

# POPCAAANZ

Popular Culture Association of Australia and New Zealand



*Peer Reviewed Proceedings of the 8<sup>th</sup> Annual Conference Popular Culture Association of Australia and New Zealand (PopCAANZ), Wellington, New Zealand, 10-11 July, 2017*

**These Proceedings have been published by the Popular Culture Association of Australia and New Zealand (PopCAANZ). ISBN: 978-0-473-41892-2**

Address: 1029 Ohariu Valley Road  
Ohariu Valley  
Wellington  
NEW ZEALAND

**PopCAANZ Executive Committee 2015-18:**

**President:** Vicki Karaminas: [president@popcaanz.com](mailto:president@popcaanz.com)

**Vice President:** Paul Mountfort: [vicepresident@popcaanz.com](mailto:vicepresident@popcaanz.com)

**Vice-president Asia:** Anne Peirson-Smith: [vicepresidentasia@popcaanz.com](mailto:vicepresidentasia@popcaanz.com)

**Statement of review**

All papers reproduced in these proceedings have been independently, double-blind peer reviewed by at least two qualified reviewers, with consideration for HERDC and PBRF reporting requirements.

All papers reproduced in these proceedings were presented for the PopCAANZ Annual Conference held at Massey University, Wellington Campus, Wellington, 10-11 July, 2017.

**Acknowledgements**

Many thanks to the area chairs (see below), reviewers, and editorial manager Olivia Oliver-Hopley, who expended much time, energy and expertise on the papers in this volume.

**Disclaimer**

The opinions, advices and information contained in this publication do not necessarily reflect the views or policies of the PopCAANZ Executive or its members.

While all due care was taken in the compilation of these proceedings, the PopCAANZ Executive does not warrant that the information is free from errors or omission, or accept any liability in relation to the quality, accuracy and currency of the information.

**Please note:** there are some differing spelling conventions between Australia and New Zealand, with the former tending toward American forms (such as 'labor') while the latter tend toward British conventions ('labour'). Variation in the adoption of American conventions such as "double" versus 'single' quotation marks also pertain. These differences have been respected in the papers reproduced in this publication.

**Copyright © 2017 Popular Culture Association of Australia and New Zealand.**

The author(s) assign to the Popular Culture Association of Australia and New Zealand (PopCAANZ) an educational non-profit institution, non-exclusive licence to use this document for personal use and in courses of instruction; provided that the article is used in full and this copyright statement is reproduced. The author(s) also grant a non exclusive licence to the Popular Culture Association of Australia and New Zealand to publish this document on the PopCAANZ website and in other formats for the Refereed Proceedings of the PopCAANZ Annual Conference, 2017. Any other use is prohibited without the express permission of the author(s).

Apart from any fair dealing for the purposes of research or private study, criticism or review, as permitted under the Copyright, Designs and Patent Act, 2005, this publication may only be reproduced, stored or transmitted, in any form or by any means, with the prior permission in writing of the publishers, or in the case of reprographic reproduction in accordance with the terms and licenses issued by the copyright Licensing Agency. Enquiries concerning reproduction outside those terms should be sent to the Popular Culture Association of Australia and New Zealand at the above address.

**Format for citing papers:**

Author surname, initial/s (2017), 'Title of paper,' in Mountfort, P. (ed), *Peer Reviewed Proceedings of the 8<sup>th</sup> Annual Conference Popular Culture Association of Australia and New Zealand* (PopCAANZ), Wellington, New Zealand, 10-11 July, 2017, (pp. xx-xx).

# AREA CHAIRS

---

- Biography and Life Writing:** Rachel Franks: [biography@popcaanz.com](mailto:biography@popcaanz.com)  
**Business:** Vicki Karaminas: [business@popcaanz.com](mailto:business@popcaanz.com)  
**Celebrity Studies:** Alex Bevan: [celebritystudies@popcaanz.com](mailto:celebritystudies@popcaanz.com)  
**Comics, Manga and Anime:** Paul Mountfort: [comics@popcaanz.com](mailto:comics@popcaanz.com)  
**Creative Writing:** Karen Simpson Nikakis: [writing@popcaanz.com](mailto:writing@popcaanz.com)  
**Curating:** Heather Gailbraith: [curating@popcaanz.com](mailto:curating@popcaanz.com)  
**Design:** Peter Gilderdale: [design@popcaanz.com](mailto:design@popcaanz.com)  
**Disability:** Kimberley McMahon-Coleman: [disability@popcaanz.com](mailto:disability@popcaanz.com)  
**Entertainment:** Tanya Nitins: [entertainment@popcaanz.com](mailto:entertainment@popcaanz.com)  
**Electronic Ecologies:** Ryszard Dabek: [e-ecologies@popcaanz.com](mailto:e-ecologies@popcaanz.com)  
**Fandom:** Katherine Larsen: [fandom@popcaanz.com](mailto:fandom@popcaanz.com)  
**Fashion:** Vicki Karaminas & Justine Taylor: [fashion@popcaanz.com](mailto:fashion@popcaanz.com)  
**Fiction:** Rachel Franks: [fiction@popcaanz.com](mailto:fiction@popcaanz.com)  
**Film:** Daniel Binns: [film@popcaanz.com](mailto:film@popcaanz.com)  
**Food:** Jill Adams [food@popcaanz.com](mailto:food@popcaanz.com)  
**Gender and Queer:** Anita Brady: [gender@popcaanz.com](mailto:gender@popcaanz.com)  
**Girlhood Studies:** Juliette Peers: [girlhood@popcaanz.com](mailto:girlhood@popcaanz.com)  
**Gothic and Horror:** Lorna Piatti-Farnell: [gothic@popcaanz.com](mailto:gothic@popcaanz.com)  
**History:** Bronwyn Labrum: [history@popcaanz.com](mailto:history@popcaanz.com)  
**Indigenous:** Jakelin Troy: [jakelin.troy@sydney.edu.au](mailto:jakelin.troy@sydney.edu.au)  
**Journalism:** Sue Green: [journalism@popcaanz.com](mailto:journalism@popcaanz.com)  
**Law:** Jason Bainbridge: [law@popcaanz.com](mailto:law@popcaanz.com)  
**Museum Studies:** Lyn Hicks: [museumstudies@popcaanz.com](mailto:museumstudies@popcaanz.com)  
**Performance:** Sue Osmond: [performance@popcaanz.com](mailto:performance@popcaanz.com)  
**Popular Romance:** Jodi McAlister: [popularromance@popcaanz.com](mailto:popularromance@popcaanz.com)  
**Race and Whiteness Studies:** Holly Randell-Moon: [raceandwhitestudies@popcaanz.com](mailto:raceandwhitestudies@popcaanz.com)  
**Radio and Audio Media:** Martin Hadlow: [radio@popcaanz.com](mailto:radio@popcaanz.com)  
**Religion:** Holly Randell-Moon: [religion@popcaanz.com](mailto:religion@popcaanz.com)  
**Science:** Steven Gil: [science@popcaanz.com](mailto:science@popcaanz.com)  
**Spatial Arts:** Julieanna Preston: [spatial@popcaanz.com](mailto:spatial@popcaanz.com)  
**Subcultures:** Kathryn Hardy Bernal: [subcultures@popcaanz.com](mailto:subcultures@popcaanz.com)  
**Television:** Rosser Johnson: [tv@popcaanz.com](mailto:tv@popcaanz.com)  
**Textiles:** Vishna Collins: [textiles@popcaanz.com](mailto:textiles@popcaanz.com)  
**Toys and Games:** Jason Bainbridge: [toys@popcaanz.com](mailto:toys@popcaanz.com)  
**Visual Arts:** Adam Geczy: [visualarts@popcaanz.com](mailto:visualarts@popcaanz.com)

# CONTENTS

---

## **EDITORIAL:**

- vi-viii Editor's log: Stardate 2017  
PAUL MOUNTFORT

## **BIOGRAPHY & FICTION**

- 1-10 Red Snow on Their Boots: Russian characters in spy thriller fiction published during the two World Wars  
JILLENE BYDDER

- 11-24 Execution as Exhibition: public and private hangings in colonial Australia  
RACHEL FRANKS

## **DESIGN**

- 25-34 The Role of Jewellery in Establishing and Maintaining Social Status in New South Wales between 1801 and 1924  
JULIE OLIVER

## **DISABILITY**

- 35-44 Ngā Kupu o Te Rangi : Deaf Gain in The Dramaturgy of Aotearoa's Trilingual Theatre  
ALEXANDRA LODGE

## **E-ECOLOGIES**

- 45-55 The Infinite Screen: An exploration of the cinematic representation of virtual reality and dreaming  
BRUNO RODRÍGUEZ ARMESTO

- 56-66 The Electro-mystical Machines of Lovecraft and Pynchon  
JADE BOYD

- 67-77 Very Young Children Online: Media discourse and parental practice  
KELLY JAUNZEMS, LELIA GREEN, DONELL HOLLOWAY and KYLIE STEVENSON

- 78-87 The In-Between Zone: Suspended experience in popular music and imagery  
PETER LONG

## **FANDOM**

- 88-101 Anime n' Cosplay Music Video: An Interdisciplinary experiment by self management for an Otaku hybrid expression  
JÉSSICA BARBOSA DOS SANTOS

## **FASHION**

- 102-113 After the End of Fashion: Aitor Throup's interdisciplinary fashion practice  
VANESSA GERRIE
- 114-126 Language Lace: thinking and speaking through material making  
CECILIA HEFFER

## **PERFORMANCE**

- 127-137 On Stage and Online: An examination of low-cost digital production tools for lighting, sound and stage management  
SIMON DWYER and RACHEL FRANKS

## **SUBCULTURES**

- 138-146 Latina Lolita: Gender Politics and the Gothic and Lolita Subculture in Mexico  
KATHRYN A. HARDY BERNAL
- 147-156 Foodies as Subculture and Lifestyle Movement: A convergence  
JENNIE WATTS

## **TELEVISION**

- 157-170 More than just a laugh: The representation of New Zealand in *Funny Girls*  
TAYLOR ANNABELL
- 171-182 Are New Zealander's filthy over *Filthy Rich*? A thematic analysis of viewer attitudes to the television serial *Filthy Rich*  
ANGELIQUE NAIRN and FRANCES NELSON
- 183-194 An exploration of identity work in *Showrunners*  
FRANCES NELSON and ANGELIQUE NAIRN
- 195-209 From captive to 'grunder-pounder': The changing gendered identities of The 100's Octavia Blake  
CHRISTINA VOGELS

# EDITORIAL

## Paul Mountfort

---

### Editor's log: Stardate 2017

PopCAANZ 2017 found itself in competition with quite another facet of popular culture in New Zealand's Capital this year, with a Lions-versus-the-home-team rugby match reducing the accommodation supply on our usual annual dates down to a trickle, resulting in media headlines about accommodation scalping, with some Wellingtonians charging up to \$1000 per night for a room (though to maintain Wellywood's reputation for hospitality other, more charitable city-dwellers put visitors up on their sofas). PopCAANZ as a result was held some 10 days later than usual, which made for a somewhat boutique conference in scale, by the standards of the previous eight years. Nonetheless, it was a red-letter conference in other respects with the visit of newly elected President of the Popular Culture Association (PCA, USA), Professor Philip Simpson, and the highest proportion of contributors ever making it into our annual Proceedings, with almost a third of conference presentations included here as published papers. Between that and the addition of new areas – notably Electronic-ecologies and Subcultures – 2017's is a fascinating crop of Proceedings papers. Thanks again go to Olivia Oliver-Hopkins as the (recently promoted) Proceedings editorial manager for assisting me in oversight of this sizeable consignment.

For Biography & Fiction, Jillene Bydder considers Russian characters in spy thriller fiction in the inter-war period (coincidentally, against a present-day backdrop of Cold War style allegations against Russian interference in the US election), while Rachel Franks delves into some Australian national biography in the form of execution-as-exhibition in the ubiquitous public and private hangings of the colonial era. For the sole Design and Disability papers, respectively, Julie Oliver considers the role of jewellery in establishing and maintaining social status in New South Wales (1801-1924), where Alexandra Lodge discusses 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.

E-ecologies is a timely addition to the PopCAANZ stable, as evidenced by the range and scope of papers presented for this year's Proceedings. Bruno Rodríguez' Armesto's 'Infinite Screen' explores the cinematic representation of virtual reality and dreaming, arguing that since the invention of cinema media theorists have compared the moving image with the experience of dreaming, and that virtual reality (VR) is a form of new media whose interfaces can be analysed using psychoanalytic theory. Jade Boyd's evocatively titled 'The Electro-mystical Machines of Lovecraft and Pynchon' examines how two key literary texts, Pynchon's 1966 *The Crying of Lot 49* and Lovecraft's 1920 'From Beyond,' have shaped and interrogated the line between technology and what could be termed mystical thinking or the occult. Media discourse and parental practices relating to very young children (0-5 years) online, with both the risks and attendant alarmist rhetoric, is the subject of a paper co-authored by Kelly Jaunzems, Leila Green, Donne Holloway and Kylie Stevenson. Meanwhile, Peter Long investigates the experience of spatio-temporal suspension in popular music and the associated imagery of the music video, where 'perceptions of time and space recede and liminal zones of perception arise.' Long alleges correlations between sensory modes in the time-based arts which can be observed in what psychologist Daniel Stern suggests are 'correspondences' between related aesthetic forms.

Japan is the second largest cultural producer on the planet after the US, and its popular culture has of course long gained legs globally, nowhere more than in manga, anime and cosplay. The latter two combine in Fandom's sole 2017 paper, Jéssica Barbos dos Santos' consideration of the merging ACMV (anime and cosplay music video) genre, the conference presentation of which was, appropriately, beamed in from Brazil. Wellington found itself on the catwalk in 2016 with the End of Fashion conference staged by PopCAANZ President and Fashion chair, Professor Vicki Karaminas, with guest appearances from such international luminaries as Pamela Church Gibson and Valerie Steele. Fittingly, what comes *after* the end of fashion in light of Aitor Throup's interdisciplinary fashion practice is the subject Vanessa Gerrie's Fashion area paper, while Cecilia Heffer discusses the language of lace, framing its manufacture as a creative exploratory response to the local environment. The lines between fashion and performance art have increasingly blurred, and it's a short step from the catwalk to the stage with veteran PopCAANZ collaborators Simon Dwyer and Rachel Franks' Performance area paper on the effects (and affects) of low-cost digital production tools for lighting, sound and stage management against a backdrop where 'theatre practices are increasingly being based in a digital environment.'

Linking back to the observation about Japan as a popular culture source of supernova proportions, it is nonetheless often the breakaway satellites which establish their own orbits that are of particular interest. Practicing Lolita scholar Kathryn Hardy Bernal brings her acumen to bear on the phenomenon of Gothic and Lolita subculture in Mexico, with a particular focus on gender politics – a dimension inherent in the largely female led cultural practice of Lolita, which of course originated in Japan. It may be a stretch to link these practices to Jennie Watts’ paper on ‘foodies’ as representing a subculture and lifestyle movement, but it has been noted that the fetishization of food reached perhaps its cultural apogee in Japan, which has again proved itself as a harbinger of a wider, global trend: in this case, the coalescence of identity around food practices which the author sees as culminating in a form of political activism in the context of another island nation, New Zealand.

The Television area has been a stalwart of PopCAANZ since the beginning, as recognized in 2017’s Area Chair Award going to its chair, Dr Rosser Johnson, and this year’s four papers carry on this trend. Taylor Annabell keeps it close to home with her consideration of the representation of New Zealand in the local sketch comedy *Funny Girls* (2014-), which as her title has it may be ‘More than just a laugh.’ Angelique Nairn and Frances Nelson pose an equally penetrating question in their paper title ‘Are New Zealander’s over Filthy Rich?’, a television serial which on inspection presents a dubious rationale for public funding. Nelson and Nairn trade first author places in the following paper, which explores identity work in television showrunners and indeed the documentary *Showrunners* (2014), arguing that a tension exists in the creative industries between the need for creative people to express their intrinsic motivations to the highest standard and the external and possibly mundane pressures of regular employment. Last but not least, Christina Vogels heads into quite a different space (and back down to earth again) in her consideration of the changing gender identities of CBS’s post-apocalyptic sci-fi drama *The 100*’s key protagonist, Octavia Blake.

A fitting climax to a feast of papers that collectively provide invaluable insight into our cultural moment’s popular cultural gestalt, distributed as it is across a variety of spaces, local and global, online and otherwise.

Auckland City

10 November, 2017