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KOM Public Seminars

LUND UNIVERSITY | DEPARTMENT OF COMMUNICATION AND MEDIA
SPRING 2020



KOM Public Seminars

Spring 2020 shedule

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Anachronisms as rhetorical temporalities:

Political rhetoric and the *topoi* of time

WEDNESDAY 4 MARCH | 1-3 PM | SOL A158

Political rhetoric frequently utilizes imaginaries of time. Ideas of an eternally sanctioned principle, a historical tradition, a future to come, or a radical change in the present are all part of the temporal toolkit of political rhetoric. The role of these imaginaries has provoked growing interest in rhetorical and political theory, and in this paper, I present the concept of anachronisms as a useful path to understand rhetorical temporalities. I do this mainly in dialogue with Hannah Arendt, but also recent work in rhetorical historiography, political theory, and queer and postcolonial temporalities. The study concludes that any temporal imaginary is comprised of plural and intersecting temporal *topoi* where, for example, eternal principles can be utilized with the futurity of threat, memories of the past can spark revolutions, and anticipations of the future can work to stabilize the present. By a reading of a few examples of political rhetoric, I will illustrate the use of the anachronism in furthering the understanding of how these conflicting temporal intersections carry persuasive potential.

Frida Buhre is acting Assistant Professor and Postdoctoral Fellow in Rhetoric at Uppsala University in Sweden. Frida has been working in the field of rhetorical temporalities since 2009 and her current book project is on the role of anachronisms in political rhetoric. Her research interests are in global rhetoric, environmental rhetoric, rhetoric of resistance, and the role of temporality in all of these. She has published on indigenous rhetoric, knowledge production, ideology and Hannah Arendt, as well as edited a book on rhetorical reinventions of tradition. Frida is currently serving as the first elected Chair of the International Rhetoric Workshop.



The National Mediations on Foreign Ready-Made TV Shows and the Impact of Acquisitions

WEDNESDAY 11 MARCH | 1-3 PM | SOL A158

The seminar will present the main theoretical and methodological framework, a tentative mapping and some case histories of the research “DAC. Distribution, Adaptation, Circulation. An Industrial and Cultural Model of Anglophone Television in Italy”, funded by Università di Bologna with an Almaldea grant (2018-21). The project is mainly interested in better understanding processes of a so-called “national mediation” on global media circulation patterns and on foreign audiovisual objects.

In most countries, most audiovisual content broadcast by networks, premium channels or digital platforms is not original but “ready-made”: a program produced and broadcast elsewhere, then partially modified through dubbing, subtitling and re-packaging, and finally brought to different audiences. Through the careful mapping of the paths followed by a selection of English-language television shows in the Italian contemporary media scenario, some highlights will be presented on the role of a specific supply chain, on the players involved, on the industrial logics at play, on the socio-cultural complexities, and on their impact on both texts and audiences. Global markets, acquisitions and license rights, dubbing and subtitling, scheduling, digital prominence, distribution windows, promotion and marketing are shaping, both directly and indirectly, all the foreign television products entering another market, and are actively reshaping and reframing them for a different national audience.

A particular focus will be given on the acquisition phase, which has gained a crucial, growing relevance in contemporary television industries. It constitutes the initial part of the life cycle/supply chain of a foreign title, connecting international distribution and national mediations: on the one hand, it allows imported content (i.e. drama, comedy, factual programming, etc.) to enter the Italian market; on the other, it contributes to shape diverse circulation paths and to influence the viewers’ engagement inside an already abundant offer. Building on an original research in the field of media production studies, with in-depth interviews to Italian professionals, short-term observations and longitudinal comparisons across the last decade, the analysis will trace the role of acquisitions in the global distribution and national circulation of TV content and synthesize the recent evolutions affecting production routines and professional cultures. The goal is then to explore this often understudied sector, its dedicated practitioners and specific best practices, including negotiations at international markets, the

definition of large volume and output deals, and the fine tuning of license contracts. Moreover, the impact first of the digital TV multichannel and later of Netflix, Amazon Prime Video and other supra-national players will be highlighted too, modifying deeply the scale and power of television acquisitions.

Luca Barra is associate professor at Università di Bologna, where he teaches Broadcasting History and Digital Media. His research mainly focuses on television production and distribution cultures, comedy and humour TV genres, the international circulation of media products (and their national mediations), the history of Italian television, and the evolution of the contemporary media landscape. He is the author of the books *La sitcom* (Carocci, Roma 2020), *Palinsesto* (Laterza, Roma-Bari 2015) and *Risate in scatola* (Vita e Pensiero, Milan 2012), co-editor of *Taboo Comedy* (with C. Bucaria, Palgrave, Basingstoke 2015), *Backstage* (with T. Bonini and S. Splendore, Unicopli, Milan 2015) and *Tutta un'altra fiction* (with M. Scaglioni, Carocci, Roma 2013), and has written several essays in edited volumes and journals. He is an editorial consultant for Italian TV studies journal *Link. Idee per la televisione* and the co-editor of the TV studies book collection “SuperTele” published by minimum fax. luca.barra@unibo.it



Mediatized Diaspora: Media Practices among Syrians in Europe

WEDNESDAY 15 APRIL | 1-3 PM | SOL A158

Mediatized Diaspora is the title of a multi-disciplinary research project at the University of Copenhagen. The project investigates the situated diasporic configurations and multimodal media practices within the framework of on-going conflicts and structural constraints post Arab Spring. It consists of four sub-projects studying respectively the diaspora communities from Bahrain, Egypt, Tunisia, and Syria. The project develops and discusses the new concept of mediatized diaspora using a theoretical triangulation of diaspora, mediatization and contentious political action. Media constitutes the source of news in politicized conflicts and provides a platform for interactions across national borders. Media is also highly implicated in the ongoing conflicts in the MENA-region since it circulates views, images and offer different perceptions. Media in other words is performing the conflicts, and it has resulted in a diverse political turmoil with diaspora members as mediator between Europe and the countries of origin. This seminar will give an overview of the project's aims and methodology while emphasizing the case of forced migrants from Syria in Northern Europe. The empirical data of my PhD project is based on participant observations

and interviews with Syrians in Denmark, Sweden and Germany. I will present findings related to three topics: the diaspora groups in the three countries, the experiences of migration, and the ties to Syria. Thus, it will contribute to the studies of everyday life practices and negotiations of political representations and multi-contextual identities. The daily lives of members of diaspora groups are highly characterized by information exchanges through media, multiple senses of belonging and not least networked authoritarianism.

Zenia Yonus is a PhD Student at Department of Cross-Cultural and Regional Studies, University of Copenhagen. She has specialized in modern Syrian history, particularly Syrian media coverage of the ongoing conflict with focus on the dynamics of media, nationalism, sectarianism, and memory constructions. She has been working as a research assistant at the Department of Cross-Cultural and Regional Studies at University of Copenhagen, and at Aalborg University's Global Refugee Studies department.



A Social History of the Media

WEDNESDAY 29 APRIL | 10–12 AM | LUX B:251

The first edition of *A social history of the media: From Gutenberg to Internet* by Asa Briggs and Peter Burke was published in 2009. Since then, the book has come out in three editions and has been reprinted countless times. With its social and cultural historical approach to media and its basic argument of bringing history into media studies and media into history, it has been very influential in broad academic contexts. For the brand new 4th edition, Espen Ytreberg has joined the team of authors and contributed in strengthening the book in the parts leading up to our present day digital media. In this presentation, professors Burke and Ytreberg will talk about their experiences with working together with this new edition and make a case for a contextual and historically sensitive approach to the media.

Peter Burke (b. 1937) is Emeritus Professor at Emanuel College, Cambridge University. He has been a defining figure in the disciplines of cultural and media history, for the latter by virtue of classic volumes such as *Popular Culture in Early Modern Europe* and *The Fabrication of Louis XIV*. *A Social History of the Media*, originally written with Asa Burke, has become a standard introduction to the field internationally.

Espen Ytreberg (b. 1964) is Professor of Media Studies at the University of Oslo. He has worked in the fields of media history and theory. Building on previous publications on the mediation of major events in *Media History*, *International Journal of Communication and Media Culture & Society*, he is currently writing a volume provisionally entitled *Media and Events in History*.



European Popular Culture in the long 1960s. Perspectives from the transnational research project Popkult60 (University of Luxembourg / University of Saarland).

THURSDAY 7 MAY | 1-3 PM | SOL A121

The history of popular culture in Europe is less well studied than in the USA and UK. The aim of the Luxembourgish-German research project Popkult60 is to change this, by studying transnational dynamics, cultural transfers and cultural products in Western Europe. Focusing on transnational popular culture in the 'long Sixties', we work on seven individual – although interdependent – projects, that examine specific media of popular culture and develop a shared theoretical framework alongside empirical and historical studies. This paper will offer an overview of the general project, its use of 'fields of tension' as conceptual tools, before diving into detailed presentations of the three speakers' individual research on; the Europeanisation of comics' culture (J. Burton), amateur film clubs and networks in Europe (J. Wack) and commercial radio stations and their associate magazines (R. Legay).

The three presenters are PhD students at University of Luxembourg, as well as members of Popkult60. **Jessica Burton** holds a MA in Comics Studies from the University of Dundee and works in the comics' industry as an editor. **Julia Wack** studied History, Art History and Cultural Management in Cologne and in Maastricht, and has contributed to many cultural projects in Europe. **Richard Legay** holds a MA in Contemporary European History from the University of Luxembourg and a M.Phil. in Public History & Cultural Heritage from Trinity College Dublin.

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KOM Research seminars

Spring semester 2020 programme

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 coordinators Christine at christine.sandal@kom.lu.se or Hario at hario.priambodho@kom.lu.se.

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