

:::: PROGRAM 2d.EASA MEDIA ANTHROPOLOGY WORKSHOP ::::
Media practices and cultural producers
:::: BARCELONA, 6-8 NOVEMBER, 2008 ::::

KEYNOTE SPEAKERS

Dorle Drackle

University of Bremen

Cultural producers in the field of digital technologies

Don Slater

London School of Economics

New media, development and globalization: 'communicative ecologies' and social change

Nick Couldry

Goldsmiths, University of London

Theorising Media as Practice: some further reflections

Elizabeth Bird

University of South Florida

From media response to mediated practices: The challenges to ethnographic methodology.

ABSTRACTS

6 NOVEMBER
// Afternoon

Visual practices, networking technologies

Anne Beaulieu

The Virtual Knowledge Studio
for the Humanities and Social Sciences - VKS
Royal Netherlands Academy of Arts and Sciences

Network Realism: making knowledge from images in digital infrastructures

Databases of images on the web are increasingly used as resources for everyday practices. Many of these practices focus on knowledge, and contribute to a new way of knowing, termed network realism. Realism designates rich and heterogeneous traditions across different media that have complex histories. As part of the label network realism, realism draws attention to the way images are involved in practices that are factual, material and consequential. The term network invokes the novel contexts and practices around these images. Network realism is used as a shorthand to describe practices, conventions and meanings that support this form of visual knowing. The proposed paper conceptualizes and investigates a widespread but underexamined use of images, at the intersection of digital and networked technologies. The paper draws on concepts from science and technology studies (STS) and new media studies to analyze visual culture via ethnographic fieldwork. Together, they enable analysis of mediation processes and of the dynamics of technologies involved in manipulating and circulating images. STS also emphasises the importance of innovation and

embedding of new forms of knowledge, including material and institutional aspects.

Ghislaine Chabert

Jacques Ibañez Bueno

University of Savoy

G-SICA / IREGE laboratory

Body image in businesses

One of the specific aims of G-SICA research group on image, communication and digital arts in the university of Savoy is to studying the visual practices (e. g video-meetings and videophone) in companies. We find in French advertising a lot of promotional screens for new media and in particular for video-meetings and Telepresence with Images and Sounds (with 3rd generation mobile phone) but few researches on their uses in businesses. This subject has already been studied in private setting (De Fornel, 1994 & Jauréguiberry, 1989) but not much in professional one (Bernard, 2007). It is clear that the issue of communication practices and in particular of images and their uses is a subject that interests companies. Thus, with the help of the firms club of the university, the research group has observed new visual practices of workers in an industrial company. Classical techniques of sociology (face to face interviews) have been used in this project but also virtual anthropology methods (Pink, 2003) with video interviews or skype interviews for example. Moreover, the uses of a 'web-meeting' (that was concerned two members of the firm who met them by using skype software and a webcam) have been filmed on-site. The film will be presented during the oral presentation. With the obtained hypermedia, another issue for the researchers is to highlight the relevance of visual methodologies for research on digital practices of users (Friedman, 2006).

Towagh Behr

Language Mapping Project

First Peoples' Heritage, Language & Culture Council

University of Victoria

Networking Indigenous Self-Representation + Colonizing Databases in Web 2.0

My presentation will evaluate the use of new media technologies while delving into the complex matrices of production / consumption and relations of power present in an innovative project of research and online ethnographic representation. The project networks indigenous self-representation with ethnographic research and government databases to create the "First Peoples' Language Map of British Columbia" (<http://maps.fphlcc.ca/>). The intention of the interactive map and website is to present the 41 languages, cultures, and over 200 First Nations in British Columbia (B.C.), Canada, from an "indigenous perspective". Bringing together collaborative ethnographic research, indigenous self-representation, and government data in this project raises multiple theoretical and ethical quandaries. As indigenous people create self-representations, they become increasingly producers and

consumers of Internet content about themselves, and multiple feedback loops of production and consumption become complexly intertwined. The self-producers of cultural content draw on their recordings of lived experience and community events. In doing so, family photography and personal records become part of a public matrix of cultural representation. What are the implications for viewers as well as those being represented when Web 2.0 technology brings together data and media created for different or even opposing purposes?

6 NOVEMBER
// Evening

New media, citizenship and globalization

Yiu Fai Chow

Amsterdam School of Communication Research
University of Amsterdam

Building Memories - A Study of Pop Venues in Hong Kong

Cantopop, literally Cantonese pop but symbolically the pop of Hong Kong, is proclaimed to have died after the British handed the city to the Chinese. This claim can be challenged, however, by pointing to a series of "come-back" concerts which seem to attest to the continuing importance of Hong Kong pop stars. This article examines the history of music venues in Hong Kong, zooming in on pop venues, which serve as prime sites for this emotive, audio-visual form of popular culture, and analysing the ways in which these function as landmarks in a city that seems to be in constant flux: the Hong Kong Coliseum, for example, transcends the boundaries of time, helping to construct and commemorate the city and its citizens. Drawing on a study of the Coliseum, I argue that in order to understand 21st century Hong Kong, it is essential to locate temporality - the passing of time, the memories, the emotions, the sounds, the fluidity - in stability, or buildings that stay.

Tori Holmes

School of Cultures, Languages and Area Studies
University of Liverpool

Local content and internet localisation in Brazil: conceptual framework and methodological implications

This paper will present work in progress from PhD research investigating the digital culture of Brazilians from the favelas (shantytowns) of the metropolitan area of Rio de Janeiro, with a particular focus on the production and sharing of local content. One of the main tasks in the first year has been the development of a conceptual framework for thinking about local content, based on a definition supplied by Peter Ballantyne (2002). He understands local content broadly as 'the expression of the locally owned and adapted knowledge of a community - where the community is defined by its location, culture, language, or area of interest'. This paper will outline the current framework, covering issues such as the interpretive flexibility (Escobar, 1994; Hine, 2000) of local content; dispersed sites of content production, from projects

to everyday practices; content creation skills and literacies; and the relationship to space and place. It will then focus particularly on the 'local' in local content, linking to work on the localisation of the internet (Postill, 2008), the social process of location of the internet (Wakeford, 2003), and the production of locality (Appadurai, 1996). It will conclude by discussing the methodological implications for fieldwork due to take place in Brazil during 2009, which will study local content practices ethnographically.

Adam Fish

Anthropology

UCLA

Current TV, VC2 Producer

Class and Competency in Internet/Television Production Cultures

The topic for this paper is Current TV, a US/UK/Italy cable television/internet news network founded by US Vice President Al Gore in 2005. Based on ethnographic work as a freelance producer, I discern Current as having a conflict and complicity of two identities, one a brand and another a class-based material reality. (1) The corporation's public identity or brand is self-conceived around internet/television convergence and citizen journalism. (2) Producers' identities are positioned within the professional managerial class (PMC). I intend to provide evidence that the brand and the class are both complementary and antagonistic. The PMC identity works well with the convergent/citizen journalism identity in an emergent youth-centered new media market requiring technological sophistication and political engagement. Contradictions exist, however, between the homogeneity of these young PMC media professionals and Current's mandate for freelance multicultural producers and content. I claim that the democratization of the modes of media production, a corporate and activist goal of the architects at Current, is stifled by the elitist habitus of the viewer/producers, both in-house and freelance.

POSTERS

Oliver Hinkelbein

University of Bremen

Germany

Cultural Producers and Policy in a Black Box

Since the Lisbon agenda of 2000 policies and practices of digital inclusion are on vogue in Europe. They all have a strong focus on the so called digital illiterates like seniors, migrants and deprived people. The variety of approaches is diverse. Ministries, NGO's, local authorities, education organisations and citizens are part of it. 2003 I started an ethnographic research in that wide-area field with an emphasis on digital inclusion of migrants in Germany. My study is focusing on the role of social, cultural and political networks for involved actors. It is very striking that the concept of the "cultural producer" - I use the term "new mediator" - plays an essential role in actor-networks that shape this field. Based on ethnographic examples my poster examines how new

mediators come to stage, what their role in new media and technology practices is and why they are so important. I show how they are participating in processes of the creation of strategies for digital inclusion as well as I demonstrate how they become part of the strategies for themselves. My examples have one thing in common: new mediators are involved as cultural producers. By using ANT, as well as approaches from the "French school" in general, my poster gives a broader understanding of projects of digital inclusion in the 21st century. By opening up black boxes I demonstrate the smooth transitions between empowerment of migrants and self-fulfilling prophecy of leaders of digital inclusion projects.

Virginia Melián

(MKV) Media and Communication Studies
Stockholm University

**New media and public arenas in hybrid societies:
The case of 'Si a la vida No a la papelera' website**

There has been some debate on whether the Internet facilitates the creation of alternative spaces for political debate and discursive contestation, becoming a medium for less powerful actors to bring issues into the public sphere(s). There is scarcity of empirical research of this issue in hybrid or developing societies. This article is concerned with discussing the online media strategies used by the 'Si a la vida No a la papelera' (Yes to life No to paper mill) civil and environmental movement led by the Asamblea Ciudadana Ambiental of the locality of Gualaguaychú, Argentina, linked to environmental movements in the region and Greenpeace on a global level, in order to pursue its goal of stopping the construction of two pulp mills by two European companies on the Uruguayan shore of the River Uruguay, the geographical and political border between Argentina and Uruguay. The article argues that the early adoption of new media strategies by the movement has enabled and supported the actions taken on local, regional and global levels, being a vehicle for addressing local but also a international audience and both making use of and contesting local mainstream media. The article draws on alternative media and publics sphere theories.

Pablo Santcovsky

Departament de Periodisme i Ciències de la Comunicació
Universitat Autònoma de Barcelona

**Relations between mainstream media discourses and users
discourses in youtube: a case study about the cyberpresence of
the palestinian-israeli conflict**

This paper tackles a new approach of the undeniable media dimension of the Palestinian-Israeli Conflict (PIC). The aim of our research is to study the presence of this conflict in the autobroadcasting platform called YouTube, and more specifically how users construct their discourse generating contents in it. In this way, we approach pragmatically the videos generated and the attached comments by users to those videos as well. One of the main hypotheses is expressed as it follows: comments written by users of YouTube on videos about the PIC reproduce

dominant frames about the conflict. Dominant frames emerge from the conventional mediated dimension of the conflict in the mainstream media. However, discourses related to the feeblest part of that political contest seem to get a higher presence in YouTube, so we can imagine some kind of new form of political expression. The used methodology appears from different academic traditions. We have combined frame analysis (Goffman, 2006) with some aspects of audiovisual pragmatics (Pericot, 2002) and macro-propositional analysis of discourse (Van dijk, 1977, 1981). Therefore we consider the discourse as a social practice developed by humans in social context.

Damien Stankiewicz

Department of Anthropology
New York University

ARTE TV and European identity building

I am currently completing fieldwork in Strasbourg, France; my central project is focusing on the French-German and "European" television station ARTE. ARTE is the first European cultural television channel, now almost fifteen years old, with a founding mandate to produce television that encourages the "coming together of European peoples." I am trying to understand, among other things, how French and Germans who work at ARTE understand Europe and how they go about producing something called "European" TV: How is European television programming conceived and constructed? How do ARTE staff perceive their role as producers of a television intended for diverse national audiences? How are French and German notions of national belonging and citizenship, historically divergent, brought to bear on notions of European belonging? In what ways are European or cosmopolitan identities in evidence at the station, and how do staff explain their commitment, or lack thereof, to ARTE's project? What narratives and assumptions about what Europe means, and whom it includes, inform their cultivation of a European viewership and public? Finally, how are neoliberal pressures and new media impacting ARTE producers' strategies for connecting to complex, multilocal audiences?

7 NOVEMBER
// Morning

Media practices and "the Media"

Veronica Barassi

Anthropology/ Media and Communications
Goldsmiths, University of London

Mediating Political Action: Internet related Beliefs and Frustrations amongst International Solidarity Campaigns in Britain.

The terrain of media activism today has become an Internet connected one; one that is primarily constructed through online networks or platforms; one that is gradually transforming the way in which political action is imagined, experienced and organised. Drawing from ethnographic fieldwork amongst

international solidarity campaigning organisations in the Trade Union movement in Britain, this paper will discuss some of the beliefs and experiences that people encounter in their use of new information and communication technologies for political action. By doing so it aims at showing how internet technologies have re-shaped and transformed people's understanding and experience of political opposition in empowering ways. At the same time, by looking at the everyday frustrations, anxieties and conflicts which define activists' relationship with the Internet, this paper aims at questioning if the effect of new information technologies on contemporary forms of political action is merely an empowering and progressive one.

Giulia Battaglia

Department of Anthropology and Sociology
School of Oriental and African Studies
University of London

Media activism and contemporary media practices of digital documentary filmmaking in India

This paper will talk about the practices of media activism and documentary filmmaking in the digital era in India. Similar to the dramatic impact that in the late 1950s and early 1960s sound had on filmmaking, by and large digital technology has been transforming the entire filmmaking process in terms of portability, resources, quality, content, mode, editing, and circulation (Ohanian and Phillips 2000; Collier 2001; Willis 2005; LoBrutto 2005; Figgis 2007). Digital techniques have enhanced the craft of filmmaking and the practices connected to it. Digital technology has transformed documentary filmmaking in the art to visualize issues by deconstructing realities while reconstructing a different reality on the same issue. It has enhanced non-linear editing opening more possibilities of 'experimenting realities' also becoming a new way to reflect upon socio-political issues attracting social movements and various forms of activism. My current research builds upon the world-wide growing phenomenon of media activism which uses digital filmmaking as a modern tool to communicate the 'invisible', to give voice to the voiceless, and to act socially as well as politically (Ginsburg 2002; Ruby 2000; Pasquinelli 2000; Couldry & Curran 2003).

Rianne Subijanto

Department of Media, Culture and Communication
New York University

Producing ramadan melodrama series: the making of popular piety culture in Indonesia

In the last few years, Indonesia's post-Suharto's era has been marked by a proliferation of popular piety culture in the media. My research will map the different kinds of popular piety circulated and (re)produced through Islamist melodrama series, an understudied area especially on the production side. Islamist melodrama series started to emerge in 2005 and have been an arena of contestation where different, contradictory piety expressions are challenged, negotiated, and affirmed.

Based on my preliminary study, the series have not only interpellated the public to recontest the definition of religion but also has involved in transforming, reshaping and allowing different piety expressions to be visible. Research on melodrama series and their roles in constituting the notions of gender, nation, community and class in Egypt, India, Brazil and Kazakhstan has shown the importance of melodrama series and their presence as a part of people's everyday lives. The notion of "cultural producers" does not conventionally refer only to the people who work in the industry but also the viewers that play out their agency (Das, 2003). Building on this literature, my research will be devoted to explore the ways the individual producer works in constituting and reshaping popular piety culture within constraints, such as technological constraints.

POSTERS

Gemma San Cornelio, Antoni Roig, Pau Alsina et al.

Estudis dde Comunicació, Estudis d'Humanitats
Universitat Oberta de Catalunya

Talent and creativity wanted. Models of collaboration between media industries and artists

The Media industry landscape is changing. The global markets and the proliferation of the ITC have introduced new ways of production, distribution and consumption that are allowing the emergence of individual (or low budget) productions, such as videos, mods, spoofs, machinima... available on the Internet. These productions are in some cases very valued and make tumbling the very cultural system, thus provoking different types of attitudes and opinions: the first one is the rejection of this type of practices, either scorning them or considering that are threatening and invading the market. The second one is more "optimistic" and considers that new media have given power and birth to new types of contents and producers, overcoming the traditional ones. The third one is what Jenkins defines as a convergence process (the struggling for the power of media between users and companies) and consequently suggests a meeting point between audiences or individual creators and industries. In this poster, we would like to explore these relationships from both sides: industry and creators through a case study of a recent project in Barcelona (Fundació Digitalent).

Dennis Stevens

Teachers College
Columbia University
New York

Instrumentalizing Debord's Spectacle

This presentation will investigate the use of online streaming video as a method of offering a critique of culture. With the advent of Web 2.0 technology, the culture industry is no longer a top-down enterprise, as originally argued within Adorno/Horkheimer critique. Presumably, public opinion is shaped and expressed via the spectacular within media and politics and is dominated by a capitalistic ethos. Alternatively, the term culture jamming describes a wide range

of public activism that is generally positioned against commercialism and the corporate image. For example, in mainstream American politics and media, television programs like Jon Stewart's The Daily Show and Stephen Colbert's The Colbert Report have demonstrated that it is possible to use parody and satire, under the guise of entertainment, to offer a critique of culture. Similarly, but with a pseudo-academic criticality, this presentation will provide examples and a context for online "shows" that are using on-camera performance in a manner which instrumentalizes Debord's notion of the spectacle to offer a critique of culture.

Ana Alacovska

Copenhagen Business School

**'A Pot of Gold at the End of the Rainbow'
Travel Guidebooks at the Intersection of Print and Digital
Culture**

The main aim of the paper is to examine the implications of digitalization for travel guidebook production, distribution and consumption as a model and a distinct case of the dynamics of the shift from print to digital cultures in the cultural/creative industries. Based on ethnographic research and blending political economy with cultural studies and genre analysis with social theory, the paper tries to resist the production-consumption binarism of media studies, and not least, to critically go beyond the ecstatic hype of participatory convergence culture. Therefore, the nexus between the infrastructure of the industry, the output and the audiences/consumers has been examined through labour relations, systems of copyright ownership and genre's idiosyncrasy.

Margarita León, José Miguel Correa Gorospe, et al.

Didactic of Musical, Plastic and Corporal Expression
University of the Basque Country

**An experience of the use of a social network in a class of art
education: students as co-producers**

This is an action research project based on introduce social network technology into an art class in the initial training of future teachers to share discourses and products, and build a collective reflection around the learning process. Our main focuses are to try, to play, to try out and to investigate new ways to communicate using the possibilities that the digital languages offers, and to do so in an open digital space where the students can see what their partners are saying and can interact with each other giving their feedback and supporting each other. A particular feature of this experience is that the teacher is one of the researchers of this educative experience and she is developing a blog as well. This teaching-research methodology has changed the classroom traditional dynamics as much as the relationships and roles, and we feel that is necessary to adopt an ethnographic approach to analyze this change since we need to understand how the meaning is built and how the students are living and interpreting this collaborative experience.

7 NOVEMBER // Evening	<i>Mediated practices, mediated ethnographies</i>
<p data-bbox="225 271 775 365">Roger Martínez, Francesc Nuñez Estudis d'Humanitats Universitat Oberta de Catalunya</p> <p data-bbox="225 405 1254 465">Young people and the cultural production of common culture around digital video</p> <p data-bbox="225 506 1342 1126">The notion of 'cultural production' can be understood in many ways. In this paper, we use its wide definition, that is, as 'our struggle to survive making sense of the world and our place in it' (Willis 2000: xiv), to investigate how digital video is being used by young people to survive making sense of the world and the place they occupy in it. This implies that we will look not only at the cultural production of video artefacts, but of 'common culture', and more precisely, of meanings and practices around the consumption, production and dissemination of video artefacts. We will focus in different ways through which young people not only use video to make sense of their world and their place in it, but also make sense of the place video and practices around video have in their world. We are talking about young people's use of video in their search of social recognition, that is, about the way they learn and culturally produce how to use digital tools and video artefacts both to locate themselves in the webs of recognition and to have sensuous experiences - individual and collective, in consumption and production.</p>	
<p data-bbox="225 1167 759 1261">Alessandra Micalizzi IULM University Communication Institute, Milan</p> <p data-bbox="225 1301 1305 1361">Mourning network: ethnography and new social practices in on-line communities</p> <p data-bbox="225 1402 1342 1686">In this paper we propose some results of a wider research, realised by ethnographic approach, about the role of the Net as (socio-cultural) relational context where to share and to overpass the experience of mourning. By a narrative glance, we'll describe the peculiar reality of on-line community about loss and mourning and, above all, we'll focus on the social dynamics, the motivations - that push people to enter in this specific e-places - and the functions of the Net in the situation of the mourning.</p>	
<p data-bbox="225 1733 983 1827">Bruno Campanella Department of Communication. Federal University of Rio de Janeiro (UFRJ)</p> <p data-bbox="225 1868 1305 1928">Fan Communities of the Brazilian Big Brother: An Ethnographic Research</p> <p data-bbox="225 1968 1342 2087">The aim of this paper is to present some of the initial results of an ethnographic research conducted in early 2008 in the online fan community of the Brazilian Big Brother (BBB). After a brief introduction to some of the challenges faced by</p>	

ethnographic work on television audiences in the last couple of decades, the current piece will explore some of the main characteristics constituting this new social space. This will be followed by an account of a heated debate among fans that occurred during that edition of Big Brother as an illustration of the ways this reality show can activate discussions that deal not only with the program's own internal narratives, but also with broader issues that transcend the BBB itself by reaching themes relevant to the Brazilian society. In addition, an even closer inspection reveals how these debates are themselves permeated by the participants' struggle for status inside the community.

POSTERS

Adolfo Estalella

Internet Interdisciplinary Institute (IN3)
Universitat Oberta de Catalunya

More than words: blog attachment in passionate bloggers

Blogs are usually conceived as communication tools, however, individuals engagement with blogs is not always oriented towards communicating with someone. For many passionate bloggers blogging is very often a meaningful practice in itself in which the most important is not being read but engaging in the relation with the blog. Drawing on the concept of attachment (Henion, Knorr-Cetina) I will discuss examples of my ethnographic fieldwork among popular, A-list Spanish bloggers that illustrate how their passionate blogging is the consequence of a relation to the blog itself.

Jacques Ibañez Bueno

University of Savoy (France)
G-SICA / IREGE laboratory

Between Aesthetics and Hypermedia Anthropology. One case of research about Internet Users.

The new century offers the possibility to create and produce a sort of Direct TV. Not only by the TV professional but also by every users of Internet network and webcam. Everybody in a lot of regions of the world could produce images and sounds with a direct emission. In the case of the use of Messenger, the type of production is at the same time a sort of process of phone communication. Messenger software with individual webcam is considered like a video communication. This hybrid form of communication is not only interpersonal communication. One of the dimensions is aesthetical with the use of a small camera. In this case, there is an important question for the researcher: Aesthetics of the communication (Caune, 1997) or relational aesthetics (Bourriaud, 2002)? We have decided to film Internet Users in a virtual situation. We consider visual and hypermedia anthropology could obtain exclusive information. We combine a virtual choice of the research (a majority of virtual contacts between researchers and users) and a visual choice: to produce a visual document in the tradition of visual anthropology (Pink, 2003). The visual and available research documents are a documentary film (26 minutes) and an anthropological hypermedia.

Edgar Gomez Cruz

Internet Interdisciplinary Institute (IN3)
Universitat Oberta de Catalunya

Digital photography practices in everyday life

This presentation shows the methodological design of an ethnography that studies the digital photography practices in everyday life. Starting the research online and following the actors offline, the reflection is upon the use of praxeological approach to study practices that goes beyond online/offline dichotomies. Based in the "circuit of culture" proposed by Paul Du Gay and Stuart Hall, the research project looks for the entire circuit of production, distribution and exhibition of photographs by amateurs, specially those that use online services like flickr.

8 NOVEMBER
// Morning

Networking the nets

Media Anthropology network
open session

Ziggy Baldur Hafsteinsson
Philip Budka

Session by the coordinator of the Media Anthropology Network List and the Webmaster of the EASA Media Anthropology Network

2d workshop Eye Screen
open session

Jacques Ibañez Bueno
Ghislaine Chabert

Eye screen, European Virtual Cultures network is a recent network born last year in Annecy, France. Its main purpose is to study the contribution of visual and sensory methodologies to represent hypermedia and virtual practices. We want to discuss the questions of visual and sensory methodologies to understand people's interaction with media, the necessary conditions of an interdisciplinary approach to understand hypermedia practices and to observe what changes with digital objects for research methods.

**WORKSHOP ORGANIZING COMITEE
AT BARCELONA**

Ziggy Baldur Hafsteinsson

EASA Media Anthropology Network

Elisenda Ardevol

Adolfo Estalella

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Universitat Oberta de Catalunya

Mediacciones.es

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