story Map to be published to a pre-existing audience already invested in migration issues. I discuss several trajectories where geographical inquiries serve as a basis to understand the multi-scaled and spatio-temporal realities of refugee integration in Austria. Specifically, I focus this presentation on the building of a refugee Story Map team as a way to utilize a geospatial framework and multimedia to understand and expand the current conversation around lived experiences of refugees.

Policing Prostitution: Anti-sex trafficking activism and purified spaces

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In 1999 Sweden passed the (then) unique Sex Purchase Act that punishes the client rather than the prostitute. Also called the Swedish model the law has become central to Sweden’s identity as progressive and modern. The law has received wide-spread support within the EU and in 2016 the French parliament approved similar legislation, providing further momentum to the globalization of the Swedish model.

The Swedish Model is buttressed by a growing number of grass root organizations whose activism strives to mobilize and engage ordinary citizens emotionally with the law, by claiming sisterhood, combined with a language of care and compassion for the underprivileged other. Strategies include awareness raising, lobbying politicians, but increasingly center on surveillance and the creation of purified spaces. Swedish activist organizations educate groups such as hotel staff and taxi drivers on how to spot victims and perpetrators of trafficking and prostitution. They also award selected hotels, café’s and schools a fair sex-label that supposedly guarantees complete support for the sex purchase law.

The desire to purify space and control borders is presented as a sine qua non for rescuing the underprivileged female Other and is seen as a feminist project. Purifying space expresses the desire to construct an ideal feminist space, void of unequal power structures. In the paper we examine the labelling of specific places and spaces as prostitution free and spaces of untainted sexual morals. We examine the various strategies in relation to Swedish exceptionalism and as instances of neo-liberal spaces, bio-politics and governmentality.
Migrant’s middle-earth. The in-between space of Lampedusa

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In recent times, thanks to migration flows, a permeable idea of boundary was created. The island of Lampedusa, often the first European land reached by migrants in the trans-Mediterranean routes, plays today a central role in respect to the idea of the border. A boundary is primarily a political and social act, to the extent that it always comes from a symbolic meaning and an operational value attributed to a specific space. In this regard, Lampedusa has been the object of a process of “frontierization”, that is a theatrical process, characterized by precise narrative codes. Through political and media strategies, Lampedusa was transformed into a stage in which to perform the exhibition of the border.

This paper will focus its attention on contemporary Italian cinema, as a medium that contributes to the construction of Lampedusa as a borderland, as the pass line between the land of the drowned and the one of the saved. Especially Terraferma (E. Crialese, 2011) and Fuocammare (G. Rosi, 2016) construct the image of a land in-between acceptance and rejection, solidarity and indifference, Africa and Europe, a kind of limbo without spatial coordinates that lives in an eternal present. Otherwise, there are some recent audio-visual projects born in collaboration with the migrants themselves, in which the migrant returns to Lampedusa after years from the first arrival. In such cases the migrant tries to construct a counter-map of Lampedusa, in which he/she is no longer a passive object of representation.
Building on my earlier research, Migrant Memories – Cultural History, Cinema and Italian Post-War Diaspora in Britain, (Peter Lang, 2013), in this paper I focus on the specific consequences of migration for second generation Italians born in Britain during the post 1960s era. In particular I look at how notions of assimilation are understood through the cultural norms transcribed through cinema and memory for a generation who did not have an original home (Italy) to go back to whilst at the same time not feeling themselves to be ‘British enough’.

Film has played a significant role in shaping the first generation British-Italian community’s sense of identity in the context of post war Italian immigration into Britain. This paper explores how (Southern Italian) cultural identity for the second generation has been mediated by both historical and contemporary factors and the ways in which this identity has been shaped by the process of immigration. Nostalgia and myth have helped to shift notions of the self within the immigrant community; at the same time they have also acted as tools through which the notion of homeland and belonging could be experienced. How can cultural history be understood in relation to assimilation and experience and can these ideas be negotiated in terms of an understanding of the construction of cultural identity for second generation Italians? By considering the influence of film in relation to cultural assimilation, this paper will contribute to contemporary debates on diaspora.
In a very short space of time in the late 1950’s Rock music spread from the USA to rest of the Western world. This is a process where a local culture made the national scene, got global spreading and then was picked up and interpreted locally in new contexts around the world.

A popular way to describe music is to define it as without any geographical boundaries. It can however be argued that music very much has a spatial dimension. This does not only apply for “the place” as an inspiration for songs (Penny Lane, Born in the USA), creativity linked to certain places (Sun Studio, Abbey Road Studios) or a specific “sound” originating from a local scene made global (Motown, Mersey Beat). It also true when it comes to the distribution of music were in fact the development of global distribution forms can be said both being a product of spatial boundaries as well as being the dissolver of the very same.

Vital in the process of Rock music going global in the late 1950’s is the synchronized development of several global medias; TV, radio, records and movies. Those gave new structures for distributing culture over physical space making the rapid spread of the new Rock’n’roll phenomena possible. In focus for this paper is the transformation of the local youth scene in the region of Värmland, Sweden in the late 1950’s in the wake of the arrival of Rock’n’roll and what impact media had on that development.
Motion Pictures, Mobile Markets: Making the Film Locations Market in Los Angeles, California

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In this talk, I argue that in the market for film locations in Los Angeles, CA, mobility is not simply a beneficial tool to finding and selling locations, but rather was presupposed by the market from its inception. As such, mobility is so suffused throughout this market that without it the market would cease to function at all. Based on interviews with location scouts and managers, production designers, scriptwriters, and directors in Los Angeles, CA, I discuss two means by which this market is enacted through daily practices of mobility. These are, 1) the scouts’ use of private vehicles (or their automobility), and 2) through the mobilization of the locations themselves by way of photography and related information communication technologies. To make this argument, I first lay the groundwork by explaining what the “LA School” of urban geography has taught us thus far about the geography of the film industry and the rise of the contemporary film locations market following the Paramount Decision and the industry’s subsequent transition to flexible specialization. Next, I establish a theoretical intervention into this literature using recent approaches to markets and the economy from a science and technology (STS) standpoint, arguing that STS’s attention to the material composition of the social relations that enact markets helps us fill in gaps left by previous authors about how individual locations are taken up for use by the film industry. Finally, drawing connections between the new mobilities paradigm, recent theories in visual culture studies on the production of images in movement, and past work on the relationship between cinema, the railroad, and the arcades, I outline my own findings on the nature of the film locations market and its socio-spatial formation.
Film experiences in everyday life: Affinity & Atmosphere

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Nowadays, the discourse involving feature films goes beyond the reception of audiovisual images played in movie theaters. Audiences want to personally acquire a “second experience” of movies to a certain extent, using all of their senses. The intensified consumption is not only established by repeated viewing of feature films, but rather through extensive discourse with the production of the movie and its “second universe”. That includes all phenomena that are linked to the narration of the film, its memorabilia and, in particular, the search for filming locations, settings and cinematic places of action and inspiration. The interrelationship of “movie watching” and “movie experiencing” evokes a dynamic that contributes to the production and use of film codes in everyday life (construction of sets and theme parks, use of names, wearing film-specific clothing, etc.). The point is not to accurately reproduce or rationally convey cinematic narratives or architectures. Instead, the life-world experiencing of a film, e.g., when tourists follow the trail of a film, focuses on elements that take on certain atmospheric, mythical aspects of the cinematic production and have a postulated affinity with it. This development can even go so far that film consumption relates exclusively to this sphere and makes the “film experience” enabled through everyday life become a more intense experience than the actual reception. Our presentation attempts to outline a theoretical concept that conveys how audiovisual formats become a part of our everyday life-world through atmospheric elements and postulated affinity.
The “Alamo” on the Road: Mobility and the Cinematic Experience

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Since 1997 the Alamo Drafthouse Cinema of Austin, Texas, has established a unique reputation for creative programming and an audience friendly setting, including the serving of food and alcohol in a stadium setting. In 2002 the theater took the audience/film engagement one step further by creating the ‘Rolling Roadshow Tour’ whereby films were shown in venues associated with their cinematic subject matter, complete with an event program unique to each film. This process of engagement between setting, film, program, and audience produces a unique place of cinematic exhibition, regardless of how fleeting that place may be. This paper examines the Rolling Roadshow Tour in its original form as it constructs filmic place and experience in and around Austin. In doing so, I am influenced by a relational network offered by Dixon and Zonn (2004), and, more important, by Cresswell’s (2006, 2010) conceptualization of mobility in which the metanarratives of sedentary and nomadic metaphysics frame the movement of people in contemporary western society and in which mobility itself is a social production. I believe that in the case of the ‘Roadshow’, the role of the audience in the production of this unique and momentary place reflects a collective ironic discursive mode—as envisioned by Linda Hutcheon—which helps to define the nature and richness of these short-lived places.
This presentation aims to move beyond the idea of a preschool practice grounded in one particular place and instead step outside the common place through transpositions in urban places. Preschool are organised to encourage preschool children’s play and learning. Thus, the rooms are organised to meet small toddlers supposed needs and challenges in the daily routines and established activities. Interactions with diverse places and people become limited inside the preschool walls and the public education system. However, when a preschool practice takes place in a diversity of shared public urban places, it focuses on what ways it belongs, meet and take part in the public.

Through vocal strolls toddlers, teachers and a researcher performed experimentations on how public space can be activated by vocal means. When commuting to the tunnel of Brunkeberg (Stockholm, Sweden) by foot, bus and metro as well as spending time in the tunnel, we composed voice-choreographies, where spatial resonance of the city could be experienced and emerge. This presentation will show how the urban place could be seen as vocally uncontrollable and unpredictable belongings-in-transience (Kwon, 2004). Hence, places that are not pre-organized specifically only for small children but for commuting people with various means. Transposing the public place from a visual focus to the shared sonic resonant features offers movements of voice-belongings that meet in the public space. Belongings-in-transience offers a place that shares certain vocal continuities that the preschool toddlers can experience and take part of, but also interrupt and contribute to through voice-choreographies.
Surprisingly little research considers issues of media and mobility. Sound studies is the exception, though its attention is generally on how audio constructs privacy as people move through public space. My recent work on the mediatization of the automobile has raised questions concerning historiography, materiality and embodiment that I would like to explore.

By historiography, I mean the challenges of analyzing change over time for which there is little evidence. The historical past is only ever a construction of a highly selective version of the past. In the case of media-in-cars, which spans several decades beginning in the 1930s, information about diffusion, design, cost, use, etc. is difficult to find and maybe not available. How much of what kind of evidence is sufficient to make a convincing argument about the mediatization of mobility? How broadly should the net be thrown to gather evidence – e.g., into the realm of car culture and other accounts of mobility?

By materiality, I refer to differences in physical properties between media devices that are objects arranged in living spaces and those that are mobile, here integrated into the automotive interior. The haptic experience of media engagement is directly a function of this material-design attribute. What are the phenomenological implications of designed-in mobile media?

Embodiment relates to both historiography and materiality. Here it labels the relationship between a mobile person and media/affordance/interface. Can it be argued that experience with increasingly “ecological” media-in-cars enhanced a sense of media embodiment? Did this prepare the way for embracing personal, cross-platform digital media?
This paper analyzes how location based digital media are reshaping middle class travel. Travel has long been a “status asset” for aspirational middle classes, and the ways in which foreign experiences act as cultural capital have shifted over time. Increasingly, travelers seek to stand out by fitting in. In this context, a growing tech-enabled travel sector now focuses on collapsing the travel genre into the domestic, by connecting tourists to local people and situations (or simulations). Spurred by innovations in the so-called sharing economy, as well as by developments in location technologies connecting networked users to place-based people and services, many companies targeting today’s international travelers have moved away from a focus on “the sites” and now emphasize immersion into everyday life while abroad. For example, Air-BnB, which is dominant in this space, has recently launched a “Local Experiences” app where locals can sell “hanging out”, dinner parties, and excursions, creating a part-time tour operation in the same way that Uber drivers may use their own cars to become part-time taxis. A host of other such companies include EatWith, Vayable, and WithLocals. This paper combines analysis of travel apps with interviews with users and hosts to critically explore how location-based technologies and geo-social media open up forms of geographically based sociality and local connection that are being taken up in new ways by travelers.
Routine traversals of place transpire readily, without concerted effort. We tread “worn” paths, we take familiar routes; we do so without thinking about where we are. This state of mind is rarely troubled. After all, we’re local to the place where we find ourselves: its rhythms and its regularly known oddities do not puzzle. In these moments, our understandings of our surroundings are of a general—even generic—kind because they are based on shared local knowledge that serves to moor us to the mundane. Our orientation: normal, stable—unchallenged. And our geo-locative, touchscreen devices perpetuate this condition of being in the world. Their micro-processes running ceaselessly in the background ensure seamless navigation of place and ready access to potentially relevant information about what’s nearby (especially that which might interfere with or somehow impact our progress). I’m interested in how geo-locative software might reorient habitual understandings of place. How might the very micro-processes that normally serve to ensure a status quo relation to location be mobilized to destabilize the “ground” upon which we “stand”? How might such experience challenge us to rethink the local and what we know (and how) about it? How might we—who are local—be affected by this perhaps fleeting condition of the “locally (un)known”? This paper proposes that such instances of disorientation are the conditions of possibility for new interpretations of place, of the local. It offers as examples two prototype geo-locative applications for touchscreen device that foreground the University of South Carolina (US) and its surrounds. Informed by American pragmatist Charles Sanders Peirce’s theory of habit change, it argues that moments of the locally (un)known potentially open onto new historical, social, and political awareness of locality.
Digital practices change the significance of and the relation between urban places in China. Compared with western cities, these changes are more radical. The popularity of mobile media, the embedding of geomedia into every facet of daily life and the entanglement of digital technologies with Shanghai’s mosaic landscape, its party-state regime and its fractured historical narratives contribute to the distinctiveness of urban spaces in Shanghai. This panel aims to address this distinctiveness and facilitate meaningful dialogues with the global scholarly community. It builds on the premise that digital mediation practices create city-specific new urban spaces/sociality. This panel comprises five Shanghai-based studies by scholars from the Center of Information and Communication Studies at Fudan University. We choose Shanghai as our research site for the city spearheads ICT development in China and it is composed by a large diversity of cultural/historical narratives and urban places. Among the five studies, Dr Sun Wei elaborates on the digital practices of knitting a “Chinese knot” of urban places, which features tight clustering of history, politics and individual spatial experiences in a multi-focal fashion. Dr Xie Jing discusses how digital media practices enhance body-place connections and produce new mapping practices that make communities. Dr Zhao Min and Dr Lu Ye conducts a series of in-depth interviews to explore how lawn music festivals in Shanghai generate new forms of place-based relationships, public spaces and social interactions. Dr Pan Ji conducts a textual analysis of Weibo discussion on the incorporation of Zhabei and Jingan districts in Shanghai to probe how digitally-enabled place identification practices relate to civic participation. Dr Zhou Haiyan conceptualizes Shanghai’s Mobike no-pile biking networks as a unique fourth model apart from mainstream western models.
Knitting a “Chinese knot” of urban places: Urban communication as localism. A study on the space of Shanghai’s “Sinan Mansion”

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With the concept of “global sense of places”, human geography endows “places” in the globalization era with new significance: Places are not necessarily fixated in a certain space. Rather, places reside in the subjective experiences of subjects who migrate between spaces. But this conceptualization has three problems due to its lack of attention to the impact of media and communication: First, a sense of place becomes identical with location of body; Second, the temporal dimension constituted by experience vanishes from most inquiries; Third, sense of place becomes a “spot” in form. This study focuses on Shanghai’s “Sinan Mansion” to find that its sense of place is filled with the intertwining and collage of different relationships whereby the location of body is related but not identical to spatial experiences; the experience of history/culture permeate the same place to create distinct senses of place; Sense of place mixes multiple threads and varied focal points, which interact not necessarily in a causal fashion. This mode of complex and inter-woven place consciousness is conceptualized as the “Chinese knot of place”. Shanghai’s place identity was established during the first wave of globalization over a century ago. The Sinan Mansion is located in the center of the former French Concession area, which also doubles as the birth place for China’s Communist Party. Hybridizing and integrating cultural traditions from the west and the east, this area exudes Shanghai localism. This area is also a representative case for government planning to revive urban public life. Via space renovation, exhibition events, art performances and collective book-reading sessions, the municipality intends to activate public life and social interactions. The Sinan Mansion has become an example of Shanghai’s small-scale urban space building efforts as well a distinctive resource for Shanghai identity. Its We-chat account and its hyper-link networks with other related Wechat accounts integrate the virtual with the physical, which make Sinan Mansion a Chinese knot of place to be embedded into the global network of Shanghai identity. This study explores how urban communication promotes the rise of localism within the globalization era, thereby to re-conceptualize “place” and to shed new light on the inter-relationship between media, geography and urban places.
Community mapping: How mobile interfaces generate senses of connectivity and implacement

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Mobility facilitated by transportation and information technologies is often deemed detrimental to the identity, sense of belonging and of places in traditional communities. Yet, with the spread of mobile/locative media, people start to re-construct the body-place relationships in qualitatively different modes. For instance, people build “communities of the self” with their own movement trace data; or they browse local news, produce content and participate in community activities via city newspapers’ mobile applications. Within the context, can communities be re-born? How does people’s sense of community change in the new human-place bond birthed by mobile interfaces? Based on empirical materials of bodily spatial practices and the use of mobile/locative media in urban life, this study examines community experiences created by mobile interfaces. We propose that unlike identity construction in sedentary life, the sense of community created by mobile interfaces features “connectivity”, and extends traditional senses of place via “sense of implacement”. Specifically, the sense of connectivity and implacement within communities builds on embodied practices supported by mobile and locative technologies. It acquires unprecedented visibility with the support of mobile Internet, and produced new community mapping—these media practices constitute concrete symbols and tangible surfaces that make community. Via embodied and concrete media practices, people connect themselves with neighbors and settle within community spaces. Embodied media practices extend people’s proprioception and enhance the bond between body and places. Concrete media practice render visible sense of place that used to be obtained by immersion and by imagination. Places to settle body and emotion take form consequently.
Lawn music festivals as landscape and public life in cosmopolitans

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The impact of landscaping constitute a pivotal area of inquiry for music geography studies. Mobile social media further add to the complexity of the interactions between music, landscape and audiences. Based on a series of in-depth interviews with audiences to lawn music festivals in Shanghai, we examine how Shanghai’s landscape impacts audiences; how these impacts feed back to the reform of lawn landscaping to beget a novel mode of public life; and how audiences create online-and-offline music festivals via the creative use of mobile social media. Specifically, we focus on the following dimensions of the case: 1) The profile of lawn music festival goers, including their musical tastes and their relationship with performing artists; 2) Audience behaviors during/after the lawn music festival and the influence of these behaviors on urban public spaces; 3) How the selection of music and the delivery of performances relate to the characteristics of specific urban spaces; 4) Audience perception of music festivals, especially the landscaping or spatial elements that exert a substantive influence on audiences’ musical experiences; 5) The reinforcement and re-construction of the symbolism of lawn music festivals via mobile social media practices by audience members (such as video-audio sharing, selfies and peer reviews).
Our places, our rule: How weibo-bloggers create digital place identification protesting the Jingan-Zhabei incorporation

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The Shanghai government incorporated Jingan district and Zhabei districts in December, 2015 despite wildfire public resistance. Local netizens protest the decision vehemently on the municipality’s official weibo account of Shanghai Fabu. Based on place identification literature, this inquiry examines how, via digital practices: 1) netizens make digital places by revealing human-place ties that used to be obscured in the mass media environment and by endowing non-official meanings to local places based on lived experience; and, 2) digital identification practices drive place-based civic participation online. Our Nvivo-assisted qualitative text analysis show “our places” are digitally created based on individual’s bodily experiences, collective memories and local culture-history. This creation distinguishes locals born and bred in Shanghai from non-local decision-makers, who are alienated from and bear no feeling for places in Shanghai. The authority’s exclusive and self-conflicting economic framing of “our places” further widens the cleavage. Digital place-making and place identification practices drive civic participation in the forms of satirized protests and demand for local autonomy about urban land use policies. In conclusion, this inquiry suggests that digital place-identification practices mediate the digital with brick-and-mortar experiences and give rise to digital-spatial politics, a emerging form of public engagement in Chinese cities. Policy implications of place identification based on digitally created “our places” are discussed.
The Fourth model of the Public Bicycle Network
- A study on the no-pile sharing bicycle network in urban China

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Jan Gehl has classified public bicycle networks into three models, the Copenhagen model, the Paris model and the Developing Country Country model, while the Shanghai government has striven to transform it into the Paris model with limited success. The prevalence of the no-pile sharing bike network of Mobik has grown public bicycle networks in urban China into the Fourth model. The no-pile sharing bicycle network in urban China presents the following communicative qualities. Firstly, the network is a integration of the virtual network (APP) and the physical network (riding lanes). Secondly, the network is made up of numerous mobile nodes--no-pile parking lots, and the users can acquire information through their App’s positioning function. Thirdly, it is a disperse network that allows parking on non-predesignated locations. Fourthly, the multi-dimensionality of the network strengthens sense of community through the process of bicycle/route sharing, location monitoring in the physical network, route-sharing practices and credits accumulation in virtual network. The Fourth model of the public bicycle network is a new mode of Geo-media-based communication. It suggests a recent trend of Internet Plus in the China’s urban communication. With a high level of population density, urban China usually lacks physical spaces or public resources. Hence, it is necessary to build a public service network with Geo-Information systems that re-distribute public resources. Overall, a new logic of urban communication network with Chinese characteristics becomes increasingly visible.
11 MAY: SESSION 4
16:00 – 17:30
The fast pace of technical development within the tourism industry creates a gap between technology and the resources and knowledge of many small business owners. As a result, the technique tends to steer the development, rather than the need of businesses or visitors. Research has not kept up with the effects and the results of digitalisation for the tourism industry. The paper intends to fill an identified gap of knowledge about the effects of digitalisation within tourism. Our ambition is to highlight a critical perspective on what is mediated through media and to focus on representation. The purpose of this article is therefore to focus on the concepts of tourism and digitalisation and especially the gap of knowledge about the effects of digitalisation within the tourism industry. What questions are asked in the literature, what is highlighted? What is included or excluded in research from a critical perspective with focus on the representation of places? By launching a new approach within the research field in tourism studies, Geomedia, we are building a bridge between technology and people and connecting media with a spatial and place-based perspective. By using the Geomedia perspective, we focus on ‘who can communicate what at different places?’ What is represented at places and ‘whose’ places are represented (today and in the past)? How does it matter where the various forms of communication and / or media production takes place?
Today, Sweden is one of the world’s most successful exporters of popular music and has become a powerful brand: manifested as “the Swedish music wonder”. The brand is built by many actors, for example by the organisations Export music Sweden and Musiksverige. This paper is focusing on cases from 2016 building the Swedish music brand: including the website Swedish affair and digital platform Showcase Sweden, a collection of creative works from Sweden: music, games, clothes, films, advertising or TV-drama. Around the digital platform physical nodes are built, in order to create real meetings with the target groups – which seem to be important in an overloaded and “noisy” social web. For example the Nordic Light house was created on the big music festival South by South west in Austin, US, having show cases, workshops and networking for the music industry. During the festival there was also active work to engage audience at the venue in social media; to use the hashtag swedishaffair, create and spread pictures/films of the festival activities. This co-creation was seen as important in the on site brand building and the extension of it. Research shows that a brand gets stronger when it is involving with the audience, and creating first hand experiences and feelings, more than the digital media can do by itself. This study is looking at the implication personal and place bound experience has on a social web campaign, using concepts as digital communication, social imaginary, cultural, place and nation branding.
In 2005 a screen-writing book was published showing us what we had already known all along: Most Hollywood movies are, in essence, the same. What separated this book, Blake Snyder’s Save the Cat, from its predecessors, was that rather than providing general advice on how to develop a unique and innovative three act story, Snyder laid out a precise formula of 15 “beats,” or specific events, that not only must happen, but that must occur on the exact same page of the script. This formula, known as “Save the Cat,” has now become synonymous with Hollywood blockbuster filmmaking. As with continuity editing when it was first introduced, this formula prefigures the scope of possibility within which filmmaking can operate, training viewers with each subsequent movie what to expect and when without their ever being aware of it. In short, as we argue in this paper, “Save the Cat” has become cinema’s lingua franca, or common language, allowing Hollywood to transcend international cultural and language differences. This common tongue of the silver screen has never been more vital to Hollywood’s success as, since the turn of the millennium, box office revenues for American productions are dominated by international ticket sales, with the largest new markets being China, Russia, and Brazil. Furthermore, these markets are not buying tickets for all types of American films, but particularly focusing on films in 3D and IMAX formats, which are most often spectacle-driven science fiction and action thrillers. With this paper, we first describe Snyder’s formula and document it’s pervasiveness in American blockbuster films. Following this, we turn toward a case study of Transformers 4: Age of Extinction a recent blockbuster that has peaked in China, the largest of the newest markets. Here, we demonstrate the application of the Save the Cat formula and note the emphasis of these films on special effects and action. Finally, we argue that the continual drive for capital represented by the “China-fication” of Hollywood not only strangles creativity, but dictates what is shown in a new form censorship that succeeds through formulaic plotlines, visceral shock, fast-paced action, and jarring explosions, or the affect of special effects.
Mezzo Macau: Consuming Electronic Casino Games and Producing the Post-Socialist Chinese Subject

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The Chinese city-state of Macau is an exemplary ‘space of the in-between’. Throughout half a millennium of Portuguese colonial administration, Macau was positioned on the edge of the Portuguese and Chinese empires, and characterized by a unique form of cooperative shared governance which produced the city’s peculiar ‘sort-of sovereignty’ (Clayton, 2013). When Portugal returned Macau to the People’s Republic of China in 1999, this liminal political condition was formalized by the city’s juridical designation as a Special Administrative Region of the PRC, and the only site of legal casino gaming in China. After the handover, the local post-colonial government administration liberalized the city’s 150 year old casino gaming monopoly, and opened the industry to foreign investment. International developers have produced a phantasmagoric Macau cityscape comprised of enormous integrated casino resorts such as the Venetian, Parisian, Wynn, MGM, Galaxy, and City of Dreams. As a result, tiny Macau is now both the most lucrative site of casino gaming revenue, and the most densely-populated urban territory, in the world, and is visited annually by more than 30 million tourists. This paper analyzes a specific form of Macau geomedia – an electronic casino game called LIVE Baccarat, which was specifically designed for mainland Chinese tourists visiting Macau. I explore how the mediated themed resort locality and the electronic casino game function together as an apparatus, or dispositif, of subjection of an individuated, calculating, risk-taking and entrepreneurial Chinese consumer subject; a form of ‘human capital’ that Foucault might call an ‘entrepreneur of the self’. This subject is crucial to the post-socialist economic transformation of the PRC. Thus travel to Macau locates the Chinese tourist inbetween the worlds of production and consumption, labor and leisure.
In my paper, I investigate online mapping tools that are used to communicate the future with climate change. Such platforms (e.g. climateimpactsonline.com) depict local impacts of climate change – e.g. temperature rise, flooding or drought – on a map and typically include navigation elements to compare different probable scenarios of the future. As the mushrooming of such geomedia formats shows, they currently represent a popular way for scientists to communicate the complex spatio-temporal relationships of climate change to non-experts.

These interfaces draw together a variety of scientific results from algorithmic modeling work and put it into a consistent viscourse (cf. Knorr Cetina 2001), a discrete possibility space for the future. Using a trope by Bruno Latour, we could argue that the aim of such online mappings is to create immutable mobiles (cf. Latour 1988) – powerful inscriptions that disseminate information (mobility), while holding its shape and keeping things stable (immutability).

However, the promise of digital earths to make scientific information widely available and accessible (cf. Gore 1998) is often an illusion. As a matter of fact, the mediation of scientific knowledge via digital geomedia is a tricky business (cf. Mitchell et al. 2016) and some of the platforms should rather be referred to as mute immobiles rather than immutable mobiles. Building on my ethnographic in-depth study at a climate impact research institute, I will show how actors fill the spaces between the rigid interface and their own body of knowledge by means of situated media practices.
Place, Experience and Identities: Imag- (in) ing Radical Place Change through Film

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This paper interrogates film as an alternative form of visualization that attempts to facilitate the inclusion of multiple simultaneous interpretations, voices and ideas in the discursive processes of intentional place change. The focus is on the medium’s ability to engage temporality, dynamic change of materiality, patterns and processes and more subtle, subjective and experiential qualities of place. Traditional visualization tools in spatial design and planning disciplines have emphasized the (rational) manipulation of space and the inscription of order and meaning and excluded visceral, unique and experiential qualities that are a fundamental precondition for the formation of place. Such emphasis on the rational, measurable reduces place to tabula rasa, destroying its inherent memories, meanings and identities, and disempowering the people it is inhabited by.

Film as an alternative representational tool in the context of the recovery of postdisaster and post-industrial landscapes and communities (in particular post-Katrina New Orleans) affords previously marginalized people and communities alternative instruments to exercise their “right to narrative” (Bhabha), thus asserting their identity and empowering them to play a more significant role in spatial design and planning processes. As such, it serves as an alternative (primarily visual) language that provides a parallel “read” on actual and hypothetical/future places – a language that is frequently incompatible with traditional graphic media employed in spatial design and planning processes as a tool for the exercise of hegemonial interests. This paper will provide a critical perspective on film’s potential to participate in the conceptualization and realization of more complex adaptive human-environment interactions.
A growing consortium of scholars are noting a unique shift in the nature of contemporary social movements within industrialized nations (DeLuca, 1999, p. 25). Kevin Michael DeLuca explains that: “for a variety of reasons, the new social movements do not focus on the distribution of material goods, the expansion of institutional political, and security, but rather thematize personal and collective identity, contest social norms, challenge the logic governing the system, and, in sum, deconstruct the naming of the world” (DeLuca, 1999, p. 25). Or, as Touraine notes, the term “social movements” can be replaced by “public opinion transformations” (Touraine, 1985, p. 786). Therefore, the “issues” of contemporary activists are largely oriented around identity, discourse, and media. With the popular American television series—"Whale Wars”—as case study, this paper calls into question activists’ propensity to centralize the mainstream media as viable platform for mounting resistance. This paper combines a post-structuralist critique of the “public sphere” model with actor network theory (ANT) to propose “Whale Wars” as neither site for feasible re-articulation nor re-assemblage of hegemonic environmental logics and ways of being.

I will first focus on the series’ failure to rhetorically disrupt and discursively “antagonize” the dominant American/industrial-capitalist logic of the “domination of nature” (Laclau and Mouffe, 2001; DeLuca, 1999; Leiss, 1994; Merchant, 2005; Smaill, 2014; Walker, 2013; Selmin and Thain, 2014). I will then explicate the series’ incapacity to reassemble the asymmetrical relations between human subjects (American and European “whale warriors”), human “others” (the Japanese whalers), and non-human “others” (whales); this will include a discussion of the camera as apparatus and tool for fomenting hierarchy (Barad, 2007; Callon, 1984; Durham Peters, 2015; Latour, 2005; Tsing, 2015). My ultimate objective will be to demonstrate—via a combined post-structuralist and ANT approach—the limited affordances of mainstream television as site for resisting, disrupting, antagonizing, and re-assembling the hegemonic logic and dominant relations of industrial-capitalism.
Found Story Cinematics in the Social Realist Films of Brillante Mendoza

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In Filipino filmmaking practice, the ‘found story’ (kuwentong likas) approach implicates indigenous and endemic objects and phenomena of the immediate environment to emplace the film’s diegesis in real life. As codified by writer/filmmaker Armando Lao, the writing of filmic texts based on “seeing” rather than “thinking” immerses the film’s narrative in time-space convergence. Space-time grammar, the mapping of the film’s topic event, the localization of constant objects and the relativization of cardinal points are some of the modalities approached by a found story filmmaker in mounting a story that emphasizes time and place in the film’s diegesis.

In two modern-day Filipino social realist films – both directed by Cannes-winning director Brillante Mendoza – found story was employed to instantiate grittiness in the aftermath of Typhoon Haiyan (Taklub) and a kitchen sink drama about an urban poor household (Ma’Rosa). The quasi-documentary approach employed by Mendoza as informed by the screenplays of Honeylyn Alipio (Taklub) and Troy Espiritu (Ma’Rosa) employed the “found story” aesthetic that promotes and encourages local setting, deploying non-professional actors in supporting roles, in its documentation of rural and urban malaise. Both films map an emotional geography of a cinematically derelict landscape that taps on the anxieties of people in a post-typhoon wasteland and decaying Dutertean urban city. This presentation shows that Mendoza’s cinéma vérité approach offers a different lexicon of emotions akin to a “cinematic underperformance” makes for a compelling filmic narrative that shows a different depiction of human resilience in the face of social and natural disasters.
This panel explores the linkages between research on geolocation and the mediations of some of the more prominent and contentious debates on social and political issues that do not easily fit into public policy debates within nation states and their traditional instruments of mediation, such as spatial environmental policy, urban planning, collective memory, and everyday life. Combining case studies situated in diverse media genres with important theoretical debates in matters of transitive reading, annotative mapping, gentrification, and the psychosocial dimensions of user-dominated media, the papers in this panel foreground competing perspectives on the spatial culture of digital forms and offer to renew geo-locational investigations into founding distinctions that separate the urban and suburban from the global, individual from society, modernity from contemporaneity, and history from memory. The case studies interrogate established paradigms of spatial media analysis by bringing into dialogue, or juxtaposing, documentary film and GIS mapping technology, symbolic urban infrastructures and digital quantification, augmented reality and storytelling, memory spaces and historical monuments. By reassessing the role of spatial environments for the human imagination within these specific frameworks, the panel aims to develop tools that are commensurate with perspectives on the interdisciplinary and methodological complexity that accompanies questions of geolocation and meaning-making in the digital episteme.
Between Landscape and the Screen: Locative Media, Transitive Reading, and Environmental Storytelling

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This paper introduces the Global Urban Wilds (GUW) locative media application and explores its reliance on transitive reading practices for engaging users in environmental placemaking. The GUW locative app engages visitors in the material and historical aspects of Montreal’s Champ des Possibles, an urban wild situated on the edge of the city’s diverse Mile End district and framed by sixties-era industrial buildings that once housed the city’s garment industry, the Canadian Pacific Railway tracks, and the walled garden of le Monastère des Carmélites of the Plateau-Mont-Royal. Bordered by these markers of settler colonialism, religious heritage, and postwar industrialization, the once precarious peripheral green space has recently been designated as a protected urban wild, and celebrated as a place for artistic expression, explorations of biodiversity, and community engagement.

Specifically, this paper will reflect on our task of creating a GPS-enabled locative platform that leverages the tension between the material experience of the site’s current identity and landscape, and the story of its enrolment in the ‘development’ of the neighborhood. In this sense, we make the following observations of the GUW’s mode of encouraging transitive reading as it emerges between spaces: First, that plants and species native to the urban wild can grow even amongst the urban—the human populated, polluted, and industrial—and are therefore urban wilds are a vital resource for studying urban ecology, resilience, and sustainability in the midst of climate change. Second, that the user’s experience of the urban wild’s livelihood and the preservation of a landscape’s indigeneity is complicated by its additional mediation through digital devices—a mark of modern technology and post-industrial information society—and the erasure of notions of Indigenous territory within a settler-colonial context. By exploiting the “transitive reading practices” (Piper) and “digital doubling of place” that locative media affords (Scannell), we argue that GUW encourages the user to “actively form complex narrative links” (Greenspan) between landscape and the screen, the environment and its historicity, and their own implication in this story.
This paper focusses on an aspect of my digital project on Walter Benjamin (https://walterbenjamindigital.wordpress.com/benjamins-geography-of-berlin/). Locating memory in Benjamin’s fragmented narrative on Berlin and contextualizing it with data on the socio-spatial composition of the city provides a starting point for a discussion of Benjamin’s literary proto-geocriticism.

The intention of the project is to enquire how specific locative media influence the understanding of a memory narrative such as Benjamin’s non-linear writing. The “spatial turn” in humanities encourages us to explore spatial context, as well as space itself, as research questions. A critical digital humanities approach calls for paying attention to the geomedia we use for mediating these questions, and how the media influence the way we ask about space. Mapping a historical narrative such as Benjamin’s looks like annotative mapping (tagging virtual maps), bringing focus to the locative media used, rather than phenomenological mapping (tracing a subject’s actions in space) focusing on mediated locality (Thielman 2010). However, Benjamin’s research emerging in geomedia discussions puts him in-between these ways of mapping, a position between individualizing locative media used and socializing virtual spaces created (Farman 2012).

Benjamin’s flaneurism and cultural critique are reinterpreted in a geomedia-based critique in a Dionysian style (comparable to the discussion of usage of the locative medium, Google Earth, in Kingsbury and Jones, 2009). One could speculate that Benjamin would embrace the geo-technology as he embraced the mass medium of radio, and would point to the medial locality of geomedia as also creating community spaces.
The Digital Traces of History: Geomediating Vienna’s Gentrification

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Last year, the city of Vienna celebrated the 150-year anniversary of the opening of the Ringstrasse, the central ring road that stands as symbol of the huge structural renewal that accompanied the transformation of the Habsburg empire’s capital into a rapidly growing modern city. The anniversary acquired poignancy on account of the way Vienna’s population is once again growing rapidly, with an estimated 1/4 million people to be added to the city’s population over the next decade. While accommodating urban migrants was not a priority in Ringstrasse Vienna, and working class districts are not part of iconic mapped mediations, the current city council, a coalition of Social Democrats and the Green Party, studiously tries to avoid 19th-century urban modernity’s “mistakes” in their efforts to accommodate the growing population, and they let the Viennese, and the world, know. This time, GIS and digital mapping are mobilized for planning, mediating and communicating large-scale development and renewal projects.

This paper looks at the mediations of three crucial sites of contemporary urban transformation in Vienna that mobilize the affordances of new technologies: “Loftcity”, a loft development cum cultural centre on the site of one of Vienna’s largest factories, the Ankerbrotfabrik; the transformation of the district surrounding Vienna’s new Hauptbahnhof; and Aspern, “Vienna’s Urban Lakeside”, a new satellite town promoted as a city of the future. By comparing the historical traces that remain in the mediations of these sites with their 19th-century counterparts, a geocritical reading of Vienna’s gentrification emerges that situates spatial practices in historically grown lines of connectivity presaging and transcending traditional forms of classification such as national divides or urban/suburban dichotomies.
Play, Preservation and the User-oriented City: Navigating (through) Flusser’s Technical Image

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This paper addresses the collective memory experience among users of popular image platforms across the geoweb, and considers the implications of harmonizing urban heritage projects with the navigational affordances provided by digital tools. Drawing from Vilém Flusser’s (2011) theory of technical images, I consider the feasibility of adhering to the temporal continuities of collective memory in the face of a proliferation of images that mediate alternative expressions of the human world. As significations of continuity between past and future are increasingly replaced by interfaces boasting of navigational or wayfaring capabilities, the user is endowed with apprehending lieu de mémoire to suit individual needs as never before. Given the increasing demand for users to manage geodata in their daily activities, it stands to reason that they must equally devise management strategies by which to geolocate memory objects in public space. I therefore argue that users have replaced institutions in their task of securing the validity of future collective memory. Building on work by Johanna Drucker (2014) and Brandon Hookway (2014), I blend my examination of user interfaces by interrogating the mechanisms of agency and control that perpetuate through the geoweb, and I explore the extent to which “play” in particular is both encouraged and restricted in this process. Finally, I consider the broader impact of these changes in terms of the imaginaries that arise from trafficking memory across digital urban environments in general.
Contemporary Treatments of Actuality: Digital and Spatial Turns to Social Change

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This paper explores the documentary film and its ability to affect social change with respect to new technological and theoretical advances in contemporary production, exhibition/presentation, distribution/dissemination and consumption/engagement. In particular, I investigate how the multilinear format of a documentary project made in the digital space of an interactive Geographic Information System (GIS) map helps enhance film’s facility for advancing social reform.

Using my own project – the Youth Climate Report (YCR) film series – as a case study, I examine the benefits and drawbacks between the traditional linear documentary and the emerging multilinear documentary. Critical analysis of the two formats is made from the perspectives of the international climate policymakers of the United Nations for whom this project was produced.

The YCR project is a partnership that began in 2009 between myself and United Nations Framework Convention on Climate Change (UNFCCC). Its structure, as conceived collaboratively between myself and the environmental policymakers of the UN, is to combine the communities of the world’s youth (as reporters) and scientific researchers (as interview subjects) in a participatory documentary project designed to assist negotiators in creating policy related to global climate change.

The COP21 climate summit in Paris in December, 2015 marked the first year the project presented both a traditional, linear film as well as a multilinear, interactive documentary to delegates attending the historic conference. While both formats presented scientific climate data in their respective content, the multilinear format provided data found “between the lines” through comparative spatial analysis afforded by the GIS map visualization. Collaboration with the delegates of this conference refined the project and added nearly 200 new film units to the map. It was presented once again at the UN climate summit (COP22) this year in Marrakech, Morocco where it was officially adopted as a data delivery system under the UNFCCC’s Article 6 mandate for education and outreach programs.
12 MAY: SESSION 5
9:30 – 11:00
Lay hypotheses generation from animated spatial data. A videography based study.

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Innovation is seen as central to European chances in the global economy. However, there's little knowledge about teaching innovativeness through geomedia, and less so, how lay users of geomedia generate hypotheses that may be a starting point of learning processes aiming at fostering innovativeness (Savinina 2013, Jekel 2014). Dimensions of innovativeness here may be seen as threefold, including the reflexive and creative act of transforming an existing situation and existing routines into a problem; the creative act of invention, based on hypotheses and oriented at problem solving, the implementation of the invention through communication and participation in discourse. (Gryl 2013; Jekel, Ferber & Stuppacher 2015).

This study reports on lay users strategies to develop hypotheses within the gapminder world environment using screencapture (OCAM) and oral descriptions of hypotheses generation for CO2 emissions. Videography as method based on ethnography (Tuma et al 2013) is used for analysis and interpretation. These lay strategies form the basis of altered teaching processes that actually foster innovativeness within the technical knowledge domain of MINT subjects.
Ambient participation? Social media as platform spaces for commentary, debate and anxieties around urban transformation

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There is a growing academic literature on the potential of software automation, data dashboards, participatory platforms and the like for future urban governance and management. However, arguably less well understood are the ways in which existing – and relatively ordinary – media practices, and their associated platforms and data formations, are already informing processes of contemporary urban transformation, and specifically those related to the field of urban planning. In this paper, we offer a response to this apparent lacuna by drawing on a case study of a highly divisive transportation scheme in the London Borough of Waltham Forest (UK). This scheme – officially as well as popularly dubbed ‘Mini-Holland’ – involves a series of significant changes being made to the East London borough’s road infrastructure, in order to enhance the environment for cyclists and pedestrians. It has attracted considerable and often polarized public commentary via social media, which appear to evoke increasingly familiar divides, such as elite/ordinary and middle class/working class. The Council’s conduct on social media, meanwhile, has focused on publicity rather than seeking public input or generating dialogue. Using a cross-disciplinary methodology that combines big data analytics (natural language processing, social network analysis) with ‘small data’ qualitative methods (digital ethnography, in-depth interviewing), we explore how this case highlights the new modalities social media platforms afford around issues of urban transformation. These modalities might be characterized as new forms of ambient participation in urban planning and governance, which mix emotions, views and facts within the emergent, always-on, asynchronous discursive spaces of social media.
Digitally Mediated Transnationality in the form of ‘Virtual Residency’: Insights into Estonian e-Residency

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Numerous studies have examined the role of information and communication technologies (ICTs) in fostering and sustaining transnational networks and practices. By focusing on transnational linkages established and maintained by individual agents or communities through different forms of mediated communication, they have demonstrated in various ways how the use of ICTs is tightly integrated into the ‘lives across borders’. However, less research can be found on the issue how ICTs are integrated into structures and mechanisms that both enable and condition cross-border mobility, as well as shape the rationalities behind different forms of transnationalism (Ong 1999). This paper explores the social structures of digitally enabled cross-border mobility and the rationalities that direct such digitally mediated transnationality by using the case of the Estonian e-residency programme. The concept of ‘virtual residency’ implemented through the programme represents an attempt to institutionalize transnationality at state level by providing nationals and residents of other countries access to Estonian e-services via government issued digital identity.

We use the data drawn from individual applications of the Estonian e-residency programme (2014-2015, n~15,000) to analyse the main application motivations by the available sociodemographic background variables (gender, age, citizenship, place of residence). Preliminary findings indicate that despite the formal inclusiveness of the concept, the take-up of such policy instrument affording digitally mediated cross-border mobility and transnationality varies in socio-demographic as well as in socio-spatial terms. We look to the structural patterns behind applications to see whether, and how, e-residency contributes to the reproduction of digital inequality resulting from differentiated access to digitalized social resources.
This paper aims to outline the above-mentioned PhD research project in the Human Geography group at the Heidelberg University. This proposal uses the case of surveillance in Iran to critically study the complicated relations between space, people, state, and flows of capitalism and globalisation. Numerous studies have scrutinised the ways that governments use surveillance to control public and digital spaces. But surprisingly many of these enquiries place themselves in Western liberal democracies, and although they use a universal tone to represent the current status quo in our world, they prove apolitical when they are examined in the context of non-liberal-democracies. Middle Eastern and African countries and populous countries such as China that use completely different methods of surveillance to take control of physical and virtual spaces, are simply neglected while they constitute a large share of the world’s population which universal narratives of space/capitalism/globalisation claim to represent. This research is conducted in two levels: firstly, considering the public space, it looks at wide-spread instalment of CCTV cameras in Iranian universities since 2007, the following student demonstrations against it and the impacts it had on controlling student movement in Iran. Secondly, focusing on virtual space, this research studies Iran’s national system of welfare allowance that obliged every Iranian family to obtain debit cards and therefore gathered unprecedented data about people’s belongings and built the largest database of people’s economic behaviour. The project hopes to describe the multi-fold interlinkages between local, national and global economy and the role of state’s surveillance of virtual spaces in shaping and predicting people’s economic behaviour. This interdisciplinary proposal, throws a look at the ways surveillance technologies are used in non-Western societies and consequently aims to broaden our conceptualisation of space by analysing the complicated interrelations of physical/virtual, global/local and democratic/undemocratic. The project finally aspires to contribute theoretically to thinking about space, surveillance and subjectivity.
In recent years, the trend of incorporating playful thinking and game elements within working processes has gained popularity among organizations and businesses. The rhetoric behind this phenomenon is anchored in newfound sources of worker empowerment, self-realization for employees and turning labour into a fun and enjoyable experience. This paper aims to critically analyze the practical and theoretical outcomes of gamifying labour by contextualizing such celebratory claims vis à vis technological opaque assemblages grounded in exploitation, surveillance and control.

While the appropriation of play for working and commercial purposes is nothing new, the rise of networked technologies used to automatically track, quantify and analyze worker behavior bring to the fore concerns about increasingly blurring of work and play, and the way in which productivity, motivation and labour politics are understood. But the instrumentatization of play and games disrupts their “proper place” in society, generating liminal spaces that pack logics of empowerment and exploitation at the same time. By using several practical cases, this paper exemplifies the balance between the utilitarian and hedonic logics of gamification and the contradictory tensions between the empowering and exploitative motives behind its use.
Despite being a relatively young field of academic inquiry, mediatization research is already considered to be a prominent theoretical framework for understanding the long term effects of contemporary media saturation. Yet, the empirical research on mediatization conducted so far have focused primarily on Western countries, and was implemented mainly in Europe. There is a growing body of evidence suggesting that especially within the context of developing countries (and also an alarming number of developed ones) media technologies and ICTs are increasingly being used for control over information flow – together with a heavy surveillance of dissidents and activists. The intertwined merging of the mediatized electronic communication with the processes of digitalization, and the convergence of various media forms, inevitably leads to increase in the possibilities of their monitoring – transforming societies into ‘surveillance societies’.

In line with Stig Hjarvard’s detection – that whether “mediatization has positive or negative consequences cannot be determined in general terms; it is a concrete, analytical question that needs to be addressed in terms of specific contexts” (2008, p. 114) – this presentation focus upon the negative consequences of mediatization and its relationship to an increased public and private surveillance with a study on Azerbaijan – where mediatization is promoted by the modernization upgrades of telecommunications and mobile telephony infrastructure through a number of foreign aids and grants, provided by international organizations and NGOs for the purposes of adjustment towards the governing European and global standards.
The Broken Panopticon: Media Discourses about Failed Surveillance of Space

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Ever since Foucault (1985) developed Bentham’s idea of the panopticon as a metaphor for the modern disciplinary society of surveillance, this concept has been the focus of much research (Brunon-Ernst, 2012). While the surveillance of physical and digital space has become a ubiquitous aspect of contemporary life, the same technological, economic, and cultural characteristics that have rendered it so feasible have also called into question its necessity and success – with claims that the panoptic impetus has become redundant due to increased self-surveillance, the “trickling down” of surveillance apparatuses, and (more optimistically) the failure of panoptic techniques in achieving desired levels of submission (Boyne, 2000).

In this paper, I examine media discourses about perceived failures of spatio-technological surveillance in Israel, such as a case in which a military officer hit a Danish peace activist with his rifle, with the army claiming that its own videocamera did not work; and a case in which police failed to respond to calls reporting a rape and later claimed that its own recording had failed. Using Critical Discourse Analysis, I demonstrate how these discourses simultaneously and sometimes contradictorily (1) reflect continued belief in the faultlessness of technological surveillance by the security establishment despite evidence to the contrary; (2) question the same technologies in the hands of less powerful social actors, through the use of pseudo-technical expertise and lay “postmodern” epistemological rhetoric; (3) enable limited criticism that is strategically linked to broader issues of surveillance and the roles of media technologies in physical and digital space.
Meaning between two walls

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In 1884 Joris-Karl Huysmans wrote the novel À Rebours (Against Nature) about an eccentric man living in his house. The decadent lifestyle of the inhabitant leads to constant redecorations of the rooms and to an enormous change of the architectural structure. It is in this way that the dining room is transformed into a cabin of a ship. By building a smaller room into the dining room, it leaves a space in between, where the protagonist installed an aquarium with fishes and plants. This creates the illusion of being under water in a real ship. The protagonist almost completely succumbs to the illusion, thus describing the space behind the porthole as outside. Through an omniscient narrator the reader knows about the architectural changes and what really lies behind the so called wall of the ship. From this perspective the wall is inside the dining room.

With this literary passage I will discuss how architectural limits, which establish an interior and exterior space, are narrated. By means of two perspectives it questions this dichotomy. Especially the space between the two walls seems to resist the categorization. I understand it not just in the way of “neither/nor” but also as “both”. In this sense the In-Between could describe the absence of two categories or the overlap, where two opposite categories are melted together. With the problematic division of inside and outside corresponds the division between home and away (the ship); sedentariness and mobility.
Adapting Space/Spaces of Adaptation: Stephen King’s Kingdom Hospital (2004)

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Lars von Trier’s TV series Riget (The Kingdom, 1994, 1997) engages with space and geography in various ways. The hospital (Rigshospitalet) in Copenhagen provides a labyrinthine and multi-layered setting equivalent to the castle or the haunted house in earlier Gothic narratives. It is a liminal space that both registers clashes and serves as a conduit between the past and the present, between rationality and the supernatural. Riget also highlights tensions cast as national between the Danish hospital staff and a Swedish physician who perceives his Danish colleagues as irrational and unscientific and who longs to be back in Sweden.

This paper will draw on Linda Hutcheon’s account in A Theory of Adaptation (2013) of “transculturating” and “transcultural adaptations” in examining how the hospital and geographical tensions are portrayed in Stephen King’s Kingdom Hospital (ABC, 2004), an American TV series inspired by and based on Riget. In King’s adaptation the (fictional) hospital is placed in Lewistown, Maine, and the physician at odds with the rest of the hospital staff is from Boston and not from another country. This change, I would argue, introduces a different kind of geographical tension. Apart from discussing this tension and contrasting it to the national one in Riget, I will compare the depiction and function of the hospital in the American TV series to that of the Danish one.
Flying Below the Radar: 
Identity Formation in the Liminal Spaces of the Wasteland in Joseph Kosinski’s “Oblivion” (2011)

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Joseph Kosinski’s post-apocalyptic film Oblivion explores the creative and subversive potential of the liminal space between different sets of structured realities. The film’s protagonist Jack escapes the surveilling cameras of the machine entity that controls the fictional world of the future by entering the in-between and transitory space of a hidden, idyllic valley. The valley constitutes a spatio-temporal free zone away from the dangers of the wasteland and the authority of societal structures. In this liminal space, the protagonist examines memories of a problematic past and produces dreams of an uncertain future. In my talk, I draw on liminality as a theoretical framework to explore how the protagonist progresses from anonymity as a numbered worker to a state of identity as husband and commander, made possible through his visits to the liminal space of the valley. Liminality is here understood broadly not only as a state of being or a period of time but also as a physical space ‘betwixt and between’ contrasting positions and different realities.
Celebrity Travels: 
Priyanka Chopra’s journey as an international icon

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“I’m just a girl who comes from a completely different culture... who is trying to entertain people.” (Chopra, 2016) Through her numerous interviews on mainstream television, her posts on social media, and her celebrity appearances, Priyanka Chopra has eked out a unique space for herself in the world of global cinema, traversing Bollywood and Hollywood today with apparent equal ease. The visual spectacle that has accompanied Bollywood cinema has now been syntactically written on her body; she occupies the neoliberal self as a desi girl who rocks the whole world! This paper takes an in-depth look at this journey and examines the emergence of this global icon in the context of a “post-global” world. It also offers a neoliberal critique of the inherent capitalist agenda with the aim to explore the play of globalizing forces, specifically social media marketability, as a determining factor in contemporary stardom.

Priyanka Chopra’s emergence on the global platform as a pop icon has been meteoric and unparalleled. Over the last few decades many Indian male actors have forayed into Hollywood and have even left their mark; most notably in recent years Om Puri and Irrfan Khan have emerged as recognizable entities. However, none of these actors have so effectively used the marketing machinery at play to become household names across multiple platforms, as effectively as Priyanka Chopra. This paper argues that the celebrity status of Priyanka Chopra comes from a careful crafting of her various talents through strategic branding and marketing. The neoliberal premise of commodifying entertainers, similar to the hypersexualized commodification of international players like Cristiano Ronaldo (Cutler, 2016) is feeding the capitalist agenda in this case, in turn producing an icon of global Indian culture that is readily consumable by mainstream audiences. The branding of Priyanka Chopra is made complete by the intense machinations of a sophisticated marketing team where the icon is known in popular culture more so for their commodification rather than for their multiple talents. A study of her status as a highly consumable media celebrity and Bollywood icon lends itself to an examination of contemporary issues in globalization, mediated identities, and social media marketing.
The talk considers some significant questions in geography and cognate fields about the roles of maps in the information age. Most maps are now digital, interactive and mobile and increasingly merge into platforms and locative media. The resulting geomedia can no longer be characterized as standardized goods produced by mapping agencies but must be treated as individualized products by commercial vendors affording egocentric perspectives and personalized content.

Following up on these changes the talk focuses on the impact, power and agency of geomedia from a methodological perspective. Traditional inquiries into the impact of maps treated the map as a text made up of cartosemiotic signs and map usage exclusively as a map reading task. While usability studies built on communication models modified by dialogical flows and cybernetic feedback loops, critical cartographers have been conceptualizing maps as representations which exerts influence on the way territorial order is perceived. Critical approaches treated maps as ideological texts, which can be deconstructed and read between the lines.

The talk argues that these approaches have been effective in and suitable for optimizing, standardizing and criticizing cartographic inscriptions, but they fall short in dealing with the distributed aesthetics, interactivity and mutability of contemporary geomedia. Instead of suggesting further improvements of the models of cartographic communication developed so far, the article gives an overview of alternative methods used in the study geographic media which move away from the notion of representation and try to cope with user positioning and data-flows within a praxeological view on maps and geomedia.
Filter Bubbles in Geo-historical Context

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The nature and mechanisms of informational bias are evolving in important ways. A key factor in this evolution is the emergence of what Eli Pariser calls “filter bubbles”—sequestered information environments created by social media, self-directed online search behaviors, and algorithms that custom-tailor the information each person encounters on the Internet. Filter bubbles have been linked to unexpected political outcomes such as the Brexit vote and the election of Donald Trump, suggesting that they have potent political implications. I argue that scholars need to recognize what is new about filter bubbles while placing them in the context of earlier ways in which information was segregated into relatively self-enclosed contexts. For example, geographical separation has contributed throughout human history to the heterogeneity of worldviews; places ranging in scale from villages to nation-states all have bubble-like qualities when examined as information environments. Religions have also produced distinct information environments—bubbles of a sort that occasionally produce conflicts but more often engender a kind of chronic mismatch in worldviews. Academic scholarship has also constituted bubble-like environments if one considers schools of thought as emerging and evolving paradigms and bodies of knowledge associated with mutually-citing scholars. This geo-historical situation raises several important questions. What aspects of filter bubbles need to be understood as developments of earlier forms of informational segregation, such as geographical isolation, religious affiliation, and schools of academic thought? To what degree can old tensions (geographical, religious, academic) serve to illuminate newly emerging political tensions associated with filter bubbles? What aspects of the filter bubble phenomenon require entirely new explanatory models? And finally what distinct challenges and opportunities are facing democratic society, knowledge production, and sustainability as a result of the emergence of filter bubbles?
Times of the In-Between.
The Epistemic Background of Locative Media

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The precise media technical and media theoretical term for the "space of the in-between" is: the channel - A physicality that was famously said to be the actual medium by Claude E. Shannon. The channel hereby is not only a spatial ‘in-between’ but its time-effects, namely its physical characteristic to delay signals in time, allow for a second reading of the term not only as a spatial but equally temporal intermediary. This is epistemological important for mainly two reasons: The time-delaying virtue of the channel as a space that lies in-between transmitter and receiver was the foundation for the genuine concept of media, the Aristotelian to metaxy. And since the time-effects of the Aristotelian to metaxy were made concrete (the precise measurement of the speed of light and sound in specific physical media) the time-delaying property of the channel has been used for location technologies that culminated in radar and sonar in the 1930ies and the GPS, the Global Positioning System, later on. This paper tries to retrace the thinking history of the channel as an epistemic object for geomedical purposes of navigation and location. This is important insofar this project reminds of the sonic epistemes that are concealed behind everyday technologies such as GPS these days.
Towards a general media-methodology of navigation

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In this paper I will discuss how mobile practices fixate the relationship between on-screen and off-screen space and how they shape ethnomethods of digital navigation, in particular the perpetual oscillation between online/offline everyday spatial practices. Against the background of an historical ethnography and media-methodological analysis of the wayfinding practices of ETAK Navigator users, this paper unfolds the specificity of a digital praxeology of navigation.

The ETAK Navigator—the first-available digital car navigation system in the 1980s—was revolutionary with reference to three technological innovations: (1.) the invention of map-matching: this refers to a procedure that matches the position measured by geolocation with the locational information in a digital map; (2.) the establishment of a first-person navigational perspective: the user’s position remains static in the center of the display while the map moves underneath the car, thus establishing “mobile egocentrism”; and (3.) the unintentional ability to navigate without a map, just by following a direction.

However, none of these specific digital changes have changed navigational practice in toto. The ETAK Navigator had no route calculation and no automatic position finding via GPS. Users had to determine their starting position by themselves because the system was based on dead reckoning. Nevertheless, since the ETAK Navigator digital maps have all the properties that we can observe for geomedia in general today. These properties of order are procedurally revealed and exhibited in and as the instant map’s very own observed material territorial things.
In light of the geo-locative turn in media studies and current debates about the impact(s) of data-driven urban cultures, this panel proposes to investigate the principles of accessing, making visible, curating, and rendering legible archival and digital collections. It offers four discursive practices of revealing, repositioning, and reconsidering location-specific archives of historical and emergent data - what we might term the plotting of fugitive spaces by means of coordinates (“siting”), remainders (“para-siting”), references (“citing”), and visualizations (“sighting”). We convene situated knowledge from different locations, yet each of the projects represented here shares a commitment to making visible the hidden past(s), uses a multiplicity of data sources, and situates its readings in a vociferous terrain of polyvocal citations. Each argument will focus on plotting, that is, the “putting in place” of information/data/images (On Site), the consequence of rendering the ethnographic tabular (Para-site), the repetition inherent in investigating the past of certain locations (Op. Cit.), and the principles of making data visible for contemporary publics (In Sight). Together, these papers foreground how interstitial presence, as produced in the in-between spaces afforded by location-based technologies, produces new opportunities for a place-based politics.
On Site: Navigating What-Was in the Here-and-Now via the Geo-locative Touchscreen Device

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Ward One is a location-aware mobile application that presents the story of urban renewal that made possible the physical expansion of the University of South Carolina’s Columbia campus (US). “Ward One” refers to a local voting district, which was the site of predominately African American neighborhoods and business district. The area was officially declared “blighted” by the Columbia Housing Authority in the 1950s. The Ward One app presents the personal accounts of those who were forced to relocate but who worked ardently to protest such acts of “progress.” It places these local stories in the larger context of mid-twentieth century “reconstruction.” Oral histories, images, and audiovisual material are pushed to the touchscreen interface in real time according to an interactor’s geo-location in order to provoke reconsideration of places that otherwise recede into the background of everyday routines and traversals. This paper theorizes the project and will include a demonstration of the prototype.
Op. Cit: The Indian Hospital in a Context of Reconciliation

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This paper takes a derelict hospital, the modes of its visual mediation, and the urban and national fantasies it engenders, as its point of departure. Edmonton’s Charles Camsell Hospital was opened as a tuberculosis treatment centre in 1946 by what was then called the Department of Indian and Eskimo Affairs. The Camsell, as it is known locally, was permanently closed in 1996 and now stands as an iconic ruin, a crumbling remnant of 20th century government policy regarding Indigenous peoples and the attenuation of Canada’s state-funded health care system. Like other abandoned city spaces, this Camsell is semiotically rich. Websites for the Camsell recirculate archival images; Facebook groups encourage amateur photos; a popular local developer promises high-density green housing; and local activists have highlighted the historical and spiritual importance of the place. Reading this record in light of Canada’s 2015 Truth and Reconciliation Commission, which has has opened new possibilities for the future by confronting a painful past, we examine how this site can only be fully witnessed through the multiple in-between spaces of its discursive articulations. The site richly symbolizes gentrification, cosmopolitanism, re-investment, reconciliation, and hope, and all the ways these urban and national desires collide in the developing visual archive of the street.
This paper focuses on the in-between of the data table: the space between cells of the horizontal rows and vertical columns. This space is one of indeterminacy and agitation, where the fallibilities and fugitives of a data driven culture seek refuge. Focusing specifically on the situated use of GPS data on mobile phones, this paper analyses the relationship between ethnographic data and locational data of everyday mobile mapping practices. In doing so, it analyses what is lost to what Serres (2002) terms ‘the parasites’, or the systems of filtration that shift, steal and leech from messages. Thus, as everyday lived spaces of movement are punctuated and reduced to tabular and topological forms, this paper focuses on where these losses may reside, where their more-than-data immanence may appear and how they may be found through a critical data approach.
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