

Bridging Gaps:

Where is the Critic in Television Journalism?

August 31-September 1, 2017
CUNY Graduate School of Journalism, Room 308
New York City, USA

Conference Program



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In broadcast journalism, the notion of the ‘TV academic’ is rare but important with the origins related to the Fourth Estate’s veritable position as critical government watchdogs. Similar in nature to questions on conflating the journalist with celebrity in popular discourse are those surrounding the academic and celebrity. In his case, Birmingham City University professor and broadcaster David Wilson discovered, “The greatest tension is the growing perception by some members of the public that I am a celebrity, rather than an academic.” At the same time, he notes that the benefits of being a public scholar greatly outweigh the downsides.

Mainstream TV uses social media to augment its reach, facilitating dialogues between actors and viewers. These dominant tactics further engage by mitigating the role of perceived mediators between celebrities and their on-screen personas. In an analogous way, more conversations that include academics are crucial in mainstream TV. Without them, redefining or redesigning efforts that stimulate critical faculties in the collective mind and make for good citizenry become lost amidst the noise of what postmodern French philosopher Jean Baudrillard once characterized as an era of “more and more information, and less and less meaning”.

So how can an academic produce a TV show or offer television appearances while disregarding stereotypical trappings associated with the ‘celebrity academic’? How can these efforts be accomplished in ways that preserve the integrity of the academe yet also cater to mass audience within one’s area of scholarship? What are some ethical tactics and key platforms in which these voices are best and most widely heard?

The Centre for Media and Celebrity Studies (CMCS) *Bridging Gaps* conference, in association with CUNY Graduate School of Journalism, Centre for Ecological, Social, and Informatics Cognitive Research (ESI.CORE) and WaterHill Publishing, invites academics, journalists, publicists, producers and guests to attend, speak and collaborate at the international conference *Bridging Gaps: Where is the Critic in Television Journalism?* Join us in NYC where the conference will uniquely combine vibrant roundtable and workshop panels with a CMCS TV proposal in a collaborative network.

The format of the conference aims at being open and inclusive ranging from interdisciplinary academic scholars to practitioners involved in all areas of television journalism, including tactics related to engagement capitalizing on existing public and private television channels and evolving forms of social media—from YouTube to Vimeo, Zoom to Jing, Periscope to Google Hangout. Working papers and media productions will be considered for the conference. Extended versions of selected best papers will be published in an edited book. Special thanks to Celebrity Studies journal (Routledge), Intellect Books and Nafsika Antypas, TV host of Plant-Based Nafsika lifestyle show (FYI / A&E Television Networks) for participating.

Conference Keynotes: Andrew Mendelson, P. David Marshall, and Tim Harper

Conference Chairs: William Huddy, Andrea Marshall, and Josh Nathan

Conference Committee Members: Kiera Obbard, Nicole Bokjo, Celia Lam, Jackie Raphael and Samita Nandy

	Wednesday, August 30, 2017
7:00 – 8:30 pm	CMCS Pre-Conference Meet & Greet Link Lounge, Sheraton New York Times Square Hotel Hosted by William Huddy, Andrea Marshall, and Samita Nandy

	DAY 1: Thursday, August 31, 2017 Room 308, CUNY Graduate School of Journalism
9:00 – 9:30 am	Registration and Introductory Remarks – CMCS Chairs & Director William Huddy, Andrea Marshall, and Samita Nandy
Session 1A: Session Chair - William Huddy	
9:30 – 10:00 am	Everyone’s a critic: The role of the media scholar in the age of instant and pervasive commenting <i>Keynote Speaker – Andrew Mendelson</i> In an era, of Twitter, Medium, Facebook, YouTube and other platforms, everyone can and does comment in real-time about everything they are reading, watching and hearing. Our social media feeds flow with observations, both banal and insightful, mild and snarky, measured at thousands of observations per minute. The effect is multiplied by reposts, retweets and shares, to the point that it is impossible to keep up. So, where in this avalanche of annotation do media scholars fit? Does their expertise matter when everyone feels they are media literate?

Session 1B – Session Chair: Eduard Saakashvili

10:00 – 10:15 am	<p>Where is the Television Critic in Television Criticism? Curatorial Culture’s Challenge to the Television Critic as Public Intellectual</p> <p><i>Mary J Robinson</i></p> <p>Since the late 1980s the democratization of production enabled academics to create video that occasionally made it to “television” outlets. Most recently the democratization of distribution and consumption has transformed “television” into a form that is consumed across multiple mobile, streaming, broadcast, cable and web-based platforms. The resulting “curatorial culture” is a media environment in which academics, public scholars and intellectuals can create and make available television programming that makes important and crucial interventions in our polis. Making that programming known to a demassified and vastly fragmented audience and encouraging its consumption is now the challenge. Professionally trained television critics (i.e. curators) should be more popular than ever – however, algorithms based upon big data, social media PR campaigns guided by bots and the ungatekept world of the digital commons have resulted in a loss of gravitas, authority and audience for even the most accomplished and academically trained of television journalists (e.g. David Bianculli, Neil Genzlinger, the members of the Television Critics Association.) This paper interrogates the profession and professionalization of television critics as public intellectuals in our current curatorial media environment, examines the roles that celebrity and social media play in the contemporary practice of television criticism, considers television criticism as a specialized form of knowledge-based journalism and investigates television criticism as a cultural practice increasingly under fire from the rise of non-academic thought leaders and citizen “influencers” even as it seeks to guide viewers to the crucial conversations that can now be had “on TV” by today’s engaged academics.</p>
10:15 – 10:30 am	<p>The rise and fall (and rise) of the TV Critic – A British Perspective</p> <p><i>Paul Rixon</i></p> <p>In this paper I will discuss, in relation to what is happening in Britain, whether, with the appearance of more web based areas for critical public discussions about television, the role and position of media based television critics is in terminal decline. Using a number of concepts, such as the public sphere (Habermas, 1989), cultural mediators and taste leaders (Bourdieu, 1984), I will explore the original role of media based critics in helping to create and maintain a shared cultural consensus on television and its output. Such critics, from the 1950s, played an important role in the UK in the public discussions about television (Rixon, 2011). I will then look at</p>

	<p>how, with coming of the web, new forms of unmediated forms of public discussion have developed, weakening, for some, the critics' dominant position (Corner, 2013). The public is now able to present their views directly to each other and can act as critics in their own right. For some, such developments seem to suggest that the need for TV critics working for the mass media is no more (Rixon, 2015). However, at the very moment critics seems to be in decline, the amount of coverage provided by British newspapers has increased, for example with the <i>Guardian</i> and its online provision, while some critics have become important media attractions, such as Charlie Brooker. I will therefore end my paper by raising a question of whether these developments signal the death of the media based television critic or, if, such critics still a role to play?</p>
10:30 – 10:40 am	Q & A
10:40 – 11:00 am	Tea and Coffee Break (catered)
Session 1C – Session Chair: Andrea Marshall	
11:00 - 11:15 am	<p>Expert Crisis or Journalistic Laziness: How Do Journalists and Academics See the Role of University Professors in the mainstream TV stations in Serbia?</p> <p><i>Aleksandra Krstic</i></p> <p>University professors regularly appear in the Serbian media. They are often invited to provide interpretations of what has been happening in politics, economy or other aspects of social life. However, only a limited number of academic experts appear in the Serbian mainstream media, namely in national TV stations, when journalists cover political stories. The aim of this paper is twofold: first, to examine how national TV stations in Serbia see the role of university professors in the media and second, why academic experts appear on television and how do they see their own roles in TV programs. For the purpose of this research, expert interviews were conducted with professors of the University of Belgrade and journalists working in national public and private TV stations in Serbia during March 2017. The main results show that journalists face expert crisis, having problems to find interviewees from the academia who could offer new angles to the topics examined. Academics are seen as interpreters of political reality and are expected to provide unbiased answers based on their research and knowledge. However, university professors often appear as spokespersons of the government or various political groups, especially when their only purpose is to promote certain political agenda hidden in multiple layers of the examined TV topic. University professors use television to comment themes they research and to become more recognized within the academic</p>

	community and broader public, at the same time admitting they cannot stay politically impartial in a country where everything is about politics
11:15 – 11:30 pm	<p>What Egyptian University Professors Gain and Lose when Presenting TV Programs</p> <p><i>Dina Farouk Abou Zeid</i></p> <p>TV academic in Egypt is not a new phenomenon. Audiences have been used to watch university professors' programs in Egyptian terrestrial channels and nowadays in satellite channels. Although their programs are popular and successful in Egypt, there is a lack of interest in conducting research studies about this phenomenon. The paper includes the results of interviews conducted with Egyptian TV academics and their audiences besides the researcher's experiences as a TV presenter in Egyptian television and as a university professor at Ain Shams University in Cairo. The results show that TV academics gain fame, wealth and prestige in their societies in Egypt and the Arab World. They have high credibility among audiences. Also, their personal views are accepted even about topics that need the neutrality of TV presenters. Audiences do not care about verbal and nonverbal communication skills of TV academics but focus on the content of the programs. University professors provide audiences with wealth of knowledge and information by mentioning the references. At universities, they are treated by students as TV stars. Students are interested about the professors' TV life more than the content of the courses. Being criticized in the media is a threat for the professors' academic credibility and job. Audiences consider TV academics cleverer than other television presenters while colleagues at universities consider them less productive academically.</p>
11:30 – 11:40 am	Q & A
Session 1D – Session Chair: Lori Henson	
11:40 – 11:55 pm	<p>"Left-Wing Author" and "Disgusting Snob" How TV Panel Shows Made Will Self's Intellectual Reputation</p> <p><i>Alex Symons</i></p> <p>In 2012, it was announced that British "public intellectual" Will Self was to become Professor of Contemporary Thought at Brunel University. However, unlike most professors, Self's career-path followed a less than typical route. While Self had been an accomplished author, including his acclaimed novel <i>How the Dead Live</i> (2000), it was only following his many witty and comical appearances on television panel-shows that Self first developed academic prestige - best described by Daisy Bowie-</p>

	<p>Sell in the <i>Telegraph</i> as that of a “dour and acerbic writer, known for his use of scathing irony and his distinctive voice.”</p> <p>This paper presents new research on celebrities transitioning fields, following Mark Wheeler’s study of celebrities becoming political ambassadorsⁱ and Joy V. Fuqua’s study of celebrities becoming social activists. As such, this paper examines Self’s reputation in the press coverage of his many television appearances which led to his academic career. This includes his regular framing as the “dour critic” on light-entertainment comedy <i>Shooting Stars</i> (BBC, 1993-2011), and his similar role on the satire <i>Have I Got News For You</i> (BBC, 1990-) - which Self himself described as “poking fun at the comfortable, the famous and the overpaid.” It was only following these that Self transitioned to the political round-table <i>Question Time</i> (BBC, 1979-), where he successfully politicized his reputation – ultimately leading the <i>Daily Mail</i> to chastise (and crown) Self as a “left-wing author” and a “disgusting snob.”</p>
11:55 - 12:10 pm	<p>Implications of Political Entertainment Today</p> <p><i>Lea Diaz</i></p> <p>The term politainment refers to the intertwining of politics and entertainment, and encompasses two processes: political entertainment—how the entertainment industry exploits political topics in various entertainment formats; and entertaining politics—how political actors capitalize on their celebrity (staging photo-ops, party convention spectacle, talk-show appearances, etc.) in order to enhance their images and to promote certain issues. When broadly defined, politainment moves beyond its association with infotainment to consider popular culture as a potential space for political insight and activity, and to acknowledge entertainment formats as sources of political knowledge, value orientation, and civic engagement.</p> <p>An expanding body of scholarship, however, is developing the argument that entertainment news is not just good for democracy, but perhaps necessary. Various forms of this argument suggest that infotainment is democratizing political discourse by legitimizing narrative and affective forms of reasoning, acknowledging the irreversible interconnection between politics and popular culture, and drawing linkages between politics and the audience's everyday lives (Corner & Pels 2003). Here infotainment is seen as a counterweight to traditional expert- and insider-dominated forms of political talk that have little apparent relevance to the life-world of the audience (Jones 2005; van Zoonen 2005). Others suggest that particular forms of political entertainment are offering a corrective to a news discourse that has become co-opted by political communication professionals and seeded with scripted sound bites and spin (Baym 2005). Finally, infotainment is argued to have the potential to make news and politics pleasurable, which itself may be a</p>

	<p>prerequisite for political participation.</p> <p>My paper aspires to discuss this growing phenomenon, examine its causes and effects, and critically examine the normative implications for citizenship and the healthy functioning of a democracy. Is the intersection of entertainment and politics ultimately healthy or dysfunctional? Can these new hybrid formats contribute to raise awareness and increase citizen knowledge on political issues? What ethical elements or requirements should these programs meet? I will pay special attention to some of the most famous political entertainment TV shows in order to reflect on whether: 1.- popular cultural formats of everyday life can also be ways of cultivating audiences' conscious motivations for political participation ; 2.- a TV show can cater to mass audience while conveying political information and news.</p>
12:10 – 12:20 pm	Q & A
12:20 – 1:15 pm	Lunch Break
Session 1E – Session Chair: Lori Henson	
1:15 – 1:30 pm	<p>Will The Real Journalist Please Stand Up?</p> <p><i>Amber Narro</i></p> <p>It's hard to tell who is trained and who is getting trained in this atmosphere of sensationalism and more opportunity to fight for attention than ever before. The truth is that this has been a question since the beginning of journalism, a time when there were no “formally educated” journalists. It is the job of the journalist to protect the democracy, but professionalism in the career has been handed back to the public, and the public has accepted the gift.</p> <p>Was there ever a time when someone didn't respond after receiving the microphone? Grandstanding is simply more mass media now, and journalists must prove themselves worthy of audiences. Unfortunately, it is not necessary for journalists to post their resumes live for the world to see, and news can go viral in seconds – true or otherwise.</p> <p>How do we help our students understand the difference? Children have always learned to follow their gut when something doesn't seem real, but the amount of information constantly available may be overwhelming. Adults no longer have the time to decide what's real and what isn't before the next message pops up on their mobile devices, confirming the previous.</p>

1:30 – 1:45 pm	<p>#notanenemy: Defending and Explaining a Free Press in Response to President Trump’s Tweet</p> <p><i>Stacie Jankowski (first author - presenting) and Wayne Gates (second author)</i></p> <p>Since his inauguration, United States President Donald Trump has set a precedent of openly and baldly criticizing the press both in speeches and through his social media presence. On February 17, he tweeted, “The FAKE NEWS media (failing @nytimes, @NBCNews, @ABC, @CBS, @CNN) is not my enemy, it is the enemy of the American People!” After the tweet, journalists and others decried his words and defended the legitimacy of a free press in a democracy. Although columns and commentary about the tweet followed in traditional news spaces, journalists also used social media to discuss the importance and authority of journalists and journalism. The responses are varied and wide-ranging, covering, among others, topics of constitutional privileges, reporters who gave their lives while reporting, and the stifling of a free press in authoritarian regimes. Journalists and journalist defenders also sought to help the public understand the norms and processes of journalism and the humanity of journalists themselves. This study uses a qualitative analysis to examine social media and traditional media responses to Trump’s tweet. It analyzes the ways journalists and others conceptualize journalism in this modern era. The current political climate and the ability for direct conversation with audiences through social media give journalists the opportunity to reach out to their audiences to explain and validate journalism. As the political transition in the U.S. continues to highlight the adversarial nature of the press/government relationship, these assertions and explanations of journalism will help to define and mold society’s perception of journalism.</p>
1:45 – 1:55 pm	Q & A
Session 1F Session Chair – Andrea Marshall	
1:55 – 3:55 pm	<p>Thoughtful Branding for Your Thinking: Writing and Publishing Op-Eds and Essays on Celebrities in the Media</p> <p>Workshop</p> <p><i>Key Media Speaker: Tim Harper</i></p> <p>This 4-hour op-ed workshop will include 2-hours of discussion, exercises, and both small-group and full-workshop discussions. Participants should leave with one or more action plans for essays they can write, and how they can publish those essays.</p>

3:55 – 4:30pm	Tea and Coffee Break (catered)
4:30 – 5:00pm	Op-Ed Workshop (Continued)
5:00 – 5:55 pm	Q & A with Tim Harper, Jere Hester, and Mary Murphy
5:55 – 6:00pm	Closing Remarks - Chair
7:00 – 8:30 pm	Reception (Drinks Catered) <i>Link Lounge, Sheraton New York Times Square Hotel</i>

	DAY 2: Friday, September 1, 2017
8:55 – 9:00 am	Introductory Remarks – Chairs William Huddy and Andrea Marshall
Session 2A - Session Chair: William Huddy	
9:00 – 9:30 am	<p>Pandemic Mediatized Identity: Professional Personas as Public Intellectuals in the social media and “presentational media” era</p> <p><i>Keynote Speaker: P. David Marshall</i></p> <p>One of the most major transformations in contemporary culture is the mediatization of the self. Across an array of social media platforms – from Twitter and Facebook to Instagram, Snapchat, Tumblr, Pinterest and YouTube (and this list could be extended to games use and even fitness sharing) – we have had a proliferation of ways and means to present oneself publicly. This pandemic change is having repercussions across the social (Marshall, 2016), political (Marshall and Henderson, 2016) and cultural world (Marshall, 2015b) as a presentational media and cultural regime continues to be on ascendance. This new regime is replacing what I have called the representational media and cultural regime – which identifies the incomplete breakdown and transformation of what could be described as legacy media.</p> <p>One of the implications of this change is the way that expertise moves through this presentationally-oriented media culture. After developing the foundations of this presentational media era, this presentation will explore how different professionals engage in presenting themselves online with some discussion/data on the public presentation of the self and knowledge by lawyers, doctors and the current generation of academics on Twitter specifically. It will discuss how the public intellectual (Atherton and Marshall, 2015; Marshall, 2015a) is differently constituted in this era: in some ways, expertise is still rewarded through appearances on legacy media, but, like YouTube celebrities, it is now partially dependent on a continuing connection to an audience of followers, sharers, and “friends” that reshape the movement of information. The paper concludes with identifying how this different flow of expertise is connected to our current moment of political and information turbulence.</p>

Session 2B – Session Chair: Andrea Marshall	
9:30 – 9:50 am	<p>‘Talking of Terror’ Workshop</p> <p><i>Panelists - John Tulloch and Belinda Middleweek</i></p> <p>John Tulloch was both close-up survivor of the 7/7 London terrorist attack and a temporary celebrity internationally as an iconic image of the London terrorism, in much demand to ‘talk about terrorism’ in media and as an academic book writer.</p> <p>(i) By way of Jonathan Miller’s 9/11 episode in his <i>Atheism</i> television series, Tulloch will discuss his book-in-progress, <i>British Television Intellectuals</i> on this pioneering British television genre, beginning in the 1950s to 1970s days of AJP Taylor, Sir Kenneth Clarke and Prof Jacob Bronowski, through a middle period featuring the likes of Simon Schama, Marcus du Sautoy, Jonathan Miller and Niall Fergusson, to today’s television intellectuals, including a younger generation represented symptomatically by Brian Cox, and, most importantly, by the explosion of women academics of all ages into this television genre. This presentation will focus on (a) the place of television within ‘public intellectual’ theory, (b) a brief discussion of <i>both</i> intellectual ideas <i>and</i> television camera work, images, use of vox-pop etc. in the opening minutes of Miller’s 9/11 episode.</p>
9:50 – 10:00 am	Q & A
10:00 – 10:20 am	<p>(ii) Belinda Middleweek will discuss her dual roles as television professional and academic, focussing on her pathway as producer/researcher from TV interviewer of Tulloch as an icon of the 2007 terrorist attack, to co-author with him their new book, <i>Real Sex Cinema</i> (Oxford University Press). Her presentation will be a case study of ‘bridging the gap’ between professional television’s tacit/discursive knowledge in production and Tulloch/Middleweek’s intellectual work aimed at a wide public. Middleweek will discuss (with examples) successes and failures in her own and Tulloch’s ‘terrorism’ interviews and dialogical writing after 7/7.</p>
10:20-10:30 am	Q & A
10:30 – 10:45 am	Coffee and Tea Break (Catered)

Session 2C - Session Chair: Janne Salminen

10:45 – 11:00 am

Academic Star Texts and the Screened Embodiment of Theory

Eduard Saakashvili

Since the rise of the academic star system in the late 20th century, scholars like David Shumway have warned that academic celebrity threatens intellectual rigor in the academy. Allegedly, these stardoms infect academic discourse with an undue focus on the personal and the trivial. Less attention has been paid, however, to how academic celebrity might itself help constitute theoretical labor and insight. Reading documentary representations of Judith Butler and Jacques Derrida, this paper argues that the celebrity of the theorist can contribute to a formal self-reflexivity that elevates documentary film texts to the level of philosophical cinema. The onscreen personae of Butler and Derrida—heavily informed by their respective star images—articulate a resistant, playful mode that disrupts the unity and coherence of the texts they appear in, questioning conventional assumptions of representation. At the same time, several of the examined documentaries add to these celebrity theorists' embodied resistance by enacting a kind of formal self-deconstruction. Placing these documentaries within a longer history of mass-media depictions of intellectuals, the paper concludes that the filmed performance of the celebrity academic appears to be a productive tool for the popularization, enactment, and even elaboration of literary theory.

11:00 – 11:15 am

Ethics in Celebrity Academics and Critical Performance

Diana Miller

Academic celebrities have a responsibility in ethical leadership, which is critical in how America is presented to the rest of the world. This responsibility includes news celebrities, and leaders in dramatic presentations such as TED Talks, which are viewed globally. Engaging presentation performance, combined with academic scholarship is a viable solution for the need to present effectively, while maintaining integrity. Academic scholarship faces rigorous rules that demand ethical integrity in every aspect of publication and performance presentation, which may be used to advantage when incorporated in mainstream television production, conferences, and social media rhetoric. This need for ethical presentation opens a world of opportunity for the academic in Humanities, which specializes in rhetorical integrity, performance and social communications. All work must be original and academically pure. Facts must be supported with approved research and academic quality, particularly university peer-reviewed work from accredited sources. A critical study on creative process guided by Professor Rainer Schulte explores these issues. The study looks at how presentation is used to communicate with diverse groups and cultures and

	<p>provides insight into how to combine technical innovation with artistic creativity to create a level of public trust. Spotlight on academic presenters produces a platform of leadership. In addition to presenting that insight, this talk will review the ethics of presentation and connect those ethics to the works of both academics and journalists, two groups whose ethics focus on promoting truthful, informative rhetoric.</p>
11:15 – 11:25 am	Q / A
<p>Session 2D - Session Chair: Janne Salminen</p>	
11:25 – 11:40 am	<p>Paper Celebrities: Constructing Academic Stardom and University Prominence through Gaming and Manipulation</p> <p><i>Jo Ann Oravec</i></p> <p>The dramatic expansions of the use of metrics in higher education institutions worldwide has brought with them gaming and manipulation practices designed to enhance artificially both individual and institutional reputation, including coercive and forced joint citation, ghostwriting, paper mills, and many others. This presentation maps an assortment of these emerging practices as well as their growing linkages with academic celebrity and university prominence. It also analyzes the commentary of members of the academic community, journalists, and public figures as to the impacts the normalizations of some gaming and manipulation practices are having on the academic identities of those associated with higher education as well as on the character of academic life. The narratives produced about these practices can be unsettling, with strong words such as “malice,” “fraud,” “scams,” “cheating,” and “injustice” (and even “extortion”) directed at some participants; there is often sadness and despair expressed by many of the observers and commentators as well as frustration in not being able to formulate specific solutions to the underlying problems. Other narratives have been less severe in their perspectives, noting trends toward the “gamification” of academic research and the construction of “fictional” intellectual realms (Hammarfelt, de Rijcke, & Rushforth, 2016; Oravec, 2015, 2017).</p> <p>At an organizational level, metrics are used in many higher education institutional rankings, which can play roles in determining whether a particular university can attract funding and new participants as well as the attention of journalists. Some of the metrics for institutions are rooted and administered in publications such as the <i>U.S. News & World Report</i>; others are provided by such corporate-sponsored platforms as <i>ResearchGate</i> and <i>Google Scholar</i> (which can be used at the level of the university as well as the individual faculty member). Along with the many activities associated with metrics, various practices involving fakery have emerged</p>

	<p>such as creation of bogus documents to increase reputation scores, fraudulent academic conferences, predatory journals, and many others. The presentation ends by outlining some recently-proposed strategies for containing the proliferations of these gaming and manipulation practices as well as for mitigating their negative aspects.</p>
11:40 – 11:55 am	<p>The Rise of the Celebrity Anchor in Pakistan’s Private TV: the lone voice that kills other voices</p> <p><i>Altaf Khan</i></p> <p>Pakistani journalism is a continuation of the pre Independence, freedom movement media that consisted of anti colonial, Muslim journalists. These were mostly solo journalists and political figures that used journalism as a medium to spread their political views. These people were celebrities who were followed because of who they were, more than what they wrote.</p> <p>The post Independence journalism in Pakistan did have that flavor and the celebrity journalists dominated media discourse. Professional self conceptions based on these ideals were that of a guide and that of a teacher (Khan 2003, 2011).</p> <p>Television reached Pakistan in 1964. Being a state controlled medium it remained the mouthpiece of the government till the emergence of private TV channels in 2002. This is the beginning of the celebrity anchor in the country.</p> <p>The private, competitive TV needed a new workforce. Its predecessor, the state run PTV couldn’t provide any support, since it never went into independent newsgathering. Neither did it ever experience competition. Faced with the challenges of 24/7 routines and audio visual experience, the owners of private TV channels decided to use the workforce from print due to their news experience. To deal with the work pressure celebrity talk show hosts were created to run the prime time, 8 to 11 P.M., mostly, where the host was the show. This has negative consequences on the plurality of opinion in news and views.</p> <p>The paper will examine how the rise of celebrity hosts in Pakistani TV stifled plurality and criticism.</p>
11:55 – 12:05 pm	Q / A
12:05 – 1:00 pm	Lunch Break

Session 2E - Session Chair: Samita Nandy

1:00 – 1:15 pm

**Celebrity Academics:
How mass media and social media can be used to popularize scientific
knowledge – a case study in Brazil**

Douglas Machado Silva

This paper aims to investigate how the mass media and, more recently, the social media, are used by scientists to popularize scientific knowledge, usually restricted to the academic community. We discuss how the relation among science and fame is not new, although more evident nowadays. Long before the advent of TV or radio, Charles Darwin understood the benefits of fame for science, working hard on his popular image through actions like distributing photographs, signing in autographs and replying mails. Einstein, Stephen Hawking and more recently Richard Dawkins, among others, are worldwide known for their achievements, some because their relevant papers, their appearances at TV shows or their own documentary and TV series - and more recently their presence on social media. In this paper, we conduct a case study in Brazil. We analyze how Antonio Drauzio Varella, a known Brazilian physician, writer and an important scientist uses the mass media to popularize knowledge about health. We present his main achievements and his impact in the Brazilian society through his fame.

1:15 – 1:30 pm

The Celebrification of Ideas: from individualism to common understanding

Carla Rocavert

Academics are caught in a particular quandary when it comes to managing fame. While the 'celebrity academic' label may on some level "simplify and flatten out" ideas, also drawing attention toward the personality, writing and publishing without broad exposure is a similarly unappealing option. The ontological question of celebrity could nonetheless be an important new focus for discussion. Given that fame has been ascribed to figures as diverse as Zeus, Jack the Ripper, Friedrich Nietzsche, Marilyn Monroe and (in recent times) the more vacuous or demagogic reality star, the academic's role may be to imbue 'concepts' with a sense of stardom. This paper explores the ways in which the value of thinking itself might be rebranded, in turn lauding common ideas and common truths as opposed to thinking of celebrity only as identification through the individual. So few thinkers have achieved this, but as 'the love of the good', 'the categorical imperative' and the 'medium is the message' retain their currency, even in the era of hyper-information, creating more famous ideas seems far from impossible. Indeed, as the increasingly plastic world of celebrity loses its sheen, and the hallmarks of glamour, talent and

	<p>charisma make way for more ‘democratized’ modes of self-representation, popularizing ideas that deepen our understanding is both an academic and cultural challenge.</p>
<p>1:30 – 1:40 pm</p>	<p>Q & A</p>
<p>Session 2F - Session Chair : William Huddy</p>	
<p>1:40 – 1:55 pm</p>	<p>Another Day of Sun: The Regressive Gender Politics of the La La Land Whiplash</p> <p><i>Janne Salminen</i></p> <p>Damien Chazelle’s cinematic career has been off to a spectacular start. His directorial feature film debut, <i>Whiplash</i> (2014), was met with rave reviews as was his sophomore film <i>La La Land</i> (2016). The latter made him the youngest director to win an Academy Award. A few voices of dissent have emerged, addressing the problematic way <i>La La Land</i> deals with race and cultural appropriation, but the conservative gender attitudes on display in Chazelle’s films have received surprisingly little attention.</p> <p>Gender politics in both of Chazelle’s films are best characterized as conservative and regressive. <i>Whiplash</i> deposits that an authoritative, aggressively masculine father is necessary for allowing a child reach their full potential and <i>La La Land</i> romanticizes a relationship that is borderline abusive. Both films cling to stereotypical notions of gender and imply that relationships will eventually cause men to lose sight of their goals. They also seem to yearn for a more “simpler” time, and feature scenes that portray men with feminine qualities as weak and ineffectual.</p> <p>In my presentation, I offer a critical look at <i>Whiplash</i> and <i>La La Land</i> and illustrate how these films reinforce notions of hegemonic masculinity and heteronormative representations of gender, specifically how these align with conservative attitudes and gender politics. My goal is to offer examples of how to cover conservative positions under layers of artistic and entertaining filmmaking and how to use these films to initiate a conversation on complex concepts such as heteronormativity.</p>

<p>1:55 – 2:10 pm</p>	<p>Montclair and the Women's March: Examining the Media Impact of Bondy's NY Times Article</p> <p><i>Elizabeth Hatfield</i></p> <p>Attempting humor, Filip Bondy wrote a short piece for the New York Times about the impacts of the Women's March on the small, New York suburb of Montclair, New Jersey. Rather than have its intended effect, the article set fire to the internet and media world due to its sexist and dated tone, reinforcing all the reasons why women planned the event he was covering. This project examines Bondy's article "How vital are women? This town found out as the women left to march" (January 22, 2017), the 20 plus articles written in response to his original article, and the almost 200 comments left on the New York Times article following up to the original piece. With the original article being shared over 24,000 times on social media such as Facebook, Twitter, and Instagram, this media event offers a useful lens for studying cultural expectations surrounding gender roles and fatherhood. Using Pearce's coordinated management of meaning theory of communication, I examine the roles of journalists, social media, and online commenters as they negotiate cultural understandings of fatherhood in the modern context.</p>
<p>2:10 – 2:25 pm</p>	<p>Learning from Young Mothers and Dr. Drew: MTV's Teen Mom as Public Pedagogy</p> <p><i>Colin Ackerman</i></p> <p>The MTV docuseries <i>Teen Mom</i> (as well as its various spinoffs) has been observed through a myriad of lenses, including public health (Aubrey & Behn-Morawitz, 2015), postfeminist subjectivities (Murphy, 2012), and media effects (Martins & Jensen, 2014; Kearney & Levine, 2015). This essay intends to extend the conversation around this text by analyzing it as a public pedagogy, which is defined as a site of learning alternative to schools, such as museums or libraries, as well as learning in informal education sites, such as popular culture or the internet (Sandlin, Schultz, & Burdick, 2011). Specifically, this study aims to elucidate how <i>Teen Mom</i> and its related spinoffs fit within what Sandlin, O'Malley, & Burdick (2011) identify as three of the broad categories of public pedagogy research: (a) popular culture and everyday life, (b) dominant cultural discourses, and (c) public intellectualism. These categories will help explicate what the <i>Teen Mom</i> franchise is aiming to accomplish not only in terms of educating youth about teen pregnancy through a popular culture text, but also how effectively it fights against (or reinforces) dominant cultural discourses around the topic of teen pregnancy and how Dr. Drew Pinsky (who serves as host, therapist, and medical advisor to cast members during the frequent cast-reunion specials) is postured as a public intellectual, including a discussion of the efficacy of that posturing. Aside from textual analysis, this study will also employ in-depth interviews with viewers of <i>Teen Mom</i> of various ages to help explore the issues discussed above.</p>

2:25 – 2:40 pm	Q & A
Session 2G - Session Chair: Andrea Marshall	
2:40 – 2:55 pm	<p>Diversities on TV: Audiovisual Research and Practices to Promote Local Cultures in Brazil</p> <p><i>Cesar Viana</i></p> <p>“Mostra Goiás” research and extension postdoctoral program of PACC/UFRJ.br and Laicom/UAB.es deals on how audiovisual language can be used to promote local cultures creating documentaries connected to the venues of online networked systems. This media literacy practices and researches present the cultures of Goiás State in Brazil via mobile video reports done by journalism and community students of the Pontifical University of Goiás. There are 87 short documentaries recorded as a pedagogical experience and presented statewide on a partnership with PUC TV Goiás. Despite training telejournalism techniques, the students test information systems formed by online platforms and mobile applications. They research about audiovisual language and produce videos on traditional culture (<i>Catira, Congada, Folia de Reis</i>), local foods, dialects, fashion, music and other forms of arts. The diversities of Goiás State are revealed on videos showing their local cultures. By standardizing the procedure of shots and camera movements as the classical movies the pupils achieve sufficient quality to present the material on TV, theater and social networks. The soundtracks gives opportunity to search and use local music, promoting the artists from Goiás State. Audiovisual communication is also part of relationships of our distributed world and creates a new spatio-temporal perception and active participation. As Linda K. Fuller (2016: 12) argues, participatory media, which draw on theories and practices of development, social change, and idealism, depend upon decision-making by the intended population – offering an open-ness with limitless potential for social-political expression(s).</p>
2:55 – 3:10 pm	<p>Preaching the News</p> <p><i>Stacie Jankowski (first author - presenting) & Rosemary Pennington (second author)</i></p> <p>As social media becomes more accessible and utilized, religious figures are able to engage with followers from more than just the pulpit. The result becomes a real-time, hyperlinked conversation between religious figure and congregation/follower. While religious figures can utilize these platforms for manners strictly related to religiosity, some use them to engage with the secular world as well. Religion-focused media is not new, and there have always been religious figures who function as journalists. With the addition of social media, these journalist/religious hybrids can reach more</p>

	<p>people than ever before. Within the Catholic Church, one well-known journalist/priest is Jesuit Fr. James Martin, who, in addition to his religious vocation, is a journalist and an editor of America Magazine. Martin uses his social media as a journalist as well as a religious figure to contextualize mainstream political conversation into the religious realm. His more than half a million followers are asked to engage with political events and religious philosophy as he frames the news in a Catholic, often social justice, milieu. This paper examines Fr. Martin's direct engagements with news and politics on his social media platforms, comparing and contrasting Martin's journalistic work with other public Catholic figures and institutions, such as Pope Francis and the United States Conference of Catholic Bishops.</p>
3:10 – 3:20 pm	Q & A
3:20 – 3:35 pm	Coffee and Tea Break (Catered)
Session 2H: Session Chair – William Huddy	
3:35 – 3:50 pm	<p>Networked Journalism: Guarding the gates in the social media news environment</p> <p><i>Jenny Hauser</i></p> <p>Social media have become an integral part to many journalists' tool kits, offering both opportunities and posing risks for the mainstream media. This paper analyses the use of social media-sourced content in the news coverage of crisis reporting by the BBC, France 24 and Al Jazeera. Quantitative and qualitative data analysis of social media content examined sourcing routines in breaking news reporting of the refugee crisis of 2015. It seeks to contribute to understanding of how journalists negotiate their roles as 'gatekeepers' and professionals in a potentially open, de-professionalised and inherently participatory news environment.</p> <p>Based on the findings, the paper discusses the emergence of journalist communities and networks on social media and their tendency to collectively set their own news agendas and amplify voices and information fitting with established professional routines. The findings are consistent with existing research, showing often highly selective social media engagement. The paper contributes to the analysis of the practices and mechanisms by which networked journalists both compete and at times collaborate with media activists and other users to shape their own news environment on social media, maintaining oversight of what passes into mainstream reporting. The research argues efforts to normalise social media for newsgathering</p>

	<p>by professional journalists in an uncertain and highly competitive era for the mainstream news media has had qualitative implications on news production. In conclusion, it discusses the potential ramifications of increasingly collaborative and interdependent relationships between professional networked journalists on diversity and inclusivity in mainstream coverage.</p>
3:50 – 4:05 pm	<p>Surveillance Network</p> <p><i>William Sarradet</i></p> <p>The digital identity grows into the lived identity, and increasingly becomes a point of sale in our lives. Most distributors (of either physical or intangible goods) have an intermediary they can tap for insight into our behaviors. Data brokers like Axiom and Dribion do just that for platforms like twitter and Facebook. The lack of transparency in this constant exchange underwriting our entire existence on otherwise ‘free’ websites results in an extractive relationship from the platforms that hoard our data, learning ever faster how to materially profit the most out of our participation rather than offer a coherent value proposition between the platform and the user.</p> <p>For this presentation, I will explore the potential solutions to our problematic relationship with our own data by means of a ‘shelled’ digital identity. This dynamic closes off the pipeline of direct surveillance of our digital behaviors behind layered, concentric shells of security. Each layer of identity is mediated within the browser client, and can be auctioned off to brokers or the platform itself at the behest of the user, categorically changing the dynamic of the web altogether. This is primarily an investigation of how intermediary monopolies have changed the use of the web from a peer to peer network to a unidirectional surveillance network.</p>
4:05 – 4:15 pm	Q & A
Session 2I: Session Chair – Andrea Marshall	
4:15 – 4:30 pm	<p>When Citizen Journalism Goes Rogue</p> <p><i>Samer Al-khateeb (first author - presenting), Muhammad Hussain (second author) and Nitin Agarwal (third author)</i></p> <p>Social media has ushered in the era of citizen journalism that has irreversibly changed traditional journalism and even the mainstream media. In his manifesto released on February 16, 2017. Facebook’s CEO Mark Zuckerberg outlines the future of Facebook will be to keep us safe, inform us, promote civic engagement, and afford inclusion for all. In other words, Mr. Zuckerberg intends to build a news corporation without the journalists, further changing the landscape of news and</p>

media. Blogosphere endows citizens the power and freedom to express their opinion or frame narratives more effectively than any other social media platform – (1) due to the absence of the character limit, and (2) by providing digital town halls. Commentaries documented on blogs afford ways to improve inclusiveness and discourse, manifesting the idea of citizen journalism. However, at a time when people like to get their news from social media rather than mainstream media, irresponsible citizen journalism poses a danger to democracy by misrepresenting facts and information. Several journalistic accounts have shown that social media has made disseminating misinformation, fake news, or propaganda easier than it used to be. There is plenty of empirical evidence on how blogs served as a vehicle for fake news and misinformation during the 2016 U.S. Presidential elections.

In this ongoing research, we study the network of blogs infested with anti-West/anti-European Union propaganda messages during the 2014 Russia-Ukraine conflict. Several journalists (many among them were citizen journalistic efforts) produced numerous videos, blogs, and stories in and around eastern Ukraine to cover the different crises faced by that region. We examined the blog network using social network analysis-based methodology, referred to as “Focal Structure Analysis” [3]. We discovered that Graham W. Phillips – a British journalist and an influential blogger – was the most prominent information broker and a leading coordinator of the misinformation campaign along with *ITAR-TASS* and *Voice of Russia*. Mr. Phillips’ reporting’s would carry a strong pro-Russian undertone with unsubstantiated claims, mock and delegitimizes Ukrainian government’s policies and actions. Nevertheless, his live-blogging style of coverage of events in Ukraine earned Mr. Phillips more influence than some of the other mainstream news blogs and even the very well known news sources, such as the *Washington Post* and *The Guardian*. Our findings were further validated when RT.com reported on July 25, 2014 [4] that Mr. Phillips was deported from Ukraine because he works for *RT.com* and was banned from entering Ukraine for 3 years (from 2014 to 2017). Since anyone can be a “journalist” (do not have to be a professional) in the era of social media, in our research, we try to understand the social media ecology and how it aids disseminating misinformation, generating fake news, and conducting propaganda campaigns, so that actions could be taken towards developing countermeasures to stem the tide of fakery. Our research is a step forward towards bringing scientists and practitioners from various disciplines (such as communications, media, computer and information science, journalism, among others) to help advance understanding of the chaotic information environment of the lawless Wild West that social media currently is.

4:30 – 4:45 pm	<p>'Fake News' and Social Media Literacy in the University Classroom: Finding what works</p> <p><i>Lori Henson and Jennifer Mullen</i></p> <p>Based on the Stanford History Education Group (2016) study of young adults' illiteracy in evaluating online sources, this pilot study explores pedagogical approaches and classroom activities to increase undergraduate student media literacy in identifying credible news sources from so-called "fake news," hoaxes, conspiracies, propaganda, and satire. This study integrates the social media platforms Facebook, Twitter and Snapchat in classroom exercises to explore how students interpret news in these social media spaces and how instructors can use students' own media habits to engage in critically evaluating source credibility.</p>
4:45 – 4:55 pm	Q & A
Session 2J: Session Chair – Samita Nandy	
4:55 – 5:45 pm	<p>Gap Bridging Activity – TV Proposal / Open TV Ideas Forum</p> <p>Q & A with Nafsika Antypas, TV Host from FYI / A&E Television Networks</p>
5:45 – 6:00 pm	<p>CMCS Best Paper Award and Closing Remarks</p> <p>William Huddy, Andrea Marshall and Samita Nandy</p>

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Selected papers will be invited to adapt their presentation into a book chapter. Further details will be emailed out in the coming months. Please keep the conference conversation happening through #CMCS17 @celeb_studies on Twitter. For more information on the Centre for Media and Celebrity Studies, please check out our website cmc-centre.com or email us at info@cmc-centre.com
