



**LUNDS**  
UNIVERSITET

# KOM Research seminars

LUND UNIVERSITY | DEPARTMENT OF COMMUNICATION AND MEDIA  
SPRING 2017

## Spring semester 2017 programme

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The KOM seminar series is an international and multidisciplinary forum for research in the Communication and Media Department at Lund University. The seminar series features scholars from within the University and around the world, presenting academic research in the social sciences and humanities.

Our aim is to share ideas and dialogue on the theories and practices of communication and media, including journalism studies, media and communication studies, media history, and rhetoric.

For further information please contact seminar coordinator Tommy Bruhn at [tommy.bruhn@kom.lu.se](mailto:tommy.bruhn@kom.lu.se). and see our website:

<http://www.kom.lu.se/forskning/konferenser-och-natverkstraffar/>

Cover photo: Fredrik Miegel

DEPARTMENT OF COMMUNICATION AND MEDIA  
LUND UNIVERSITY

## Celebritetsskapande från Strindberg till Asllani

15 FEBRUARI | 13-15 | SOL FAKULTETSKLUBBEN | PANELEMINARIUM

”Damerna gå i Jenny Lind-lockar, herrarne röka Jenny Lind-sigar-rer.” På 1840-talet anklagades medieföretag och entreprenörer för att ligga bakom hysterin kring den svenska sångerskan. Och publiken uppmanades att sansa sig. Präglar kändisarna våra liv och institutioner mer idag än tidigare i historien? Lever vi i den accelererande medialiseringens tidevarv?

Den här boken granskar hur celebriteter från olika verksamhetsfält och tider har skapats och förståtts: från sångfågeln Lind och litteraturgiganten August Strindberg till underhållningsproffset Måns Zelmerlöw och fotbollsstjärnan Kosovare Asllani. Etnologer, historiker, litteraturvetare och medieforskare av olika slag ringar in och diskuterar de komplicerade och långt ifrån entydiga relationerna mellan medier och kändisskap.

Tobias Olsson, Lunds universitet

Anders Ohlsson, Lunds universitet

Torbjörn Forslid, Lunds universitet

Magnus Andersson, Lunds universitet

Erik Edoff, Lunds universitet

Mia-Mari Hammarlin, Lunds universitet

Michael Rübsamen, Lunds universitet

## Hembiträdet och spelfilmen

### Stjärnor i det svenska folkhemmets 1930- och 40-tal

1 MARS | 13-15 | SOL FAKULTETSKLUBBEN | FORSKNINGSEMINARIUM

På 1930-talet debatterades hembiträdesfrågan i både Riksdagen och dagspressen. Eftersom hembiträden var en lågt värderad grupp på den svenska arbetsmarknaden flydde många från yrket. Samtidigt gjorde filmstjärnorna Tutta Rolf och Dagmar Ebbesen succé i rollerna som hembiträden i Vi som går köksvägen respektive Hemslavinnor och en hel genre av liknande filmer växte fram. Men om hembiträdena på vita duken ofta var starka kvinnor som rörde sig över klassgränserna, utkämpade de i verkligheten en fruktlös kamp för fackligt erkännande och drägligare arbetsvillkor.

I detta föredrag diskuteras, med hembiträdesfilmerna som exempel, hur populärkulturella medier som film och filmpress förhandlade samhällsliga maktrelationer och på så sätt uttryckte en tidsanda. Utgångspunkten är boken Hembiträdet och spelfilmen. Stjärnor i det svenska folkhemmets 1930- och 40-tal som utkommer på Makadam under våren.

Ulrika Holgersson är docent i historia och forskare i mediehistoria vid institutionen för kommunikation och medier, Lunds universitet.

## Mediated Urban Creativity: The Poetics and Politics of Media Practice and Participatory Initiative in Southeast Asian Cities

**MARCH 8 | 1-3 PM | SOL FACULTY CLUB | DOCTORAL STUDENT IDEA SEMINAR**

This doctoral thesis focuses on mediated urban creativity in contemporary Southeast Asian cities, in particular the poetics and politics of urban lives and what people do with media in the context of their everyday creativity. The research aims to critically analyse the articulation of media and creative practice and its interplay with identity, space, place and power in Southeast Asian contexts. The research uses a qualitative and cultural approach to theories and practices of media and participation in everyday life. The object of study are creative-based collectives in two cities: Bandung in West Java, Indonesia and George Town in Penang, Malaysia.

By combining digital ethnography and documentary photography, the thesis draws on qualitative, ethnographic and visual methodologies to explore what people do with media in the context of Southeast Asian urban everyday creativity. This research addresses the following questions: how is creativity articulated and mediated in Bandung and George Town creative-based urban collectives?; how is space, place, identity and memory part of media and creative practices within these participatory initiatives?; and what are the power relations in the context of Southeast Asian cities, urban living and trajectories of modernity?

Zaki Habibi is a doctoral student in media and communication studies at Lund University.

## Banal mobilisation? A proposal for a concept

**MARCH 22 | 1-3 PM | SOL FACULTY CLUB | INTERNATIONAL GUEST SEMINAR**

The presentation builds on my research seminar presentation in 2016, still asking what kinds of mobilization practices can be found in quotidian activities beyond the explicitly political. The newly suggested framing concept for such processes is entitled banal mobilization. The aim of the presentation is to present this framing concept and to discuss its possible empirical application. The empirical focus in the presentation will be on the mobilisation of and around homeless(ness), but one of the questions asked is exactly how far it is applicable either in the homeless context or elsewhere. An initial suggestion for a banal mobilization matrix is part of this presentation.

Maren Hartmann is professor of Communication and media sociology at Berlin University of the Arts. During 2017 she is visiting Lund university as a Riksbanken Humboldt Fellow.





Photo: Fredrik Miegel

## Productivity technologies and the enduring fantasy of time management

APRIL 19 | 1-3 PM | SOL FACULTY CLUB | INTERNATIONAL GUEST SEMINAR

This paper explores the emergence of productivity as a way of thinking about workplace performance at the turn of the last century and its ongoing consequences for the management of labor in corporations today. This brief history of time management offers a reminder of the philosophical underpinnings for productivity, a reappraisal of its original premises, and a set of provocations regarding its ongoing status and relevance in the modern workplace. At a macro-level, productivity is a form of economic modeling that informs enterprise forecasts and broader measures of national efficiency. But as my previous research has shown (Gregg 2011), for knowledge workers, productivity is also experienced as an archly personal concern. To be productive is to display one of the consummate skills of the corporate professional: the accomplishment of time mastery.

The productivity imperative is an intimate interpellation, the cumulative effect of resourcing decisions that urge employees to “do more with less” and “work smarter, not harder.” Yet there is a significant contradiction in the pressure to be productive in light of the decline in average salaries, the dwindling supply of secure, stable jobs and the threat of office automation. In the face of these overlapping trends, the practice of productivity is a distracting postsecular pursuit propagated by corporations to accommodate and cathect the diverse motivations of today’s globally distributed employees.

Melissa Gregg, PhD is Principal Engineer at Intel Corporation, and visiting scholar at the Pufendorf institute, Lund University.

# Provocative Engagement:

## documentary audiences and performances in *The Act of Killing* and *The Look of Silence*

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MAY 3 | 1-3 PM | SOL FACULTY CLUB | RESEARCH SEMINAR

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Through an analysis of documentary audiences for *The Act of Killing* (2012) and *The Look of Silence* (2014), this article explores the idea of provocative engagement as a way of extending our understanding of the affective dimensions of documentary and its role in civic engagement. The study draws on qualitative empirical research, based on interviews with the filmmaker, and interviews with fifty-two viewers in four different countries and cultures (Denmark, Sweden, Japan and Colombia). This data is used to explore the idea of subjectivity in documentary through the performance of memory, power and impunity in both films that are concerned with the perpetrators and victims of the Indonesian genocide of 1965.

The analysis shows how a subjective documentary style provokes intensive modes of engagement, in particular with the performance of memory and violence, an ethics of shock and moral ambiguity. Crucially, the authors demonstrate how the contexts of engagement matter, as the symbolic power of the films shifts in different reception contexts. For Scandinavian audiences, there is an engagement with the films as cultural and moral resources to perform as self-reflexive citizens in democratic societies. Japanese audiences engage with the style and moral ambiguity of the films, and at the same time question Western perspectives on Asian political struggle, and reflect on the risks of remembering traumatic histories for victims and their families. Colombian audiences have a raw engagement with the films as shocking and surreal, reminding young citizens of injustice and their continuing struggle for peace in a country scarred by war.

Overall, our analysis highlights how performance documentary challenges the affective relationships between filmmakers and their audiences, and in this particular case we see a type of raw, provocative engagement with the act of documenting genocide, the act of watching, and what this means to people in the context of their political and lived realities.

Annette Hill is a Professor of Media and Communication at Lund University, Sweden. Her research focuses on audiences, with interests in media engagement, everyday life, production practices, genres and cultures of viewing. She is currently project leader for Media Experiences, funded by the Marianne and Marcus Wallenberg Foundation. Her latest book is *Reality TV: Key Ideas* (Routledge 2015) and her forthcoming book is *Media Experiences* (Routledge 2017).

Tina Askanius is a senior lecturer at Malmö university. Her research interests and expertise are in the area of media, civic cultures and political engagement. For the past three years, she has been involved as a post-doctoral researcher in the international research project Media Experiences. In this project, her work relates to media fandom, political documentary audiences and the interplay between television entertainment and cultural citizenship.

Koko Kondo is a senior lecturer at University of Westminster Business School. She worked as a researcher of the Media Experiences project where her work relates to media audiences for reality entertainment, Nordic noir, and documentary. Her area of study is media audiences, global media, and digital culture in everyday life.

Jose Luis Urueta is a research assistant in the Media Experiences project where his work relates to media audiences for television drama and documentary. Jose holds an M.A. in Public and International Affairs from the University of Ottawa.

## The virtual community in a 'floating' life: the social media use of Chinese factory workers

MAY 17 | 1-3 PM | SOL FACULTY CLUB | INTERNATIONAL GUEST SEMINAR

Based on 15-month anthropological field work (2013-2015) in a small factory town in Zhejiang province, China, Wang's study explores the daily use of social media among Chinese factory workers and the social impact of social media as well as the social transformations in contemporary China in general. This seminar will first introduce the ethnographic approach of social media study. And drawn on the offline and online ethnography, this seminar will focus on the discussion of online community in the floating life of Chinese migrant workers and the ways new social relations and communication patterns developed through the use of social media.

In their 'floating life' of rural-to-urban migration, rural migrants faced crises in terms of interpersonal relations and the sense of belonging, whereas, it is found that on social media these migrants created a relatively more stable and more ideal place for social life. This online community has become an essential part - a new 'dwelling place' - of people's daily life. Therefore, alongside the rural to urban migration, a parallel migration which is from offline to online is taking place simultaneously.

Dr. Xinyuan Wang is the post-doc researcher from UCL department of Anthropology. Currently Wang is also working with the BBC world service, producing a radio documentary 'digital migration' based on her research of the use of social media among Chinese factory workers. Wang received her PhD and MSc degrees from the UCL department of Anthropology. She was one of the researchers of the 'Why We Post - Global social media impact study'. Wang was the co-author and translator of the Chinese version of the book *Digital Anthropology* (Horst and Miller Eds., 2013) Wang's current publication is *How the World Changed Social Media* (co-author, 2016, UCL Press), and *Social Media in Industrial China* (2016, UCL Press).



Photo: Fredrik Miegel

# Spotify and digital methods

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MAY 24 | 1-3 PM | SOL FACULTY CLUB | GUEST SEMINAR

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The lecture will present findings from an ongoing research project that deals with various experiments, interventions and the reverse engineering of Spotify's algorithms, aggregation procedures, and recommendation strategies. The key idea of this research project is to 'follow music files'—rather than the people making, using, collecting or listening to them—on their distributive journey through the Spotify streaming ecosystem.

Pelle Snickars is professor of media studies and digital humanities at the department of culture and media studies at Umeå University.



# The deployment of memory:

## A media history of The World At War documentary franchise

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MAY 31 | 1-3 PM | SOL FACULTY CLUB | DOCTORAL STUDENT IDEA SEMINAR

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This study investigates landmark British documentary series *The World At War* (1973-4) in terms of a strategic media apparatus that marshals and inscribes knowledge of World War Two in public consciousness. The apparatus comprises political, institutional, economic, legal, technical, spatial, social, biological and discursive parts. It brings an array of objects - people both living and dead whose experiences of war are mediated by interviews, narrated testimony, archival images, music and other resources - into an intensely affective relationship with the audience subject.

This study pulls together strands of existing scholarship. Gray and Bell (2013), Chapman (2001; 2011) and Mattheisen (1992) have investigated *The World At War* respectively in terms of national narration and 'flagship' programming, as a site of disputed memory attested by unpublished 1970s UK viewer responses, and in a US context where its affective aspects are touched upon. Each attests to the enduring importance of *The World At War*, and in a sense operate within the purview of the apparatus.

I will expand this work by addressing the impact of *The World At War* in several countries through a participatory-media lens. I will investigate how it 'evolved' from antecedents into the series itself, books, home video, translations, press, scholarship, derivative works and online mediation. My scope is transnational, transmedial and 'transtemporal' - the third concerning layers of history and the transit of objects in and out of view. A core aim is to examine dynamics and aesthetics of voice and agency to discern how the apparatus governs what can and cannot be perceived, thought, felt or articulated about the war and its participants - and what channels of resistance emerge.

Allan Burnett is a doctoral student in media history at Lund University.

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