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Popular Culture Association of Australia and New Zealand

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**ABSTRACTS**



## **Blue Rover Chair: Adhocism and design DNA**

Rodney Adank, Massey University

This practice based research explores the nature of opportunity availed by an adhocist strategy employed in seating design. It is inspired and sustained through a focus and reflection on a design archetype, the *Rover Chair, 1981* by Ron Arad. Characteristics of adhocism such as opportunity, heterogeneity and value are unpacked through case studies. Seating concepts developed through research practice are examined. RARA (Rod Adank: Ron Arad) incorporates the appropriation of design and cultural references as a part of a hybridization strategy. It considers the role of immersive experience, physicality and affective design in the development of a body of work tethered to a design precedent. It postulates that by pursuing the pleasure of design through a practice of playfulness, humour, irony and compulsiveness, diverse and creative solutions to seating may be found. The research maps the design DNA, the influences, and serendipitous insights that resulted from the creation of one particular example produced within this adhocist strategy, the *Blue Rover Chair, 2017*.

**Rodney Adank** is associate professor of industrial design and is a designer researching across areas of affective design, ergonomics, product design and development. He has expertise in: seating and adhocism, usability due to sensory experience, resilient design in relation to disaster contexts, and design theory in relation to affective design methods and creativity.

## **More than just a laugh: The representation of New Zealand in *Funny Girls***

Taylor Annabell, Auckland University of Technology

Funny Girls is a New Zealand sketch comedy show, which comments on social norms and expectations particularly in relation to women (Daniel as cited in Bache, 2016). Local television is part of the daily reproduction of national identity (Billig, 1995), contributes to the way citizens “imagine” the nation (Anderson, 1991, p. 6), and provides insight into local culture and perceptions (Bell, 2011; Fiske & Hartley, 2003; Horrocks, 2004). In particular, television sketch comedies critique and mock national culture, and highlight issues of national concern (Deveau, 2011; Larrea, 2012). As a show that receives government funding, it is not unexpected that it would foster and promote a sense of national identity (Craik, 2007; Skilling, 2005; Throsby, 2012). The purpose of this research paper, then, is to examine how aspects of New Zealand identity are represented in season 2 of *Funny Girls*. To this end, I applied Braun and Clarke’s (2006) method of thematic analysis to six thirty-minute episodes.

**Taylor Annabell** completed her Master of Communications Studies degree at AUT in 2016, which examined the discursive construction of national identity in the Flag Consideration Project. She also teaches media communication and creative industries papers for AUT’s School of Communication Studies.

## **The Infinite Screen: Virtual Reality Interfaces and Dream**

Bruno Rodríguez Armesto, University of Sydney

Since the invention of cinema, media theorists have compared the moving image with the experience of dreaming, both through the analysis of cinematic texts and the cinematic medium. This paper focuses on the second approach, the inspection of the medium, probing the applicability of psychoanalytic theory for the understanding and development of virtual reality interfaces in their current state. This exploration consists of two parts: First, an examination of the representation of virtual reality and dream in popular culture, primarily on cinema and television. Intuitively, writers and directors have portrayed virtual reality and dream in similar ways, both in terms of interfaces, devices and experiences that point to the similarities between both experiences. Second, through the application of Jean-Louis Baudry's theories on the cinematic apparatus, as well as further theories commenting it, to virtual reality as a medium.

How is virtual reality reacting, as a medium, to this potential? What new opportunities arise for VR storytelling by understanding it as a oneiric medium? May this affect how we conceive VR as a technology?

The paper will attempt to connect both approaches as a commentary on the dreamlike quality of virtual reality, but also the impossibility of total immediacy through it. By trying to remediate reality decoupling the embodied and the mediated experience, technology is incapable of remediating reality but of reproducing dream.

**Bruno Rodríguez Armesto**, is an industry professional specialised on digital strategy and search engine marketing. He currently is a lecturer at the University of Sydney and Head of Inbound and a partner at a startup studio in Sydney. His main research interests are video games, digital politics and digital disruption. He is currently working on research that examines how social networks act as pools of meaning for organizations, and the social, political and economic effects of this practice. Bruno has worked with brands, digital agencies and consultancy firms in Europe, Latin America and Australia. He has won a national blogging award in Spain, has undertaken widely commented activist work like *bebés de contenedor* and been featured in exhibitions like *La Palabra Pintada*. He is currently working on the topics of video games as political texts, surveillance and countersurveillance in the Spanish anti-austerity

## **Anime n' Cosplay Music Video: A Interdisciplinary experiment by self-management to create a Otaku hybrid expression**

Jéssica Barbosa dos Santos, Independent Scholar

In Europe and America, since the late 1980s, the Japanese word *otaku* is used to denote “fans of Japanese pop culture”, which is represented by animations (*anime*), comics (*manga*), superhero series (*tokusatus*), pop music (J-pop), and electronic games. Such individuals have deep affection for many kinds of creative expression, as cosplays (acronym for "costume" and "play") and AMVs (*Anime Music Videos*). That said, this abstract aims to introduce a new language to the *otaku* audience, which, made by the blend of cosplay and AMVs, as well as supported methodologically by the Intervention Research, was called *Anime n' Cosplay Music Video (ACMV)*.

Such project, in addition to proposing something consonant to the wishes of an avid community for new ways to express itself, aims to corroborate with the understanding that the works made by communities of fans are not less important than those originated within the formal educational institutions.

**Jéssica Barbosa dos Santos** Graduated in Systems and Digital Media from the Federal University of Ceará (UFC), she was a member in the Research Group on Childhood, Youth and Media Relations (GRIM), in the Research Group on Network Languages and Education (LER); and in the Research and Production Group of Interactive Environments and Learning Objects (PROATIVA), acting as beginner scientist, designer, screenwriter and audiovisual director. Currently, she is an audio-visual reviewer in Ari de Sá System (SAS), a company that, since 2004, has developed educational materials to the levels from Preschool to High School, being present in more than 560 schools across Brazil.

## **Latina Lolita: Gender Politics and the Gothic and Lolita Subculture in Mexico**

Kathryn A. Hardy Bernal, Massey University

From its inception, the subcultural movement known as Gothic and Lolita has displayed an exchange of ideas between Japan and Euro-American cultures. More recently, however, the subculture has shifted, not only in regard to traditional meanings, and the way that it operates, but also geographically, into communities on the periphery of its original sites of major interest. In the past few years, Latin-American nations, particularly Mexico, have become conspicuous “hotspots” for participation in the movement. This transition raises questions about differing socio-politics and cultural understandings, particularly regarding gender.

As a girls’ subculture, Gothic and Lolita broke with historical, stereotypical frameworks that positioned subcultural movements from a male-dominated perspective. In Japan, it also demonstrated a resistance to established roles for, and expectations of, women. As such, it has been argued that the original Japanese Gothic and Lolita movement represented a new type of feminism. Over time, as the subculture transmigrated into other sites, especially the United States, United Kingdom, Canada, Australia, and North-Western Europe, this context became less pertinent. However, the relatively recent growth of Gothic and Lolita communities in Mexico exhibits a new phase of the movement, which shakes up past meanings and understandings, yet again, especially in terms of gender politics.

How is gender understood within the Gothic and Lolita movement in a Mexican environment? What does this context mean to, and for, Mexican participants? How is the movement observed by friends, family, and outsiders? Why is this movement becoming prevalent in Mexico? How does it operate? Why does it resonate with participants? How is it relevant? And how is it transformed from its Japanese origins? As both an “insider” and “outsider” researcher of the Gothic and Lolita subcultural movement, this paper reveals some of the outcomes to these questions via a critical analysis of ethnographic studies undertaken with members of the movement in Mexico.

**Kathryn A. Hardy Bernal** is an art and design historian and subcultural fashion theorist. She is currently a PhD candidate at Massey University, Wellington, New Zealand, under the primary supervision of Professor Vicki Karaminas. Her latest research explores the translation and transmigration of complex socio-political ideas associated with the Lolita subcultural movement across Japanese, Euro-American, and into Hispanic cultures.

## What Streams May Come: The Netflix Documentary Aesthetic

Daniel Binns, RMIT University

Netflix Originals are becoming ubiquitous, and they are slowly pushing out non-Netflix content. Doubtless this was the streaming service's plan all along. Among the comedy specials and the revivals of 2000s indie series, though, there are some documentary features and series that are being hailed for their innovative stories and aesthetic and technical qualities. This paper isolates *13th* (2016), *What Happened, Miss Simone?* (2015), and *Mitt* (2014) as being representative of a polished visual style influenced by Errol Morris, John Pilger, and Laura Poitras. Through a stylistic analysis of the three key films, this paper posits that although this 'Netflix aesthetic' screams high production values, it is quickly becoming derivative. It is further advanced that this homogenisation of Netflix's visual style is an indicator of the economic model that is changing film production and reception in the era of streaming media.

**Daniel Binns** is a screenwriter, producer, and researcher; he runs intensive studios on media archaeology, transmedia storytelling, and film theory at RMIT University. He has written and produced documentary and lifestyle programming for Fox Sports, National Geographic, and the Seven Network, including *The Aussie Who Baffled the World* (2011) and *The Code* (2011-present). Daniel's research and teaching focus is genre cinema, film philosophy and transmedia production. He is the author of *The Hollywood War Film: Critical Observations from World War I to Iraq* (2017). Continuing work explores multimodal connections between cinema, theatre, and video games, and bridging the digital divide in film theory.

## **The Electromystical Machines of Lovecraft and Pynchon**

Jade Boyd, University of Sydney

This paper will examine how two key literary texts have shaped and interrogated the line between technology and what could be termed mystical thinking. Although apparently disparate, Thomas Pynchon's 1966 *The Crying of Lot 49* and H.P. Lovecraft's 1920 *From Beyond* have something in common aside from their status as cult classics: both involve machines imbued with mystical powers. Lovecraft's machine is inspired by the concept of sympathetic vibrations whereas Pynchon's 'Electromysticism,' a term coined by media theorist Friedrich Kittler, draws from physicist James Maxwell's thought experiment known as "Maxwell's Demon." An examination of the machines in these two novels reveals a crossing over of science and the occult through technology that has emerged time and again in popular culture.

**Jade Boyd** is an artist and PhD candidate at Sydney College of the Arts, with an MA Jade Boyd is a visual artist and PhD candidate at Sydney College of the Arts, researching occulted energies in technology. Jade did her MA in Fine Arts at the Oslo National Academy of the Arts in Norway (2010) and her BVA Honours at Sydney College of the Arts (2005). Jade's international artistic practice encompasses audio, video and installation, often in a live setting and in collaboration with sound artists. She has presented her research at Gothic Afterlives (GANZA), Auckland (2017), PopCaanz, Sydney (2016), Revelation Film Festival Academic Conference, Perth (2015 & 2014) and Exist-ence symposium, QLD College of Arts, Brisbane (2013).

**Colin Kaepernick: Deconstructing social media as a strategy to teach the history of the plight and public condemnation of African American activist athletes**

T. Boyce, University of Northern Colorado

Stephanie M. Burchett, University of Arizona

African American athletes have used their influence to protest an array of social issues. From the modern-day civil rights movement to the present, they have spoken out against injustice but consequently have faced backlash ranging from public condemnation to loss of livelihood. Prior to a 2016 National Football League preseason game, former San Francisco 49ers quarterback Colin Kaepernick elected to sit during the playing of the national anthem. He was protesting police brutality against communities of color. Critics have utilized social media to share racially charged messages to condemn Kaepernick. This presentation will deconstruct social media posts associated with the hashtag of Colin Kaepernick or the like. It will discuss how we as scholars and educators can use commentary from social media to draw parallels of the plight and public condemnation of Kaepernick to his predecessors and contemporaries who also take a stand on social issues and received backlash.

**Travis D. Boyce** is an Associate Professor of Africana Studies at the University of Northern Colorado. His area of expertise is in African American university presidents during the mid-twentieth century. However, he also has research interests in the United States during the Reconstruction era, contemporary U.S. history, film, popular culture, and sports studies. He recently completed an edited volume titled *Historicizing Fear* that is in contract with University Press of Colorado. He is currently working on a manuscript on the life of Benner C. Turner, former president of South Carolina State University from 1950 to 1967.

**Stephanie M. Burchett** is a Master of Fine Arts candidate at the University of Arizona. She uses new media to explore the intersections of American nationalism, power and privilege by using new technologies coupled with historic photographs, mining social media and engaging with contemporary culture to build narratives. Her work has been shown in Arizona, Colorado, New York, Washington D.C. and China.

## **Educating Caitlyn: Trans pedagogy, Republican politics and reality TV.**

Anita Brady, Victoria University of Wellington

When Caitlyn Jenner reaffirmed her Republican allegiance in the wake of the election of Donald Trump, there was a palpable sense of exasperation amongst trans advocates. From the moment Bruce Jenner first announced to Diane Sawyer that she was both a woman and a conservative Christian Republican, the uncomfortable politics of the first transperson with a global media platform has repeatedly shaded celebration of this unprecedented moment of visibility. Nowhere, perhaps, is this more apparent than in the reality series *I Am Cait*, whose two seasons followed Caitlyn Jenner's early experience of public life. The series' dominant familial group are Jenner's trans "sisters," and the primary source of conflict revolves around the efforts of this diverse group of women to teach the most famous trans person on the planet what it means to belong to the community she now wishes to represent. What I want to consider in this paper is whether the "education" of Caitlyn Jenner that becomes the primary narrative of the text reaffirms or troubles the neoliberal ideology at the core of her conservatism. In order to explore this, I will examine the critiques mobilised against Jenner in *I Am Cait*, Jenner's framing of trans politics as a politics of "self-help," and the intersection of the text's corrective pedagogies with the reality television context in which they take place. Through this, this paper will ask whether the leftist trans politics in *I Am Cait* functions as neo-liberal "makeover" politics that seek to transform Jenner into a productive queer citizen.

**Anita Brady** is a Senior Lecturer in Media Studies at Victoria University of Wellington. Her research interests include celebrity studies, gender and sexuality in the media, and queer theory. She has just completed a co-authored book entitled *Mediating Sexual Citizenship: Neoliberal Subjectivities in Television Culture* (Brady, Burns and Davies) which will be published by Routledge this year.

## Slashbaiting, an alternative to queerbaiting

Joseph Brennan, University of Sydney

This article analyses discourse on the DataLounge LGBT Internet forum that discusses homoeroticism in the BBC's *Merlin*. *Merlin* is a cult series that is commonly associated with the 'queerbaiting' phenomenon, a fan activist term that criticises unrealised homoerotic suggestiveness in mainstream texts. Textual analysis is performed on seven relevant threads created between 2009 and 2012, which have attracted in excess of 700 responses. The threads were authored by predominately gay men and align with the airing of the series, commentators posting in real-time. Focus is given in the analysis to discussion of homoeroticism in the text, in particular on how this homoeroticism is interpreted by viewers. Notably, across this sample, homoeroticism in *Merlin* is discussed in a celebratory way, with no mention of queerbaiting or the exploitative connotations that underscore the term. In fact, such homoeroticism is routinely described as a form of 'fan service' across the sample. The study provides empirical evidence that a sizeable proportion of the *Merlin* viewership (gay men) have a more 'playful' (see Brennan 2016) approach to the queerbaiting phenomenon. The discourse also supports the coining of a new term, 'slashbaiting', which is in line with a view of homoeroticism in contemporary media as a form of fan service, in particular for slash fans.

**Joseph Brennan** is Lecturer of Media and Communications at the University of Sydney, where he was awarded his Ph.D. He works across the fields of porn, fan, and celebrity studies and is primarily interested in intersections and conflicts within male sexuality. Selected journals in which his work has appeared include: *Porn Studies*; *Sexuality & Culture*; *Psychology & Sexuality*; *Sexualities*; *Disability & Society*; *International Journal of Cultural Studies*; *Continuum*; *Celebrity Studies*; *Discourse, Context & Media*; *Popular Communication*; *Media International Australia*; *Journal of Fandom Studies*; and *M/C Journal*. He is currently editing a special issue on 'queerbaiting', which will appear in *Journal of Fandom Studies* in 2018.

## **What's wrong with reality?**

Malcolm Burt, Queensland University of Technology

We live in a world flooded with amusements and distractions, and we're obsessed with our leisure time even if we won't admit it. We binge watch Netflix and boast about it online like it's an achievement. We shop for sport because we're bored. We spend fortunes on watches and gizmos that tell us *when it's time to stand up*. And we pay for the privilege of simulating manual labour by going to the gym. The world has changed enormously since the Industrial Revolution and we haven't—we're still the same twitchy cavemen we've always been, but we're living in a now-safe world, and we're clearly hardwired with a need to have sensations we simply no longer get safely in modern Western societies, so what do we do? We create distractions and amusements like thrill rides, virtual reality, and even social media—what's so bad about the real world?

**Malcolm Burt** is an amusement academic with Queensland University of Technology. Previously he undertook an international Research Masters degree asking why rollercoasters exist, which resulted in the oddly touching documentary *Signature Attraction*. He is now undertaking a PhD which seeks to create a model defining all the elements required for the ideal virtual reality amusement experience. He's also commenced his first ride development consultancy (for a virtual reality waterslide) with the large European waterslide firm Wiegand-Maelzer. He has delivered two TEDx talks, and has been interviewed on his research topics on most Australian television networks including Channel 7's 'Weekend Sunrise', Channel Ten's 'Studio Ten', 'Scope' and 'Totally Wild', as well as multiple radio interviews including 2GB, 4KQ, and ABC in Sydney, Brisbane, Darwin, Newcastle, Melbourne and Perth, plus websites such as the Huffington Post, The Sydney morning Herald, Sunday Mail and news.com.au.

## **Red Snow on Their Boots: Russian Characters in Spy Thriller Fiction During the Two World Wars**

Jillene Bydder, University Waikato

When we think of spy thriller fiction, and especially of spy thriller fiction written at any time during the Cold War, we think of Soviet or Russian villains. Russian or Soviet characters, some portrayed as heroic and some as evil, were also prominent in spy thriller fiction before and after both the World Wars. In contrast, there were few English-language spy thrillers with Russian or Soviet characters written between 1914 and 1918, and between 1939 and 1945. This brief survey explores the reasons for the unexpectedly small number. Thriller writers always react quickly to current events and Russia was enormously popular in Britain when it was an ally during the two wars, so why were Russians in wartime spy fiction few and far between? What were the factors in both time periods, which help explain this? Was it because of the political backgrounds of the times, or were there other, more practical, explanations?

**Jillene Bydder** is a librarian in Hamilton, New Zealand. Her research interests include Iceland noir fiction, women in spy fiction, and spy thrillers with Russian characters written between 1880 and 2000. She has also written about the influence of F.A.M. Webster's "Michael Annesley" stories on the development of the spy thriller in the 1930s.

## **Becoming Caregivers: Companion Robots and Instructions for their Use.**

Catherine Caudwell, Victoria University of Wellington

Increasingly available to consumers, social and companionable robots ask for emotional, as well as technical, care. The kind of relationship we should, or could, have with robots is a popular debate, and commentators often look to existing robot companions, such as Hasbro's Furby, as indicative of human-robot relationships in everyday life. A key intermediary in fostering such relationships is the user manual, or 'care guide', a document that must now outline technical, emotional, and relational use. Released in 1998, Furby is an early example of a widely-consumed companion robot. To date, Furby has gone through four major redesigns, each accompanied by a 'care guide' that uses language and narrative to cast it as a quasi-living creature with emotional needs. This paper will present a textual analysis of Furby 'care guides' to explore how relationships are established between people and companion robots, and chronicle the shifts in human-robot relationships as they shape, and are shaped by, cultural understandings of new technologies.

**Dr Catherine Caudwell** is a lecturer in Design at Victoria University of Wellington. Her research explores how design decisions foster relationships between consumers, and sociable and companionable technologies

## **Body Adorned and the Art of Dress**

Vishna Collins, UNSW Art & Design

Dress is a visual language of clothes. The art of dress is the most widely used form of communication; it denotes cultural identity, gender and social stratification within the community. Throughout the ages the body has been the most recognizable image. Human beings have always had an enduring fascination with the body, its beauty, and many layered meanings. The inherent desire to adorn and decorate the body has been an enduring social need since the dawn of time. Drawing on historical and contemporary examples, this paper examines the purpose of clothes and the importance of dress as a cultural signifier of society and the significance of dress and articles of dress.

**Vishna Collins** is a Sydney based curator, designer and arts writer specialising in art knits. She holds a Bachelor of Education (Visual Arts) from Alexander Mackie College of Advanced Education and a Master of Museum Studies from Macquarie University. Her areas of expertise include visual arts education, wearable art, fashion curation and sartorial display and history of fashion. Her research interests include oral history, the tea gown, ethnic folk dress, archaeological textiles and material culture. Her Master of Philosophy thesis is *Body Adorned and the Art of Dress: Australian Wearable Art 1970s -1980s*.

## **Narrative of Fear: The post-9/11 gothic subgenre**

Chris Comerford, University of Technology Sydney

This paper conceptualises and discusses the *post-9/11 gothic* (sub)genre, and the ways it has visibly permeated contemporary American mainstream popular culture primarily through film, television and video games. Post-9/11 gothic remedies the harmful, reductive discourses of what Johan Höglund terms the ‘American imperial gothic’, a set of genre codifiers inherent in texts such as *24*, *Homeland*, the *Transformers* film franchise and the *Call of Duty* video game series, which seek to simplify post-9/11 issues of security, surveillance, anxiety and invasion into binary good/bad conflicts. Employing theories on genre, narrative and heterotopia from Jacques Derrida, Mikhail Bakhtin and Michel Foucault, the analysis focuses on texts such as the recent *Star Trek* film reboot, *Captain America: The Winter Soldier*, the 2003 remake of *Battlestar Galactica*, and the Christopher Nolan *Batman* film trilogy. The paper contends that the post-9/11 gothic genre maps the social, cultural, political and ethical turmoil of the post-9/11 era to a far more complex degree than most modern American popular culture, acting as a sound conduit for audiences to engage with this complexity and negotiate post-9/11 paradigms.

**Dr. Chris Comerford** is a cultural studies researcher, communications lecturer, and keen superhero enthusiast at the University of Technology Sydney. His research interests primarily focus on the power and influence of pop culture media and their capacity to negotiate contemporary real world issues manifesting predominantly in televisual, filmic and graphic forms, spanning genres including superhero fiction, gothic forms, fantasy and science fiction, among others. His PhD research, completed in 2016 and entitled *The Knight is Darkest Before the Dawn: Batman, American Empire and the Gothic Mirror*, conceptualises the post-9/11 gothic (sub)genre and its influence in combating the (mis)communication within discourses surrounding post-9/11 anxiety and fear, trauma, surveillance, security and warfare. The research uses recent *Batman* texts as case studies to demonstrate the power and scope of this genre, discussing how these texts operate as interventions on and interrogations of American imperial attitudes, which seek to excise nuance and instead reduce the post-9/11 period into binaries of good and bad.

**Immaterial Materiality: The trace of the physical in recent experimental moving image practice.**

Ryszard Dabek, Sydney College of the Arts, University of Sydney

This paper will explore the idea of “materiality” as it relates to contemporary experimental moving image practice. It will argue that rather than effacing the role of materiality the digitisation of the moving image has heightened and complexified its ability to function as an engine of affect. Here the idea of “material” is considered as a spectre that constantly returns to reinvent itself within the liquid domain of the digital. To illustrate these points I will draw off a range of example artworks featured in the recent internationally focused curatorial project *Re:Cinema* (2016, curated by Ryszard Dabek & John Di Stefano). These works simultaneously engage the traditions and strategies of experimental art practice (flicker film, structuralist film, montage, experimental video) and popular culture (television, music video, vernacular video) to reassert the material underpinnings of the image itself.

**Ryszard Dabek** is an artist and researcher whose practice and research encompasses a range of forms and mediums including video, film, photography, sound and writing. He is concerned with the ways in which the recent past can be engaged and interrogated through the spatial and temporal possibilities of moving image and related digital media. In 2016 he undertook the internationally focused curatorial project *Re:Cinema* which sought to examine the persistence of the cinematic in contemporary moving image practice. Recently he has collaborated with Sydney-based improvising trio *Espadrille* releasing the CD/DVD *Seconds* in 2015. Dabek is an honorary lecturer at Sydney College of the Arts, The University of Sydney.

## **Beginning to Bloom: Unearthing Hannibal's Queer Potential."**

Mathew Daniel, University Of Canterbury

Bryan Fuller's adaptation of *Hannibal* (2013-2015) revises the regressive representation of queerness seen in Thomas Harris' novels. The most prominent iteration of that tendency is the increasingly homoerotic relationship between its central characters. Fuller consciously foregrounds queerness, as seen in his inclusion of a lesbian woman in the same role that was occupied by a heterosexual male in Harris' novels. These strategies place Fuller's adaptation in opposition to the unquestioned transmisogyny of previous adaptations of Harris' work, such as *The Silence of the Lambs* (Demme, 1991). Thus, Fuller's *Hannibal* can be used to explore the transformation of contested texts into spaces of queer inclusivity. To develop these arguments, I will draw from Jack Halberstam's *The Queer Art of Failure*, a text that defines queerness through a refusal or inability to conform to normative ideals. I will also argue that Fuller's aesthetic strategies and adaptation represent a queering of the source material.

**Mathew Daniel** is a postgraduate student in the University of Canterbury's Cinema Studies department, currently working on his PhD under the supervision of Dr Mary Wiles. The focus of his current research is exploring the developments of contemporary queer cinema, focusing on post-millennial films (such as *Stranger by the Lake*, *The Duke of Burgundy*, and *Tropical Malady*) that articulate an alternative space for queer perspectives. His previous work includes an auteur analysis of Terrence Malick's oeuvre in the context of cinematic subjectivity.

## **Disability Diversity in the toybox: transitory and concrete values**

Katie Ellis, Curtin University

This paper traces the social, cultural and medical history of disability toys to explore what they communicate about social values regarding disability, from ableist representations to social inclusion. As Nachbar and Lause argue, popular culture is made up of two distinct values – the transitory and the concrete. Transitory values can be directly tied to a particular era, while concrete values are more permanent and transcend the time period in which they were made. For example Share a Smile Becky reflects the transitory moment of the introduction of disability legislation in several Western nations throughout the 1990s while also communicating more concrete values about feminine beauty. Similarly, disabled action figures such as GI Joe's Mike Power Atomic Man and Ideal Toy's Jay J. Armes communicate concrete values that associate masculinity with strength and resourcefulness while delving into transitory values regarding injured veterans seeking a place within mainstream society.

**Dr Katie Ellis** is an Associate Professor and Senior Research Fellow in the Department of Internet Studies at Curtin University. Her research focuses on disability and the media extending across both representation and active possibilities for social inclusion. Her books include *Disability and New Media* (2011 with Mike Kent), *Disabling Diversity* (2008), *Disability, Ageing and Obesity: Popular Media Identifications* (2014; with Debbie Rodan & Pia Lebeck), *Disability and the Media* (2015; with Gerard Goggin), *Disability and Popular Culture* (2015) and her recent edited collection with Mike Kent *Disability and Social Media: Global Perspectives* (2017).

## **Execution as Exhibition: public and private hangings in colonial Australia**

Rachel Franks, The University of Sydney

Simon Dwyer, Central Queensland University

When the British established a penal colony, and military outpost, in New South Wales in 1788 they transformed the Great Southern Land. This reimagination of the continent was the result of transposing, from the Kingdom of Great Britain to the far side of the world, cultural and social practices as well as ideas of justice and punishment. This paper looks at how the tradition of the public execution was brought to Australia with the First Fleet. This is done through highlighting some colonial experiences—three public hangings and one hanging undertaken behind prison walls—of execution as exhibition. These are: the first man hanged in the new settlement (Thomas Barrett, 27 February 1788), the man they could not hang (Joseph Samuels, 26 September 1803), the man who drew an enormous crowd (John Knatchbull, 13 February 1844), and the most famous Australian man to be hanged (Edward Kelly, 11 November 1880).

**Dr Rachel Franks** is the Coordinator, Education & Scholarship, at the State Library of New South Wales, a Conjoint Fellow at the University of Newcastle, Australia and is at The University of Sydney researching true crime. Rachel holds a PhD in Australian crime fiction and her research in the fields of crime fiction, true crime, food studies and information science has been presented at numerous conferences. An award-winning writer, her work can be found in a wide variety of books, journals and magazines.

**Simon Dwyer** has over twenty years of experience working in many technical and production roles in the entertainment industry across Australia and New Zealand. He is currently a doctoral candidate at Central Queensland University examining the theatricality of the lighting of the Sydney Opera House. Simon has presented original research in the creative industries at numerous conferences and has written on a wide range of topics including architecture, education, facilities management, literature and the performing arts.

## **After the End of Fashion: Aitor Throup's interdisciplinary fashion**

Vanessa Gerrie, Massey University

Twenty years ago Arthur Danto wrote “The End of Art,” which claimed art’s deviation from its previous course and its decline in traditional aesthetics, to quote “...it became apparent that there were no stylistic or philosophical constraints. There is no special way works of art have to be. And that is the present and, I should say, the final moment in the master narrative. It is the end of the story.”<sup>1</sup> I believe fashion practice is at the end of a certain linear narrative, like Danto claimed of art, and is becoming increasingly interdisciplinary. This is related to shifting perspectives in the cultural consciousness surrounding fashion as a luxury commodity and creative cultural phenomenon. I will discuss the complexities of this development in the paper through a study of the practice of designer and artist Aitor Throup who works consistently within the fashion system while simultaneously rejecting the constraints and definitions of what this has previously meant.

**Vanessa Gerrie** is a PhD candidate in Fashion Studies at Massey University’s College of Creative Arts under the primary supervision of Vicki Karaminas. Her thesis focuses on the intersection between fashion and art, looking specifically at the new development of fashion installation. Her academic background is in art history and theory and visual culture with an emphasis on performance art, photography and gender. She holds a BAHons with Distinction in Art History and Theory from the University of Otago (2014) and a Graduate Diploma in Photography from the Dunedin School of Art (2012).

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<sup>1</sup> Arthur Danto, *After the end of art: contemporary art and the pale of history*. (New York: Princeton University Press, 1998)

## **The Work of Christian Cultural Markers in Television Advertisements**

Melissa Gould, Auckland University of Technology

Television advertisements are cultural texts that tell us “stories about who we are, what we do, and what we value” (Turner, 2004, p. 179). They provide snapshots of a culture at any point of time and reveal insights into how meaning is created. Judith Williamson (1978, p. 25) writes that: “The work of the advertisement is not to invent a meaning for [a product], but to translate meaning for it by means of a sign system we already know”. This paper considers the role of Christian Cultural Markers (CCMs) as a tool for promotional messages by conducting a qualitative content analysis over 72 hours of prime-time programming on five free-to-air television channels in New Zealand. The analysis captures 307 television advertisements that employed a total of 500 CCMs. The meaning-making processes of the CCMs are then deconstructed to provide insights into the relationship between the sacred and the secular in New Zealand culture.

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**Dr Melissa Gould** is an independent researcher after completing her PhD from the School of Communications at Auckland University of Technology in 2017. Her post-graduate studies explore the place of religion in television advertising in New Zealand by analysing the meaning-making processes of television advertisements. Melissa has presented lectures for the School on media communication theory and image analysis.

## **Bombs Away: Yarn bombing as self-expression, political messenger and commercial enterprise**

Sue Green, Swinburne University

Yarn bombers' initial motivations vary from decorating, protesting and even feminising sterile urban landscapes, to raising the profile of knitting, enhancing personal creativity and simply having fun and illicit adventure. This paper highlights how, for many yarn bombers, those motivations are superseded by participation in supportive communities of women, including online communities, yarn bombing as a powerful tool for self-expression and conveying feminist and political viewpoints and for life-changing enhancement of self-confidence. The paper questions whether commercialisation of yarn bombing, including commissioned projects with local government permits and its adoption as a marketing tool, has blunted its subversive edge, undermined its referencing of street art and graffiti and belies its activist origins. The interview-based findings conclude that for many participants the personal benefits derived outweigh concerns about commercialisation. But most of those participating in commercial projects also retain more subversive yarn bombing sidelines.

**Sue Green** is a journalism lecturer and deputy director, journalism at Swinburne University. She teaches journalism subjects, including writing, professional ethics and media law. A PhD candidate by artefact and exegesis at Swinburne, she is writing *Disruptive Knitting: Gender, politics and knitters in Australia* (working title), for commercial publication. It combines social history and contemporary research in themed chapters. As well as journalism qualifications and more than 40 years journalism experience, including senior writing and editing positions, she has a Bachelor of Arts (textile design), majoring in hand knitting, from RMIT University. Her doctoral research brings together her specialisations.

**“I Didn’t Poison You, Tobias. I Wouldn’t Do that to the Food’: Empathy, Murder, and Eating Well in *Hannibal*.”**

Tim Groves and Geoff Stahl, Victoria University of Wellington

NBC’s television series *Hannibal* (2013-2015) is a voracious text in which different notions of consumption feature prominently. The desire to acquire, use and devour human flesh as food serves as an important pretext for serial murder on several occasions. Fuchs argues that food is also linked to rituals of friendship and family in the program. These physical acts of devouring have a psychological parallel in the work of the FBI profiler Will Graham, whose unique talent for “pure empathy” enables him to apprehend killers by assuming their perspectives.

We will analyse interpret different aspects of consumption in *Hannibal*, such as dining, cannibalism, nourishment, and psychological profiling, in terms of Jacques Derrida’s idea of ‘eating well’ (*bien manger*). On one level, for Derrida the notion of ‘eating well’ is concerned with the ethics of what we eat and how we eat it. More broadly, it can be used as a way of thinking about how we interact with or ‘consume’ the other. Derrida contends that since eating is necessary, what matters is “the best, most respectful way of relating to the other and of relating the other to the self” (114). How do we acknowledge and retain the specificity of the other, even as we digest it? How does incorporation transform us? Following Derrida, we will analyze what sticks in the craw after the sumptuous banquet of *Hannibal*: the humanization of monsters via criminal profiling, the animalization of humans through murder, and the risk of madness that both accompanies cannibalism and infects the Lecter-Graham symbiosis.

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**Dr Tim Groves** is a Senior Lecturer in the Film Programme at Victoria University of Wellington. His research interests include horror and serial killer films, post-classical Hollywood cinema, and critical psychology.

**Dr Geoff Stahl** is a Senior Lecturer in the Media Studies Programme at Victoria University of Wellington. His research interests are popular music, urban semiotics and lately food. His publications include co-authoring *Understanding Media Studies* (OUP 2009), *Poor, But Sexy: Reflection on Berlin Scenes* (Peter Lang, 2014) and *Made in Australia and New Zealand: Studies in Popular Music* (Routledge, forthcoming 2017).

## **Flirting with Feminism: Retro Mills & Boon and representations of feminism in text**

Donna Maree Hanson, University of Canberra

Despite denigration from critics and second wave feminists in the 1970s and 1980s such as Germaine Greer, who in *The Female Eunuch*, famously described romance novels as ‘escapist literature of love and marriage voraciously consumed by housewives’ (Greer, 1970, p. 241), popular romance fiction regularly depicts feminist social issues. This paper focuses on the *contemporary* or *realistcategory* novels published in 1970s and 1980s. *Contemporary* popular romance novels are set in the everyday context and as such cannot but help portray the world in which the authors and their characters exist, including social issues present in the mind of the author, whether consciously or unconsciously. In this sense, the concept of Pierre Bourdieu’s ‘habitus’ underpinned the textual analysis—‘this partly unconscious “taking in” of rules, values and dispositions...’ (Webb, Schirato, & Dahanher, 2002, p. 44).

**Donna Maree Hanson** is a Canberra-based writer of fantasy, science fiction, horror, and under the pseudonym (Dani Kristoff) paranormal romance. In 2016, Donna commenced her PhD candidature researching broadly Feminism in Popular Romance at the University of Canberra. Her topic focusses on engagement with feminist social issues within popular romance texts.

**Māori Narratives through the Contemporary**  
David Hakaraia, Victoria University, Wellington

Māori Whakatauki (proverb)

*“Titiro ki muri kia whakatika ā mua”*

*“Look to the past to proceed into the future”*

Currently we have seen a resurgence of Māori references into mainstream Kiwi aesthetic consciousness. More people are wearing Tā moko and Māori artists are creating works that seek to navigate new journeys, transcending the limitations of tribal-only paradigms to extend beyond the accepted Māori social and cultural relationship. Traditionally Māori artefacts had meaningful cultural markings applied to them, with an inescapable association between utilitarian function and mediatory practice. As a Māori designer, storytelling is an important tool for the transfer of traditional knowledge and the more subtle social and cultural values within the community. This research seeks ways to reconnect design practice to indigenous cultural ideologies.

**David Hakaraia** is a lecturer at the School of Design at Victoria University. His work incorporates both traditional and modern digital fabrication techniques to express more culturally appropriate design solutions that acknowledge mātauranga Māori. He is interested in the narratives that express his Māori heritage that depart from traditional style and enable a design approach that is distinctly his own.

## **Beyond Reclamation: Matariki and Materializing Religious Culture**

Ann Hardy, Waikato University

Rangi Matamua

Hemi Whaanga

The last two decades in Aotearoa have seen widespread interest in the reclamation and dissemination of knowledge around Māori astronomy. While, in the past, the functions of star observation were encyclopaedic in scope, in the present day popular understanding has condensed these functions into the celebration of an event known as ‘Matariki’, named after a constellation which conspicuously sets and then rises again during early winter. Thus far the Matariki festival has had an effervescent, amorphous quality which expresses itself in a range of forms of mediation, sociability, and arguably, ‘new age’ spirituality, that appeal to both Māori and non-Māori alike. However, behind all the dawn ceremonies, performances, markets and hangi a desire has been growing among some Māori groups [individuals?] for both a more accurate and a more profound engagement with the sacred aspects of indigenous epistemology. For some years now knowledge exchanges have been taking place between a network of scholars based in Aotearoa and a group of indigenous Hawaiians who still make annual offerings to the stars (Matamua, 2016). As a result, ‘Matariki’ ceremonies that could form the basis of a new religious movement are now being undertaken here in Aotearoa. This paper looks these developments in terms of the elements of ‘sensation, things, space and performance’ (Morgan, 2010) which form part of the analytical paradigm of material religion: a paradigm that focuses more on what people *do* to sacralize their lives than on what they believe.

**Ann Hardy** is a Senior Lecturer in the Screen and Media Programme at Waikato University. Her research interests are in the fields of Media, Religion and Culture and Audience Research. Ann is an Associate Investigator in the Marsden-funded project *Te Mauria Whiritoi* and is one of three curators of the exhibition *Te Whaanau Maarama: the Family of Light* currently featuring at Waikato Museum.

**“This is the girl”: aesthetics and rituals of violence and consumption in *Starry Eyes* and *The Neon Demon*.**

Erin Harrington, The University of Canterbury.

This paper considers two recent horror films that engage with the well-worn ‘a star is born’ narrative, and that each express the transformation, veneration and consumption of their female idols through acts of literal and aesthetic violence. In *Starry Eyes* (2014), an aspiring actress sells her soul to achieve fame, only to discover that her body must literally fall apart and die before she may be reborn as a star. Like other recent body horrors (*Contracted* (2013), *Thanatomorphose* (2012), *Deadgirl* (2008)), this film makes a grotesque spectacle of the debasement and dissolution of the female body. In contrast, violence in art horror *The Neon Demon* (2016) is largely abstracted and aestheticized through a deliberate engagement with what Angela Ndalianis (2012) terms the ‘horror sensorium’. I suggest that this film takes an even more malicious pleasure in the ritualistic destruction of the female body through its emphasis upon beauty, detachment, and (capitalist, cannibalistic) consumption.

**Erin Harrington** has a PhD in cultural studies and works as a lecturer in English at the University of Canterbury. Her research, teaching and writing centres on horror, monstrosity, gender and sexuality, popular and visual culture, and theatre and dramaturgy. She was a keynote speaker at last year’s horror-centric *Stranger With My Face* International Film Festival, and has most recently appeared at events run by WORD Christchurch and City Gallery. Her book *Women, Monstrosity and Horror Film: Gynaehorror*, will be published by Routledge in August.

## **Women in Arms: *Post-9/11 portrayals of Women in Battle in Media and on Screen***

Kylee Hartman-Warren, Independent Scholar

Ralph Donald's and Karen MacDonald's work, *Women in War Films* reveals that war films historically include women, even if only a small percentage of these women see action on screen. Yet, since 9/11 that percentage has grown. The Global War on Terror (GWOT) brought world real stories of women at war into the realm of Popular Culture. At the same time, post-9/11 cinema also revealed a rise of women as prominent figures in battle, and the upcoming *Wonder Woman* serves as the latest example. The proposed paper will examine post-9/11 portrayals of female characters in cinematic battles, and interrogate how these portrayals relate to real-world women of service as portrayed in the media. The presentation will use visuals to compare female characters waging real-world battles, with their cinematic counterparts. The discussion will close questioning whether the real stories of women during GWOT inspired filmmakers, and how these filmmakers have influenced perceptions of women at war.

**Kylee Hartman-Warren** graduated with a PhD in Film and Digital Media from University of Sydney's College of the Arts, where she examined the influence 9/11 and the Global War on Terror had on adolescent franchise fantasy films. Kylee has a published chapter in *Fashion and war in Popular Culture*, and in the recent *War Gothic*. Kylee has actively participated in POPCAANZ since 2012. Kylee completed her BA studying Classics and Philosophy at Reed College in Portland Oregon.

## **Language Lace: thinking and speaking through material making**

Cecilia Heffer, University of Technology Sydney

Over the last decade interdisciplinary engagement with lace has opened up an emerging space for designers to explore new materials and technologies that question conventional forms of textile making and meaning. The aim of this paper is to present an expanded view of textile language through an analysis of traditional lacemaking techniques that have underpinned my own contemporary textile practice. A comparative study will draw connections between historical embroidered laces known as “*punto en aire*”, (trans: stitches in the air) and selected laces from my exhibition work. It will explore a classic text by Deleuze and Guattari looking at notions of striated and smooth space to demonstrate how the relationship between language and material structures can move beyond the surface reading of a textile. This paper seeks to contribute to emergent theory, writing and reflections on ‘textile thinking’ to find original methodologies to disseminate knowledge through the cultural and social agency of textiles.

**Cecilia Heffer** is a Senior Lecturer in Textiles for the Fashion and Textiles program at the University of Technology, Sydney. Here she combines her teaching with research, art practice and curation focusing on innovative textile concepts that explore the integration of the handmade with emerging technologies. Her work is represented in various collections including Powerhouse Museum Sydney, NGV Melbourne, Central Museum Lodz, Poland, Art Bank, Tamworth and Wangaratta Regional Galleries, William Dobell Foundation. Commissions include designing the lace curtains for the State Rooms of Government House Sydney. Currently she is a PhD candidate at RMIT, exploring ephemeral material processes in a contemporary lace practice.

## **Expanses of Time and Solitude behind *Die Wand (The Wall)***

Claire Henry, Massey University

The cinematic prominence of canine companionship comes to the fore in films about lone women and their dogs, which elucidate cross-species understandings of time, solitude, and companionship. Focusing on the 2012 adaptation of Marlen Haushofer's novel *Die Wand (The Wall)* (dir. Julian Roman Pölsler), this paper demonstrates how the centrality of this relationship helps the protagonist (and spectators) come to terms with the nature and burdens of time and solitude. Contextualising the film and its source text within feminist traditions of reassessing solitude and independence in literature and film—from Virginia Woolf to Nell Shipman—this paper asks why dogs continue to be regarded as valuable companions to women in the task of solitude, and how the onscreen relationship offers alternative perspectives on the passing of time and the 'problem' of solitude.

**Claire Henry** is Lecturer in Digital Media Production at Massey University in Wellington. She holds a PhD in Film Studies from Anglia Ruskin University (Cambridge, UK) and a BA(Hons), DipCA, and MA in Screen Studies from The University of Melbourne. Her publications include *Revisionist Rape-Revenge: Redefining a Film Genre* (Palgrave Macmillan, 2014) and journal articles in *Senses of Cinema*, *Studies in European Cinema*, *Cine-Excess*, *Animal Studies Journal*, and *Ctrl-Z: New Media Philosophy*.

## **Tweeting safety: Likes, posts and social engagement**

Kelly Jaunzems and Edith Lelia Green, Cowan University

The millennial generation (born 1981 – 2000) is the most technically advanced age segment to join the workforce. Statistically, since younger workers are more at risk of accidents and workplace injuries, they are also the age group at greatest risk in occupational safety and health (OSH) terms. Given this, millennials struggle to take seriously the low-tech, top-heavy communication channels used by OSH professionals. Used to immediate responses, 140 character communication, shares, likes and visual imagery, this group of workers does not take time to read the ubiquitous safety notices on a pin board behind greying glass. This paper suggests that the Facebook and Twitter social media community rapidly building around ‘*S\_a\_f\_e\_t\_y\_\_F\_a\_i\_l\_s\_*’ offers a novel channel for engaging this audience. The challenge is to harness a popular culture of compromised safety values to build a cohesive and inclusive conversation around ways to keep young people safe at work

**Kelly Jaunzems** is a Masters by Research student in Edith Cowan’s School of Arts and Humanities. Following an extensive career in hospitality and food and beverage management, in Britain and Australia, Kelly confirmed her desire to engage in in-depth research via a Masters of Occupational Health and Safety. This two years of intensive study, drew her attention to the fact that OHS communication practices have generally advanced little over the past quarter century. Her Masters research explores the reasons why this might be and constructs a framework through which conservative practitioners within the OHS profession might feel empowered to use social media. Kelly also works as a research assistant to Professor Lelia Green and Dr Donell Holloway on the Australian Research Council-funded Discovery Project “Toddlers and Tablets: Exploring the risks and benefits 0-5s face online”.

## **Whether you deserve it or not: complicity and persona in Reality Television**

Rosser Johnson, Auckland University of Technology

Since the late 1990s, successive formats within the Reality Television genre have featured participants who pivot on notions of complicity, that is, as Guiliana Monteverde (2016: 154-5) states, ‘participation in something that can be seen as negative or oppressive for people outside or within the identity group of the person in question.’ Here, a central problematic is the degree to which participants are viewed as playing out, or performing within, a given persona (Moore et al 2015: 288). This paper aims to unpack two locations where complicity can be mobilised as a tool to critique the role of persona within the Reality Television genre. First, it will interrogate the idea of whether a participant deserves to receive a particular outcome provided by the show (they get three buzzers or are not presented with a rose). Second, it will look to understand how this implied notion of ‘being deserving’ imbricatively folds senses of meaning between the show, the participants, and the coverage both receive across mainstream and social media. It will conclude by arguing that discussions of complicity open up significant areas of concern with regard to Reality Television. In particular, it will focus on the overlap between the participant as performer within the show and the participant as a site of narrative development and tension.

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Monteverde, G. (2016) Kardashian komplicity: Performing post-feminist beauty, *Critical Studies in Fashion & Beauty* 7(2): 153-177.

**Dr Rosser Johnson** is Associate Dean (Postgraduate) in the Faculty of Design and Creative Technologies at Auckland University of Technology. His research interests include promotional culture, media depictions of mental ill health and crime / detective fiction.

**Aestheticising Rural Poverty: An analysis of the documentary film *Rich Hill* (2014)**

Wendy Keys, Griffith University

This paper examines the representation of white rural working class youth in the award winning United States observational documentary *Rich Hill* (2014). We discuss the use of documentary as a tool of exposure and as a form of artistic expression arguing that the particular visual style and use of sound in the film, as well as the focus on youth as subjects, gives it a poetic and emotional tone that aestheticises rather than challenges poverty. Key issues addressed in this paper include the positionality of the filmmakers, the complex relationship between ethics, aesthetics and representation, and the role of camera, editing and sound techniques on the “creative interpretation of actuality”. We undertake close textual analysis to demonstrate that the film utilises a particular sound/image relationship and visual style that prioritises emotional engagement with the three young victims of a social problem rather than addressing the social problem itself.

**Wendy Keys** teaches in Screen Studies and Media at Griffith University, and has a background in audience research and government policy specialising in children, young people and the media. Wendy’s research adopts an approach that integrates industry and cultural analysis and is informed by contemporary debates in political economy, media, communication and cultural studies, sociology and policy studies. Her recent publications include: *'Sustaining Culture and the Role of Performing Arts Centres: Audiences'* (with Ellison, D. Kukucka, S. & Woodward, I.) Griffith University 2011, *'Queering Rurality: Reading The Miseducation of Cameron Post Geographically'* (with Pini, B. & Marshall, E) in *Children’s Geographies 2016* and ‘Transgender rural childhoods: My Prairie Home’ a chapter in Mandrona A. and Mitchell, C. (eds) *Our Rural Selves: Memory, Place and the Visual in Canadian Rural Childhoods*. McGill-Queen’s University Press 2017.

## **Progressive Regressivism: Religion as a 21<sup>st</sup> Century Social-Media Tool**

Denis Kucokovic, Western Sydney University

In accordance with the historically controversial topic of religion, it is inevitable that its very nature changes at the whim of those that practice it, however loosely.

Religion is a perpetual debate manufacturer. Ranging from arguments regarding the similarity and validity of state and theistic religion, to the morality of those who choose to reject the latter, religion is by far the most heated topic of discussion in any social circle today. Due to this, one would be remiss to pass up the opportunity to document the newly sprung notion of social religion; in particular, the morphing of social activism into social religion. More and more, this is becoming prevalent in popular culture, particularly social media. With rising concerns regarding Islamophobia, it has seemingly become the role of the media, both professional and social, to quell the tide of Islamic criticism. In effect, this has served to reintroduce religious acceptance into both the political and social sphere. It is this saturation that is projected onto the public and in turn produces music, film, and literature in accordance with new forms of acceptance and tolerance. Though a just idea, it is the practice of forced acceptance that has dictated social conversation and transformed opinion into fact. It is due to this that religion has regained its status as a protected belief, largely free from public criticism.

**Denis Kucokovic** is a doctoral candidate at Western Sydney University, His thesis is titled, *The Phantom Nation: Religion and Politics in Bosnia and Herzegovina (1946 – 2017)*.

## **The ‘in-between’ zone: suspended experience in popular music and imagery**

**Peter Long, Western Sydney University**

This presentation investigates the spatio-temporal experience of ‘suspension’ in popular music and the associated imagery of music video, where perceptions of time and space recede and liminal zones of perception arise. Correlations between sensory modes in the time-based arts can be seen to occur in what psychologist Daniel Stern suggests are “correspondences” between art forms or “vitality forms” (2010, p. 78). But how do different modes of perception share dynamic characteristics? By employing the idea of *affect*, our primary neurological response to change and movement in the environment, this approach sheds light on why popular audiovisual art forms such as music videos appear to ‘mirror’ dynamic events. Drawing on theory by Stern on the meta-modality of neurological waveforms in aesthetics, this presentation analyses popular music displaying characteristics of suspension and suggests how we may be replicating previously learnt sound characteristics as ‘affect attunement’ to phenomena already occurring in our environment.

**Peter Long** is a performing musician, composer, graphic artist, early career researcher and PhD candidate at the University of Western Sydney. He recently presented at the MUCA Music and Audiovisual Culture Conference in Murcia, Spain and will shortly participate in ‘Peripherality’, The University of Sydney’s Postgraduate and Early Career Researcher conference. His research investigates the phenomenon of spatio-temporal suspension as an aesthetic approach in popular music and imagery, to be realised in the creation of a site-specific audiovisual artwork for the Blue Mountains region, to be opened in early 2018.

## **Round Robots: Cute Aesthetics and Intimacy in the New Social Technologies**

Cherie Lacey, Victoria University, Wellington

Catherine Caudwell, Victoria University, Wellington.

A new era of social robots is upon us. These robots (Jibo, Kuri and Zenbo, to name a few) are characterised by a ‘cute’ design aesthetic and operate primarily as companion robots, fostering emotional attachments between themselves and their human users. Described by robotic engineers as ‘emotional design’, the cute aesthetic of these robots seeks to engage the user in positive, socially intimate ways, as well as allay cultural fears about robots in the home.

In this paper, we will explore the nexus between cute aesthetics and intimate affectivity by focusing on one common design feature—the ‘emotive circle’, which is deployed by the robots to express everything from love to empathy, concern to kindness.

**Dr Cherie Lacey** is a lecturer in Media Studies at Victoria University of Wellington. Her research and teaching focuses primarily on popular media culture, where she is currently exploring the relationship between cute aesthetics and mediated intimacy in pop culture commodities.

**Dr Catherine Caudwell** is a lecturer in Design at Victoria University of Wellington. Her research explores how design decisions foster relationships between consumers, and sociable and companionable technologies.

## **Titiro / Reo / Kanikani : The Dramaturgy of Trilingual Theatre in Aotearoa New Zealand**

Alex Lodge, University of Waikato

This paper will discuss the theory and practice involved in playwriting for the three national languages of Aotearoa New Zealand: Te Reo Māori, New Zealand Sign Language (NZSL) and NZ English. The concept of Deafness as a culture rather than a disability is central to this creative practice. I will discuss the creative process methods used to explore Deaf humour and storytelling in my own creative practice, from a hearing perspective, with the goal of developing inclusive, intersectional dramaturgical practices. I will discuss my influences from several forms of storytelling in pop culture, particularly Deaf stand-up comedy and poetry. Using examples from my current creative practice doctorate, this paper will explain the workshopping methods for developing scripts involving NZSL for Deaf and hearing performers. The research explores the dramaturgical implications of writing for stage in the three national languages, as well as the challenges involved in the creative process.

**Alex Lodge** is playwright and doctoral candidate. Her plays have been produced across Aotearoa and Australia, including a 2013 season of OUR PARENTS' CHILDREN and a 2016 season of SING TO ME. As a co-founder of full.stop.theatre she has co-written several acclaimed works, as well as the new MODERN GIRLS IN BED. Both SING TO ME and MODERN GIRLS IN BED have been shortlisted for the prestigious Adam Play Award in 2017. She was one of the first recipients of the 2016 Horoeke Reading Grant. She completed a Masters of Scriptwriting at Wellington's International Institute of Modern Letters in 2011. She is currently doing her creative practice PhD on trilingual playwriting in Aotearoa through the University of Waikato and Victoria University of Wellington.

## **Body as Instrument**

Mary Mainsbridge, Macquarie University, Sydney

As computers and related hardware become more pervasive in live electronic music, gestural control offers a way of reintegrating physicality into performance. Camera tracking and other gestural sensor technologies in gaming and mobile applications offer affordable means for musicians to design and develop their own motion controlled systems. Yet these systems are often discarded after one performance, failing to generate broader appeal among performers and audiences of popular music. Gestural instruments are difficult to master, requiring advanced motor control in the absence of direct physical feedback. Applying embodied interaction design and dance-based perspectives to musical contexts, this practice-based investigation explores how embodied metaphors can guide performance actions and audience comprehension by leveraging familiar associations between gesture and sound. Novel gestural instrument, the Telechord, is based on a string instrument metaphor, designed to guide performer actions and ensure fluent motor control. Drawing on phenomenology, embodiment and embodied interaction design, the design is informed by critical reflection of movement experiences during performance and improvisation. This approach aims to foster a dynamic interplay between performer, instrument, performance context, audience that transcends genre, blurring the lines between body and instrument.

**Dr Mary Mainsbridge** is an artist researcher specialising in the areas of improvised live electronic music, vocal and gesture-controlled performance. Her works span audio-visual compositions, interactive installations, and performances at festivals and galleries throughout Europe, the UK and Australia. Mary is an Associate Lecturer in Music at Macquarie University, convening courses in music production, performance practice, experimental music and sound art. Her main fields of research include embodiment, gesture studies, performative inquiry and interaction design. As a performer and digital musical instrument designer, she is currently focused on developing new repertoire and performance techniques for custom-built gestural instruments.

## **The Power of the Pony**

Tanya Marriot, Massey University

When Hasbro asked little girls what do they dream about, they reply was often “horses” This blue sky research began the franchise - My Little Pony. Now into its fourth decade the little ponies have firmly confirmed their presence as a consistent staple for Hasbro. Simple appealing shapes manufactured in a variety of colours and “family groupings” As the design has evolved to reflect contemporary culture, there has been a transition in the narrative qualities contained within the packaging and implied within supplementary animations which has enabled the ponies to provide diverse opportunities for imaginative play over five generations of product design. Stern and Schoenhaus (Stern et al,1990, page 117) state that My Little pony has often been described as the perfect girls toy, and that Hasbro attributed this to two important features, haircare and fashion play. However as a child of the 1980s, and an avid pony collector I will argue that the pony appeal is much more than skin deep. The desire and ability for the user to imprint their own perspectives into the toy has had a profound impact on a wider society not usually associated with the toy. The discussion will explore my play experiences as a child, and deconstruct the product in relation to my own experience as a girl's toy designer and the expectations of the toy industry. Finally I will explore the product as an adult collector and fan and reflect upon the impact the product had on my development as a professional designer and toy design researcher.

S.L Stern & T Schoenhaus (1990), *Toyland : The high-stakes game of the toy industry*, Chicago, USA: Contemporary Books.

**Tanya Marriott** is Character designer who works in a variety of media including interactive storytelling, playful interaction and character-centric communication. Her work seeks to build meaningful experiences and storytelling opportunities between digital and tangible activities and objects. Tanya primarily teaches animation, play and game design at the School of Design, Massey University.

## **Romancing the Spectrum: Constructing Asperger Identity in Popular Film**

Sky Marsen and Rebecca Carpenter-Mew, Flinders University

In recent years, popular culture has seen an increase in ‘affliction flicks’ – films with autistic protagonists. This paper analyses some ways in which protagonists with Asperger’s syndrome are characterised in popular film narratives of the romantic comedy genre. To illustrate our discussion, we overview patterns across three films: *Adam* (2009), *Salmon Fishing in the Yemen* (2011) and *Stranger than Fiction* (2006). We look at the construction of masculinity, communication difficulties, the gravitational pull towards a happy ending and current trends in representing the high-functioning male ‘nerd’. Our aim is to identify the strategies of the ‘normative’ genre of romantic comedy in incorporating non-normative or unconventional characters. To achieve this, we apply theories of ‘mindstyle’ and ‘pragmatic competence’ to explore these questions: ‘what are the dialogue features, behavioural and action traits used to construct the character?’ ‘How are the romantic interactions constructed to produce humorous incongruity?’ and ‘what patterns of masculinity emerge through the Asperger’s representation?’

**Rebecca Carpenter-Mew** is a doctoral candidate at Flinders University and also a Senior English Teacher at Scotch College, Adelaide. Her recent Honours thesis focussed on the representation of the Asperger’s character in the romantic comedy genre which highlights the incongruity of ability and situation, construction of masculinity, pragmatic incompetence, humour and adherence to conventions of the genre. In addition to teaching and research, she is a mother of two girls and the author of the romance stories *Amuse Bouche*, *Katherine B Sharp* and *Nullabor Jukebox*.

**Sky Marsen** is Senior Lecturer in Communication at the College of Humanities, Arts and Social Sciences, Flinders University. Her research focuses on narrative in different media, organizational communication, and discourse analysis. She has published widely in these subjects, including three books, *Professional Writing*, *Communication Studies* and *Narrative Dimensions of Philosophy*, and several articles. In addition to research and teaching, she advises corporate clients in business communication matters and is an IBM Collaborative Computing Scholar.

***The Virgin Suicides: Race Privilege and the Commercial Appeal of Sofia Coppola's Melancholic Aesthetic***  
Kendra Marston, Massey University

This paper argues that Sofia Coppola's association with smart cinema allows her work to speak at the intersection between Hollywood mainstream and independent production, providing the director with a space through which to capitalise on the ideological pervasiveness of neoliberal postfeminist discourses, while simultaneously critiquing the limited forms of agency that such ideologies afford affluent, young white women. Coppola's films, however, explore the failures of neoliberal postfeminism in terms of white burden, with a romanticised, melancholic aesthetic sold not only through the texts but also through her auteur persona and fashionable collaborations. Using *The Virgin Suicides* as a primary case study, this paper analyses how the text sublimates the source novel's treatment of racial tensions, while fetishising white womanhood through the deployment of cinematic mood. The Turkish film *Mustang* (Deniz Gamze Ergüven 2015) is used as a contrastive case through which to explore how similar themes relating to adolescent female oppression can be deployed within a different cultural context.

**Kendra Marston** currently teaches in the School of English and Media Studies at Massey University, Wellington campus. She recently completed her PhD in the School of Communication and Arts at the University of Queensland, Australia, her thesis exploring images of melancholic white femininity in the neoliberal and postfeminist context. She has published articles in *Cinema Journal*, *Quarterly Review of Film and Video*, and *Film, Fashion & Consumption*, while a monograph based on her thesis is under contract with Edinburgh University Press.

**“In peril on the border between reality and fantasy”: Robin Hyde’s *Wednesday’s Children***

Erin Mercer, Massey University

Discussion of Robin Hyde’s 1937 novel *Wednesday’s Children* invariably involves the term “fantasy,” whether in a pejorative capacity during the height of cultural nationalism’s privileging of masculinist realism, or in a more positive sense in recent feminist approaches. *Wednesday’s Children* utilises popular fantasy elements and emphasises subjective female experience, engaging with language and attitudes that did not conform to the cultural nationalist project and its realist aesthetic, but it is important to clarify that the narrative is based around a version of Wednesday Gilfillan’s life that turns out to be imaginary; this fantasy belongs to Wednesday and it is not until the end of the book that the reader realises that the details of her various children and lovers are fabricated by her. The novel itself is not a fantasy per se; there are no magical events or supernatural elements and no actual alternative world. It is more accurate to describe *Wednesday’s Children* as a novel *about* fantasy than as a fantasy novel, and it is this that makes Hyde’s 1937 narrative startlingly postmodern. This paper explores some of the ontological questions associated with postmodern fiction that Hyde’s novel asks, in order to demonstrate how the popular mode of fantasy is used to represent a proliferation of possibilities and alternatives that dissolve in ambiguity and uncertainty.

**Dr Erin Mercer** is Lecturer in the English Programme at Massey University. She is the author of *Repression and Realism in Post-War American Literature* (Palgrave 2011), *In Johnsonville or Geraldine: An Introduction to New Zealand Literature* (Pearson 2013) and a book on genre and New Zealand literature to be published by Victoria University Press. Her research has also appeared as book chapters and as articles. Erin is the New Zealand Deputy Officer for the Gothic Association of New Zealand and Australia (GANZA) and sits on the Advisory Board for the Popular Culture Research Centre at AUT.

## **Love and the Mother/Land: Romantic Love in Nineteenth-Century Australian Novels**

Jodi McAlister, University of Tasmania

As scholars such as Hsu-Ming Teo, Ken Gelder and Rachael Weaver have noted, Australian romantic novels of the late nineteenth and early twentieth century include an emphasis on the inability of romantic love to survive on the Australian landscape alongside more “standard” romance narratives (Teo 2014; Gelder and Weaver 2010). This paper, which is a report on initial findings from research undertaken for an Associate Investigator fellowship through the Australian Research Council Centre for Excellence in the Study of the History of Emotions, will build on the work of these scholars to further consider the history of romantic love in Australia as arising from and independent to but also inextricably entangled with the British tradition. This entanglement can be seen in popular Australian romantic novels of the long nineteenth century, where romantic love is regularly positioned as a hallmark of British “civilisation”. While Australian characters are able to participate in romantic love – and, indeed, often infuse new energy into the British family unit – it is rare that novels of this period portrayed two Australian characters falling in love on the Australian landscape without at least some tie back to Britain. This paper will seek to unpick and unpack some of these entangled romantic traditions, drawing on novelists such as Anna Maria Bunn, Louise Mack, Jessie Couvreur, and Harriet Miller Davidson, in order to better understand the development of emotional culture in Australia in the long nineteenth century through use of its popular culture.

**Dr Jodi McAlister** is an Associate Lecturer in English at the University of Tasmania and an Associate Investigator of the ARC Centre for Excellence in the Study of the History of Emotions. Her research interests include the literary history of romantic love and popular fiction. She is the area chair for Popular Romance Studies for PopCAANZ. She is also the author of young adult novel *Valentine*, published by Penguin in January 2017.

## **Shame/less Stigma: Bipolar Disorder in SHOWTIME's Shameless**

Kimberley McMahan-Coleman, University of Wollongong

*Shameless* (2012-) depicts a number of characters dealing with mental health challenges. Producers and writers often discuss “the *Shameless* way of doing things,” which typically means being confronting, unapologetic and politically incorrect. Very little in the world of the hapless Gallagher family is stigmatised—not underage drinking, dropping out of school, arrests, juvenile detention, homosexuality, teen pregnancy, drug use, or even drug dealing. The only thing the children really fear is becoming like their parents: narcissistic, drunken addict Frank; or promiscuous, drug-addled Monica, who also has a diagnosis of bipolar disorder.

At the beginning of Season 4, it is revealed that son Ian has indeed inherited Monica's bipolar disorder. This paper will examine how bipolar is depicted in *Shameless*, and the ways in which Ian—and those around him—come to understand and manage a disorder that is still stigmatised—even in the ghettos of Chicago's South Side.

**Kimberley McMahan-Coleman** is a Senior Lecturer and the Academic Director, Regional Campuses at the University of Wollongong. With Dr Kim Draisma she has written *Teaching University Students with Autism Spectrum Disorder: A Guide to Developing Academic Capacity and Proficiency* (Jessica Kingsley Publishers, 2016). She and Dr Roslyn Weaver from the University of Western Sydney have written *Werewolves and Other Shapeshifters in Popular Culture: A Thematic Analysis of Recent Depictions* (McFarland, 2012), and are currently working on *Mental Health Disorder on Television: Representation and Reality*, to be published by McFarland in 2018. Kimberley can be found in cyberspace at <http://shapeshiftersinpopularculture.wordpress.com> and <https://autismspectrumdisorderinhighereducation.wordpress.com/> and on Twitter [@KMcMahanColeman](https://twitter.com/KMcMahanColeman).

## **When Made-by-hand**

Marcus Moore, Massey University

Culture is imparted through the ontology of material things; artefacts embody the elision between life and its need for expression. This paper addresses two projects by the bi-cultural artist Michael Parekowhai: *Patriot: Ten Guitars* (1999) and a grand-piano *He Kōrero Pūrākau mo Te Awanui o Te Motu: story of A New Zealand river* (2011). *Patriot* held particular resonance at the turn of the millennium, after ideology of the patriot missile; today it arguably reverberates more urgently. When arriving home from its exhibition at the 54th Venice Biennale, the piano was exhibited in the wake of different (natural) crisis, the 2011 Christchurch earthquakes. Anyone was invited to sit and play. As a study in object-oriented-ontologies these popular musical instruments become new when performed, not merely they are played but because they become 'instruments of action'. Enabling reflection of a moral compass through an object's being, it is to perceive of 'popular' as urgently transcending singular relevance to any specific historical moment or cultural norm.

Dr Marcus Moore is an academic, a writer, creative artist, and curator. He holds a PhD in art history from Victoria University, Wellington and curated the extensive historical exhibition *Peripheral Relations--Marcel Duchamp and New Zealand Art* based on this research. This is to become a book. He contributes articles to scholarly and other journals in New Zealand and internationally.

## **Digital Coteries: Poets on Social Media**

Oliver Moore, The University of Sydney

With the immediacy of social media as an audience, younger generations of poets have taken to the internet to practice and distribute their craft. Looking at connected groups of writers and poets across Facebook, Tumblr, Twitter, and the internet more broadly, this paper examines the way that digital dissemination of poetic work creates and captures audiences, particularly among digital natives. Much has been written on and theorised about the production and performance of gender in a number of fields, however very little work has emerged dealing with the material produced *by* gender variant writers and artists. Looking at work by DARKMATTER, a performance poetry and activist duo, and pieces appearing in the first three issues of the trans-autonomous poetry journal, *Vetch*, this paper examines how writing from and beyond the peripheries of gender can provide a fruitful opportunity to re-imagine a politically engaged canon for the digital era.

**Oliver Moore** is a doctoral candidate in English Literature at the University of Sydney. Their work looks at contemporary queer American political poetry and the activist potential of poetic work. Additionally, they are interested in the regulation of affect, particularly by psychoactive medication.

## Tintin, Gender and Desire

Paul Mountfort, Auckland University of Technology

Other than online discussion, there has been little sustained commentary on gender representation in Hergé's *Les Aventures de Tintin/The Adventures of Tintin*. 'Women have nothing to do in a world like Tintin's,' Hergé commented defensively. 'I like women far too much to caricature them. And, besides, pretty or not, young or not, women are rarely comic characters' (Cited in Judah 1999). Thus not only are women under-represented in the *Adventures* but their representation, when it does occur, raises questions about the underlying dynamics of gender in the series. What are the critical implications of this interplay of absence and problematic presence in the Tintin universe? It has also often been commented that Tintin, though ostensibly male, appears as almost genderless. Some commentators have read Tintin as queer in light of his primary relationships being with male characters, especially Captain Haddock – much to Hergé's disgust. Ostensibly, however, Tintin is a character notable by an almost complete lack of earthly desires, carnal and otherwise, though this has not stopped critics such as Jean-Marie Apostolides in *The Metamorphosis of Tintin: or Tintin for Adults* (2010) or Tom McCarthy in *Tintin and the Secret of Literature* (2006) from using psychoanalytical literary criticism to tease all kinds of liminal and libidinous subtexts from this classic of Franco-Belgian *bandes dessinée* (drawn strips). This paper considers Tintin's complex and occluded evocation of gender and sexuality as a form of queering, both in historical context and in relation to the *Adventures'* subsequent critical reception.

**Dr Paul Mountfort** is Chair of the Auckland University of Technology's Centre for Creative Writing, Vice-president of the Popular Culture Association of Australia and New Zealand (PopCAANZ), and an editor of the *Journal of Asia-Pacific Pop Culture* (Penn State U Press). He is author of two books on the use of ancient alphabets in divination, and his current research interests lie at the intersection of popular culture studies and transmedia. Recent publications include articles on Tintin in relation to Situationist critiques of commodity fetishism, *Lord of the Rings* as a corporate franchise, the Gothic use of Runes in divination, Philip K. Dick's deployment of the *I Ching* in his celebrated novel *The Man in the High Castle*, and Tarot as a literary genre."

## **A Short Flight Safety Briefing**

Mark Mullen, George Washington University, Washington D.C.

Once a storied and influential videogame genre, combat flight simulators faded from popularity throughout the late 90s and early aughts until they represented not even a nerdy niche as much as a finger-hold on the Eiger face of the larger gaming world. Recently, *War Thunder* has won a new generation of players to the thrills of aerial combat, based, I argue, on the skillful importation of conventions from the genre of role-play games. Flight simulators certainly aren't the only genre to have run to the RPG well, and my analysis offers a framework for understanding the mobility and utility of role-play conventions for the industry as a whole. *War Thunder*, however, offers another, more sobering lesson: the same strategies being used to draw players into the game world are being used to encourage them to inhabit another role: de facto employees asked to pay for the privilege of working for the company.

**Mark Mullen** is an associate professor of writing at the George Washington University in Washington, DC. He has published on videogames, educational uses of information technology and nineteenth-century US theatre. He regularly reviews games for the *Journal of Gaming and Virtual Worlds* and recently had a non-fiction essay, "Blenheimer Rhapsody" published in *The Pantograph Punch*.

## **New Zealander's filthy over *Filthy Rich*? A thematic analysis of viewer attitudes to the television serial *Filthy Rich***

Angelique Nairn and Frances Nelson, Auckland University of Technology

Craik (2007) and Hesmondhalgh (2008) argue that the objective of cultural policy is to promote ordinary culture and ensure that artistic content that is produced is accessible and caters to a diverse society. In New Zealand, the role of meeting these aspirations falls to governing bodies such as New Zealand on Air (n.d.), whose aim is to invest in diverse media content that caters for the needs of a range of New Zealand audiences. In 2014, NZoA assigned more than m\$8 to Filthy Productions to create twenty episodes of the television program *Filthy Rich*, because the intention of the show was to preserve New Zealand voices and stories (NZoA, 2014). Creative work that is funded by public money is, according to Craik (2005), particularly held to account by their target audiences. *Filthy Rich* was panned by critics (Grieve, 2016), but received favourable ratings. Our purpose in this paper is to interrogate comments in The New Zealand Herald, Stuff.co.nz and the show's Facebook page and determine through thematic analysis, first, the attitudes of New Zealanders towards *Filthy Rich* and following from that, to determine whether the show matched the criteria for public funding.

**Dr Angelique Nairn** is a lecturer in Communication Studies at Auckland University of Technology where she specialises in teaching creative industries and media communication. Her research interests include organisational identity and identification, creative work and the business of creativity.

**Dr Frances Nelson** is the Creative Industries curriculum leader on the Bachelor of Communication Studies at Auckland University of Technology. Her research interests include organisational communication, organisational legitimacy, organisational power dynamics and the age of creativity.

## **Negotiating the creativity/commerce divide: an exploration of the identity work engaged in by television showrunners**

Angelique Nairn, Janet Tupou and Frances Nelson, Auckland University of Technology

A prevailing tension in the creative industries is the need for creative people to express their intrinsic motivations in the face of external pressures (De Fillippi, Grabher & Jones, 2007; Gotsi, Andriopoulous, Lewis & Ingram, 2010). Creative people who both seek employment and strive to be employable are expected to navigate the daily administrative pressures of budgets, deadlines, market demands and client needs, while holding to “their artistic capabilities and credibility” (Eikhof & Haunschild, 2007, p. 534). In grappling with this artistic-commercial duality, creative people engage in identity development and negotiation activities to maintain their personal feelings of authenticity (Hackley & Klover, 2007) and preserve identity concepts (Wei, 2012). This need to don both a creative and commercial hat is strongly evident in the role of the television showrunner who is not only expected to write, but also produce a hit show (Groves, 2013). Against this background, we aim is to thematically analyse the documentary *Showrunners* for how identities are constructed and maintained in highly creative and commercial environments.

**Dr Angelique Nairn** is a lecturer in Communication Studies at Auckland University of Technology where she specialises in teaching creative industries and media communication. Her research interests include organisational identity and identification, religion, sports management, creative work and the business of creativity.

**Janet Tupou** is a lecturer in the Creative Industries major and a doctoral candidate in the School of Communication Studies at AUT University. Her research interests include exploring creativity and culture in Tongan and New Zealand communities. Janet is now in the final year of her PhD and her thesis is titled: “(De) constructing Tongan Creativity: A Talanoa about cultural choices.”

**Dr Frances Nelson** is the Creative Industries curriculum leader on the Bachelor of Communication Studies at Auckland University of Technology.

## **Feminist ‘Fight Club’ Life-Writing: From Wounds to Words on Reclaimed Trash**

Alyssa O’Brien, The University of Sydney

This presentation offers a scholarly analysis of life writing on physical objects we normally discard. I explore the cultural meanings of poetry and art objects in Karla Dickens’ recent work, ‘Fight Club 2016’: white words hand-printed in spirals on black painted garbage can lids (exhibited in Sydney, 2017). I argue that this work functions as a life-writing practice of resistance, even resurrection from self-loathing or what Gayatri Spivak calls ‘internalized gendering’ – the cultural practice of ingesting those garbage discourses that demean and destroy women, girls, Indigenous populations, and the ‘disabled’ in popular culture. Instead, by re-claiming the ‘fight’ through rewriting scripts on metal lids that become shields against cultural violence, Dickens produces a powerful counter-narrative: ‘speaking loud for those silenced/ old warriors in our shadows/ protecting the brave/ shielded by love’. Contemporary life writing on reclaimed ‘trash’ objects transforms wounds to words and challenges social structures of power.

**Alyssa O’Brien**, Ph.D. joined the University of Sydney Writing Hub in July 2016. Previously, as an Advanced Lecturer at Stanford University from 2001-2016, Alyssa ran the Stanford Cross-Cultural Rhetoric project, a grant-funded venture that connected students through videoconferences across universities in five continents for the purpose of collaborative analysis of popular culture texts. Alyssa’s publications have focused on visual rhetoric, cross-cultural communication, health narratives, and popular writing. Her current research explores new technologies of life writing and affect in the intercultural encounter.

## **The Rouse Hill Jewellery Collection: 1801-1918**

Julie Oliver, University of New South Wales

When Richard and Elizabeth Rouse arrived in New South Wales as free settlers in 1801, they lived in a tent and various other temporary structures until Rouse Hill House was finished around 1820. The family and its descendants continued to live in the house until it was acquired by the State government in 1978. The jewellery which remains is stored in drawers in the office at the house, and is a rare example of an early Australian collection. I am studying the collection to investigate the sociological connection between the jewellery and its owners. What can colonial jewellery tell us about the aspirations, religious beliefs and social expectations of the Rouse family? I have drawn on theories of material culture espoused by jewellery historians such as Jean Arnold and Marcia Pointon to shed light on the role of jewellery in the lives of early Australian settlers.

Julie Oliver is a first year Master of Philosophy student at the Art and Design School (previously the College of Fine Arts) at the University of New South Wales. In 2016 she completed a Master of Arts (Antiques) at the University of Central Lancashire in the United Kingdom, where she studied the significance of the design of earrings worn by men in England during the 16<sup>th</sup> and 17<sup>th</sup> centuries. She is also a qualified gemmologist, having studied at the Gemmological Association of Australia.

## **The Queerness of Queen Cersei**

Oliver-Hopkins, University of Sydney

One of the most divisive characters in George R. R. Martin's immensely popular *A Song of Ice and Fire* series (1996-present), Cersei Lannister, Queen of Westeros, is in many ways framed as the villainess of the series through her incestuous and adulterous relationship with her twin brother Jaime and her relentless persecution of the Stark family. However, while the series *Game of Thrones* (2011-present) presents Cersei as irredeemably evil, Martin's original novels suggest that she is merely attempting to assert power in the only way she knows how in a patriarchal society – and moreover, that Cersei hates her female sex, making her unable to truly enjoy her sexuality. But is it productive to label Cersei queer, and what would we mean by the use of that term here? In this paper, I examine the queerness of Queen Cersei in the novels and suggest what the elision of this in the series says about the modern mainstream television audience and its relationship to queerness.

**Olivia Oliver-Hopkins** has recently submitted her PhD in Film Studies at the University of Sydney, a work that focussed on the queerness of the South in modern American horror film. She has presented at PopCAANZ annually since 2013, as well as many other international conferences including the PCA/ACA, and has also served as an editorial assistant for the PopCAANZ conference proceedings for the last three years. Olivia recently published an article entitled “‘I’s Got to Get Me Some Education!’: Class and the Camp-Horror Nexus in *House of 1000 Corpses*” in *Sontag and the Camp Aesthetic* (Lexington Books, 2017).

## **Navigating ‘Cool’ with a Cultural Compass**

Nan O’Sullivan, Victoria University Wellington

Magele St Andrew Matautia, Independent Scholar

When was it you first looked at something or someone and thought, cool? Looking ‘cool’ carries substantial importance within western social constructs, but ‘*looking cool*’ and ‘*being cool*’ are two very different things. This research contests contemporary theories of cool as a look, a sound or a product. Joining the diaspora introduced by author and activist Rebecca Walker's Black Cool; ‘cool’ with a soulful compass, in which Walker argues ‘cool’ has been stripped of its noble Black legacy, this work also challenges the commodified construct of cool as simply applied. This investigation specifically questions the misappropriation of Pasifika coolness as a marketable aesthetic without an appreciation of the cultural expression or experience inherent in it. Using the Pasifika ideology of Ta-Vā this research attempts to navigate a more respectful approach to the use of Pasifika aesthetics in which cultural values are recognised for their contribution to the bedrock of ‘cool.’

**Nan O’Sullivan**, a practicing designer for over twenty years, completed her Masters of Architecture in 2012 after which she has taken on roles as Victoria University as the Deputy Head of the School of Design, Programme Director for First Year Design and now Culture + Context Design. Nan’s research focuses on the use of indigenous visual-spatial languages juxtaposed to the more bonafide universal approaches. It is Nan’s hope that by acknowledging indigenous knowledge as a fundamental component within design pedagogy a more cognisant and respectful approach to the use of indigenous ideologies and practices can be established within design practice.

**Magele St Andrew Matautia** is of Tongan decent and is an Alumni of Victoria University, School of Design; graduating with a Master of Design Innovation. In conjunction with Nan O’Sullivan, St Andrew uses his expertise as a photographer to undertake an ethnographic approach in the discovery, discussion and depiction of indigenous practices and ideologies within the every day.

## **Imperfect for modern practice**

Lyndal Parker-Newlyn, University of Wollongong

Dr Gregory House - a brilliant diagnostic physician, a narcissist, misanthrope, and cynic. He has difficulty understanding societal expectations and rules, and relating to patients and colleagues. He has a chronic pain disorder, a narcotic addiction, and has questionable professional ethics. Yet as the unconventional hero of Fox TV's *House MD* he is considered "fabulously unsympathetic" by critics and embraced by the viewing public. Yet the factors that endear House's character to viewers are those that would likely exclude him from medical training. Modern medical school selection algorithms are designed to filter out applicants with his communication and relationship difficulties. His professional and academic misconduct would be career ending. His addiction would warrant mandatory reporting by his colleagues and intervention from authorities. House and his colleagues will be used to explore the disconnect between the flawed heroes in medical drama and the high standards our community expects from their real-life physicians.

**Lyndal Parker-Newlyn** is Associate Professor: Medical Education and Academic Leader: Admissions at the University of Wollongong School of Medicine. She is also Chair of the Policy Committee for Graduate Australian Medical Schools Admissions Test. Lyndal has medical speciality training in General Practice and academic experience in medical education, curriculum design, online learning and case based learning development. Her research covers the broad spectrum of student selection in medicine, with particular interest in the personal and non-academic factors that predict success in medicine, and the best ways to select students for society's needs.

## **Dressing Like a Girl in Young Adult Fiction: clothing and style in the creation of teen girl identities**

Samantha Poulos, The University of Sydney

Driscoll, Pomerantz and other theorists have noted the importance of clothing and style in the creation of teen girl identities. This significance of identity formulation through appearance results in an emphasised noting of the gendered clothing and physical appearance of characters in Young Adult (YA) literature, as it allows for readers to quickly and deeply understand the characters. This paper considers specifically the role of the initial makeover scene in the *Divergent* series (Roth, 2011-13) as a gendered part of the heroic training montage that the protagonist Tris must go through to form her new identity. Tris' transformation from modest Abnegation member to tattooed and agentic Dauntless initiate is signified by her conforming to a new clothing and makeup style as well as through her developing physical strength. Relating the tension between style and identity present in this scene to McRobbie's work on consumerist post-feminist culture, this paper will further examine how these seemingly progressive YA novels are promoting patriarchal beauty standards while disguising them as positive post-feminist choices.

**Samantha Poulos** is a Doctor of Philosophy student in English Literature at the University of Sydney, looking at the relationship between femininity, gender performance and heroic agency in Young Adult (YA) literature. Her work is also follows third wave feminist and post-feminist approaches to revaluing the feminine.

## **White Beauty and Manly Beast: Exploring the Star Images of Naomi Watts and Russell Crowe**

Sean Redman, Deakin University

Naomi Watts and Russell Crowe occupy a fascinating cultural space when it comes to Australian star-character actors who are successful in both mainstream Hollywood and American auteur cinema. Watts is beauty to Crowe's beast: her skill as an actor measured in terms of an ephemeral and fantastic (whitely) effortless; his skill as an actor identified in terms of brute physicality and mythological masculine certainty. Both bring with them archetypal Australian qualities that are on the one hand suppressed or de-odorised, while on another are employed to help enculture and authenticate the performances they give. Nonetheless, both actors also embody a certain cinema of unease, their performances full of doubt and insecurity – this is particularly true of the independent 'auteurist' productions they are cast in, such as *Muholland Drive* (2001) and *A Beautiful Mind* (2001). As Australian star-character actors they 'unsettle' the American art films they appear in.

What is equally fascinating, however, is how their international success is then 'imported' back into Australia both to validate their talent and the value of Australianess, and to carry forward the signifiers of white-centric Hollywood stardom. Watts and Crowe re-enter Australian screen culture as transnational fusion figures, simultaneously national and international, Australian and American, Hyper-white and ordinary, successful at home and abroad. In essence, they are shown to cross borders while perhaps ensuring a hegemonic space is reserved for the ontological power of whiteness, and the glamour and artifice of the Hollywood cinema machine and its auteurist leanings.

**Sean Redmond** is Associate Professor of Screen and Design at Deakin University, Australia. He is the editor of *Celebrity Studies*, *Framing Celebrity: New Directions in Celebrity Culture* (2006), *Stardom and Celebrity: the Reader* (2008), and the author of *Celebrity and the Media* (2014).

## **Sensing the City – Mapping the Beat**

### **Picturing the (affective) rhythms of Wellington and Copenhagen**

Katie Rochow, Victoria University, Wellington

The idea of rhythm has figured as a key conceptual and empirical motif in current research on urban space, place, and everyday life. This paper offers a way of capturing, understanding, and interpreting the multifaceted rhythmical layout of urban spaces. It implements a rhythm-analytical methodology that draws on participant-generated photographs and mental maps as analytical tools in order to provoke compelling depictions of musical activity in the city. Based on current ethnographic fieldwork in the urban spaces of Wellington (Aotearoa/New Zealand) and Copenhagen (Denmark), this article proposes a fruitful technique of experience and experiment that seeks to recognise the interwovenness of socialities, atmospheres, object, texts, and images in people's everyday lives and in this way affords opportunities for attending to the multiple rhythms underlying music-making in the city.

**Katie Rochow** is completing her PhD in Media Studies at Victoria University of Wellington, New Zealand. Her research focuses on the spatial dynamics of local music-making in Wellington and Copenhagen. Katie holds a Master of Social Sciences in Media and Communication Studies from Uppsala University, Sweden.

## **Anime n' Cosplay Music Video: A Interdisciplinary experiment by self-management to create a Otaku hybrid expression**

Jéssica Barbosa dos Santos, Federal University of Ceará (UFC)

In Europe and America, since the late 1980s, the Japanese word *otaku* is used to denote “fans of Japanese pop culture”, which is represented by animations (*anime*), comics (*manga*), superhero series (*tokusatus*), pop music (J-pop), and electronic games. Such individuals have deep affection for many kinds of creative expression, as cosplays (acronym for "costume" and "play") and AMVs (*Anime Music Videos*). That said, this paper aims to introduce a new language to the otaku audience, which, made by the blend of cosplay and AMVs, as well as supported methodologically by the Intervention Research, was called *Anime n' Cosplay Music Video (ACMV)*. Such project, in addition to proposing something consonant to the wishes of an avid community for new ways to express itself, aims to corroborate with the understanding that the works made by communities of fans are not less important than those originated within the formal educational institutions.

**Jéssica Barbosa dos Santos** graduated in Systems and Digital Media from the Federal University of Ceará (UFC), she was a member in the Research Group on Childhood, Youth and Media Relations (GRIM), in the Research Group on Network Languages and Education (LER); and in the Research and Production Group of Interactive Environments and Learning Objects (PROATIVA), acting as beginner scientist, designer, screenwriter and audiovisual director. Currently, she is an video reviewer in Ari de Sá System (SAS), a company that, since 2004, has developed educational materials to the levels from Preschool to High School, being present in more than 560 schools across Brazil. Besides, she is a scholarship for Brazilian National Council for Scientific and Technological Development (CNPq).

## **Playing in the interstices between meaning and sense: Walking a poetic/political line in filmmaking**

Elena Sarno, University of Sydney

This paper investigates how ludic films, works that play with the conventions of realist narrative, engender a political discourse hidden behind poetic forms of resistance.

Given that the main guiding principles of classical realism are causality and logical progression, playful films, while remaining in the realm of storytelling, shift the axis of their narratives towards non-purposive and inconsequential filmmaking. In this way, they elaborate an open vision of story, which includes frolicsome elements charged with the power to resist universalist sense and sensibility. Films as different as, *Teknolust* (Lynn Hershman-Leeson, 2002), *Me and You and Everyone We Know* (Miranda July, 2005), *Caravaggio* (Derek Jarman, 1986), *Black Cat White Cat* (Emir Kusturica, 1998) are examples of films that embark on the dangerous adventure of toying with storytelling and proposing fluid structures with a high tolerance for playful politics.

**Elena Sarno** has obtained her Honours degree at the University of Bologna, Italy, with a thesis on Antonin Artaud's *The Theatre and its Double*. In Italy, Spain and Australia she has written, directed and produced short films and documentaries while also working in television and film production in various roles, mainly Continuity and Cinematographer. Elena is a PhD candidate at the University of Sydney, her research focussing on the intersections of play and narrative cinema.

**Kill the Beast: Exploring the Connections Between Society's View of the Disabled Body in *Beauty and the Beast*.**

Katherine Smith, Radford University, Virginia.

Tale as old as time: while this phrase comes from Disney's *Beauty and the Beast*, it can also be applied to how society has, traditionally, rejected those with disabilities. Historically, those with disabilities have been labelled as morally questionable monsters, who are banished to the fringes of a society that covets bodily perfection. This paper explores the parallels between society's treatment of those with disabilities and the characters in Disney's 2017 version of *Beauty and the Beast*. With an emphasis on the perceived connection between moral character and physical appearance, this paper will analyse how the character of The Beast perpetuates the idea that only those with moral deficiencies become disabled. Furthermore, this paper draws connections between assumptions that are made about the disabled body and connects to the storyline of *Beauty and the Beast*. This paper contributes to the theme of the conference by concentrating societal perception and the physical body.

**Katherine Smith** is an Instructor at Radford University, located in Radford, Virginia, where she teaches sections of freshman level composition, oral communication, and literature. After completing a thesis on spinsterhood and marriage in James Joyce's *Dubliners*, Smith graduated from Radford University in the Spring of 2015 with a Masters of Arts in English. Smith also holds a B.A. in English from Bridgewater College, as well as a valid teaching certificate in the state of Virginia. Smith is currently working toward a second M.A. in Disability Studies through the City University of New York.

## **Grand Designs: a space of difference**

Jan Smitheram, Victoria University of Wellington

The aim of this paper is to consider how popular culture intersects and mediates people's perception of home and identity. To do this I look to *Grand Designs* a programme which follows the process of a couple, or family, building a home. Despite the show's popularity, it has received limited attention within the architectural discipline. This paper joins this developing conversation, but rather than talking about how the architect, aesthetics or sustainability are defined through the show. This paper suggests we need to look more widely at how norms of gender, race and sexuality are reproduced on the show. Moreover, how difference is premised on the house as a figure of separation, rather than connection. To conclude, I explore these findings by bringing together Judith Butler in a dialogue with Sarah Ahmed to explore how the intersection between popular culture and home is both regulated and charged with affect.

**Dr Jan Smitheram** is a senior lecturer in the School of Architecture at Victoria University of Wellington where she teaches undergraduate and postgraduate students. Extending work from her Ph.D. she looks at the relationship between performance, performativity and affect within the context of architecture. Her recent research looks at architectural practice through the lens of performativity and affect. Her work has been published in international journals and conference proceedings.

**Emerging dynamics in audiences' consumption of trans-media products: the cases *Game of Thrones* and *Mad Men* as a comparative study between Italy and New Zealand**

Carmen Spanò, University of Auckland

In the current multi-modal environment rich in on-demand content, audiences operate as active users by exercising control over their viewing schedules and by integrating media texts into their lives according to new patterns of consumption. My research investigates this new form of agency possessed by the audience with reference to two television texts, *Game of Thrones* and *Mad Men*, and is structured as a comparative analysis between two countries: Italy and New Zealand. In selecting and comparing two nations that are different from the dominant media market (the US), my study aims to show that audiences' behaviors are specific to the culture and society to which they belong. The methodology employed for the data collection is the focus group, which allows for a rich understanding of individuals' attitudes and habits in consuming transmedia products, and of the relational and social dynamics that define them.

**Carmen Spanò** is a doctoral student at the University of Auckland in Media, Film and Television. She holds an MA in Humanities from the Catholic University of the Sacred Heart in Milan (Italy). Her research interests include transnational and international production and distribution of TV programmes, transmedia/cross-media storytelling, and transnational television consumption and reception. She writes film and TV reviews for the Italian sites *Mediacritica* and *Leitmovie*, and before joining the University of Auckland was Content Curator for the Italian movie magazine *FilmTv*.

## Schadenfreude in Reality Television; also known as, that Time I Puked on TV

Rebecca Trelease, Auckland University of Technology

Rachel Dubrofsky argues *The Bachelor* (USA, 2002 - ) is a story ‘about failed love’, as ‘the narrative focus[es] on how and why women are not selected by the bachelor’ (Dubrofsky, 2009, p. 355). This paper considers Dubrofsky’s ‘fallen women’ in connection with “Schadenfreude”, ‘the taking of pleasure in celebrity misfortune’ (Cross and Littler, 2010, p. 395). Under examination is season two of *The Bachelor NZ* (2016); a text that incites audience desire for the female downfall.

Drawing in part as an eliminated participant, I use self-reflection alongside textual analysis to engage with the text/media/audience triad. This framework demonstrates how the show encourages Schadenfreude, with eliminations ‘a heroic act by the bachelor to restore order’ (Dubrofsky, p. 362). News outlets condemn the show, despite being owned by the same broadcasting company. Subsequently, audience engagement is largely informed by media opinion and not the original text, resulting in negative judgements towards female participants.

Cross, Steve, and Littler, Jo, ‘Celebrity and Schadenfreude: The cultural economy of fame in freefall’, in *Cultural Studies*, 24:3 (May 2010), pp. 395 – 417.

Dubrofsky, Rachel E., ‘Fallen Women in Reality TV: A pornography of emotion’, in *Feminist Media Studies*, 9:3, 2009, pp. 353 – 368.

**Rebecca Trelease** is a doctoral candidate at Auckland University of Technology. Her research focusses on the reality phenomenon as a genre and covers local and international case studies.

## **Not just another ‘cowboy outfit’: the Indigeneity of cowboy culture**

Jakelin Troy, The University of Sydney

Cowboys and cowboy outfits continue to resonate with Indigenous peoples and this paper considers the why and how. In contemplating the dress and pop culture traditions of cowboys the paper refers in particular to the writings of Geczy (Transorientalism 2018 forthcoming) and Geczy and Karaminas (2017 forthcoming).

In this paper I seek to uncover the ancient Indigenous origins of cowboy culture and also to bring to a wider audience of pop culture researchers the modern diversity of Indigenous cowboy culture worldwide. The origins of cowboy culture lie not in the inventions of late nineteenth and twentieth century literature, film, visual and performing arts and music of the modern United States of America but in the ancient traditions of the Indigenous cultures of Italy. The Molise region of Southern Italy in particular is home to a tradition of cowboy culture more than 2,500 years old (Rodewald 2015 <http://modernfarmer.com/2015/07/italian-cowboys-keeping-an-ancient-practice-alive/>). The Iberian Peninsula (Spain, Portugal and part of France) also continues an ancient tradition of cattle herding on horseback that harks back to the Roman Empire and the conquering forces of these countries transported the cowboy culture into what is now the Americas. It was this tradition of cowboy culture that laid down the foundation for the pop culture figures of today.

Multiple cowboy traditions have now become part of Indigenous cultural expression worldwide. Indigenous cowboys have also developed their own pop culture take on ‘cowboy outfits’: the dress, plant and horse equipment of people who manage and move cattle. In order to examine some of this diversity I survey a range of Indigenous cowboy cultures including the Paniolos of Hawai’i, Indigenous north American cowboys, Aboriginal stockmen of Australia, Pacific cowboys in Vanuatu, New Caledonia, Fiji and New Zealand and middle and South American vaqueros. I also look to other horse riding and cattle herding countries where the existence of cowboys might be overlooked, particularly the middle east, Pakistan and India. I am intrigued by what seems to be a random fact: according to the Government of Pakistan Osama Bin Laden loved wearing a cowboy hat (Ingersoll 2013 <https://www.businessinsider.com.au/bin-ladens-cowboy-hat-and-4-other-interesting-things-pakistans-internal-raid-report-2013-7>).

**Professor Jakelin Troy** is a Ngarigu woman of the alpine region in south eastern Australia. Her people became cattle and sheep farmers and famous for their skills as stockmen. In her research she brings her training in linguistics, anthropology, history, archaeology and visual arts into all her research. She has long been fascinated by cowboy cultures worldwide and particularly the Paniolo of Hawai’i who combine their Polynesian traditions with Vaquero culture introduced with cattle ranching to the Hawai’ian Islands.

## **Marketable minorities: representations and realities of Pasifika cultural identities on New Zealand television shows**

Janet Tupou, Auckland University of Technology

Cultural identities not only signal a person's belonging to a particular group within society (Lusting & Koester, 2006), but function as a means of establishing attitudes and behaviours that govern individual activity (Burke & Reitzes, 1999; Parekh, 2009; Stets & Burke, 2000). Among the ways that people can negotiate their cultural identities is by exposure to the media (Clement, Baker, Josephson & Noels, 2005; Slater, 2007). That is, media representations "play an important role in informing the ways in which we understand social, cultural, ethnic and racial differences" (Davis & Gandy Jr, 1999, p. 367).

Given the role of the media in cultural identity development, the purpose of this paper is to thematically analyse representations of Pacific Islanders in the television shows "Game of Bros" and "Fresh". Of particular interest, is whether the representations promulgated conform to stereotypical interpretations of Pasifika culture or whether progressive media practices have been incorporated in the development of the shows (Barclay 1995; Mita 1992; Hunter 1995) to allow for counter images, resistance and authentic identity portrayals

**Janet Tupou** is a lecturer based in the School of Communication Studies at Auckland University of Technology, teaching on the Creative Industries major. Janet is in the final year of her PhD where her thesis is titled: "De(constructing) Tongan Creativity: A talanoa about cultural choices". She has presented at various conferences in New Zealand and abroad, and her research interests lie in the area of emotional labour and exploring the New Zealand/Tongan diaspora from voice to creating shared meanings through creativity.

## **From captive to ‘grunder-pounder’: The changing gendered identities of *The 100*’s Octavia Blake**

Christina Vogels, Auckland University of Technology

This presentation grapples with the complex portrayals of gender in a popular young adult television series called *The 100*. *The 100* is set in a post-apocalyptic future ninety-seven years after Earth was ravaged by a “nuclear Armageddon” (Episode 1). Those who were orbiting Earth in space stations at the time of the apocalypse survived and joined together to form The Ark. Now, three generations on, The Ark can no longer maintain oxygen levels; it is dying and those in power decide that returning to Earth is their best option for survival. A group of one hundred young delinquents (aged 17-18) are exiled to the ravaged Earth, to test whether it can be habitable. For this presentation, I am specifically interested in how gender plays out amongst these young characters, with principal focus on Octavia Blake – one of the series’ lead female characters – and how her relationship with her older brother Bellamy and love interests Adam and Lincoln work to define her gendered identity. I will use Mimi Schippers’ (2007) work surrounding gender hegemony to show how Octavia’s gendered identity is continually shaped by male characters in ways that send oppressive messages to young people about women’s agency in society. In particular, I will display how her performances of both hegemonic and pariah femininities (Schippers, 2007) render her ultimately subordinate to the men in her life.

**Christina Vogels** is a doctoral candidate at the University of Auckland and Senior Lecturer at Auckland University of Technology. Underpinning her research is a passion for violence against women prevention. Christina’s Master of Arts thesis critiqued the effectiveness of public education campaigns within this area. Her doctoral work involves a feminist analysis of how young men understand men’s use of oppressive practices within (hetero)romantic relationships. Christina’s research also explores representations of boyfriends in popular culture, namely through young adult films and television series. Her conceptual influences principally include feminist Bourdieusian technologies, re-theorisings of hegemonic masculinity, and critical engagements with the constitution of femininities.

## **Foodies in New Zealand: Subculture, social movement, or lifestyle?**

Jennie Watts, Massey University

This paper explores the foodie phenomenon and the ways that foodie activity intersects with contemporary subculture. My research demonstrates that foodies are participants in a 'lifestyle movement', which is located at the intersection of subcultural and social movement phenomena. For foodies, food signifies more than taste; rather, food is the site of pleasure, thought, and care, based on the foodies' antecedent convictions about food and the responsibility they feel as politically engaged consumers. Lifestyles generally pose a challenge to society at the cultural, rather than the political level (Haenfler, 2006). However, these foodies are informed by notions of principled consumption, and the principles that motivate the foodies in my research include environmental concerns, and economic justice and equality. In this paper I will specify the ways in which these foodies inhabit an emergent, liminal space, and identify the power and potential of foodie activity based in the lifeworld (Habermas, 1984).

Haenfler, R. (2006). *Straight edge: Hardcore punk, clean-living youth, and social change*. New Jersey, NJ: Rutgers University Press.

Habermas, J. (1984). *The theory of communicative action, Volume 1: Reason and the rationalization of society*. (T. McCarthy, Trans.). Boston, MA: Beacon Press.

Dr Jennie Watts is lecturing part-time at Massey University and completed her PhD in 2016 from the School of Communication at Auckland University of Technology. Her post-graduate studies explore the intersection of contemporary social movements and subculture, lifestyle activism, and, in the case of her doctoral research, the politicised nature of the foodie lifeworld in New Zealand

## **Deconstructing popularity of *2 Broke Girls*: semiotic analysis of the show in the light of Langerian art framework**

Renata Paulina Wojtczak, BNU-HKBU United International College, China

This paper applies the art framework developed by Susanne Langer (1953) to analyse “2 Broke Girls” television show in attempt to understand its local popularity—in the US, and abroad—in China. The television show is considered to be a creative presentational symbol created in order to express culture’s general beliefs—a type of feelings. The show is content analysed in a context of primary and secondary illusions; e.g., virtual space, virtual time, virtual memory, virtual destiny, virtual dream, etc. The illusions are then connected to Primary/Cultural Message Systems (PMS/CMS) identified by Hall (1973); and further explained with Geertz’s (1973) cultural patterns (ideology and religion) to explain possible reasons for its popularity in the two countries. Further research focusing on audiences’ interpretations of the symbol is suggested in order to identify conceptual dimensions of the symbol.

**Renata Paulina Wojtczak** is Assistant Professor of Public Relations and Advertising at BNU-HKBU United International College in China. Her field of expertise includes visual communication in areas of marketing, advertising, branding, and persuasion. She is researching various forms of presentational symbols, their meanings and interpretations at cultural (mainly Poland and China), group, and interpersonal levels. Dr Wojtczak possess both solid industrial and academic experiences in marketing, advertising, and communication. She received her PhD degree in communication from Hong Kong Baptist University in 2014. Before pursuing her academic career, she worked as a marketing manager and graphic designer for various international lifestyle, tennis, ski, snowboarding and skateboarding brands, e.g., HEAD, Etnies, Es, Emerica, Element, 32, Vonzipper.