Bridging Gaps:
Where is Ethical Glamour in Celebrity Culture?

Centre for Media and Celebrity Studies (CMCS)
7th International Conference

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Inspira Santa Marta Hotel, Alfama Room
Lisbon, Portugal

Conference Program

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The fashion modeling industry has occupied a significant area in celebrity culture. For the past four decades, popular models, actors, authors, and athletes among many public figures have participated in photo shoots and runway shows, stylized their profile, and built their persona brand through visual and literary expressions of fashion. These expressions of fashion have played a key role in publicity and promotion of their brands. For fans, they are 'role models' who help constructing subjectivity and become objects of study, especially when it comes to beauty ideals and sexual objectification of the body. For Elizabeth Wissinger, however, the "glamour labour" involved in self-fashioning, surveillance, and branding is often an inevitable and unfortunate outcome in the production of consumer values and desirable bodies. We ask: is this exploitative labour sustainable from the perspective of social and environmental ethics?

As Rebecca Oxford suggests, sustainability not only supports human beings but all other species in our ecosystem. Therefore, the idea of modeling in contemporary practices of eco-fashion intends to reflect care towards the quality of all life, respect human rights, promote biodiversity, and bring balance among all species. In fact, modeling should be inclusive of all shapes, postures, and voices in diverse sectors of work and leisure. The exploitative use of human labour, animal skin and fur, fossil fuel, and emission of polluting agents in the garment industry prompts us to redefine what it means to be an eco-model as opposed to a role model that excludes diverse bodies.

How can we use academic study and cultural productions to expand traditional definitions and understandings of modeling? Can the body become a biological tool to re-fashion dominant notions of glamour? Would the use of the body include voices of diverse abilities and, in the process, contest ableism, lookism, and speciesism in ethical fashion and glamour? Can the skin, as in the case of PETA nudists, become a particular text and be semiotically read in a way that accepts, negotiates or disrupts what it means to be a green glamour model in celebrity culture? Can newly defined green glamour models lead to much needed liberal and democratic practices in celebrity activism and studies of celebrity culture?

The Centre for Media and Celebrity Studies (CMCS) Bridging Gaps conference, in association with sponsors Centre for Ecological, Social, and Informatics Cognitive Research (ESI.CORE) and WaterHill Publishing uses a reflective practice paradigm and asks an urgent question, "Where is Ethical Glamour in Celebrity Culture?" The conference problematizes what it means to be a "model" and invites academics, models, journalists, publicists, producers and guests to attend, speak and collaborate for research and development in the field of study.

Special thanks to *Celebrity Studies* journal (Routledge, Taylor & Francis) and Intellect Books.

Conference Keynotes: Elliot Pill and Kirsty Fairclough
Conference Chairs: Samita Nandy and Ana Jorge
Conference Committee Members: Kiera Obbard, Nicole Bojko, Jackie Raphael

	Day 1 Sunday, July 1, 2018
6:30 – 8:30 pm	**CMCS Cocktail Reception & Meet & Greet** Entretanto Rooftop Bar (7th floor) of Hotel do Chiado Rua Nova do Almada, 114 Hosted by Samita Nandy and Ana Jorge

	DAY 2: Monday, July 2, 2018 Alfama Room, Inspira Santa Marta Hotel
8:00 – 9:00 am	**Registration and Introductory Remarks – CMCS Chair & Director** Samita Nandy and Ana Jorge
Session 1A: Session Chair - Ana Jorge	
9:00 – 9:30 am	**Model Behavior? Celebrities and ethically questionable promotional methods in the digital age** *Keynote Speaker – Elliot Pill* Professor Aeron Davis (2013) argued: "Promotion appears everywhere, so much so that we no longer notice… It is common to ask questions about how finance, globalisation, digital technologies and war shape our world, but no-one asks much about our promotion-saturated world." More recently the New York Times identified a 'follower factory' business, allegedly specializing in linking fake Twitter followers to celebrity accounts. This paper will seek to do two things. Firstly, it will present examples of ethically questionable promotional methods used by celebrities and, secondly, it will seek to problematize promotional literacy related to content marketing in these fledgling stages of the digital age. While much has been written, researched and theorized in relation to media and advertising literacy, this paper will argue there needs to be a broader academic analysis of promotional literacy. This is particularly important in a digital landscape, where a plethora of promotional platforms has emerged allowing cultural intermediaries to use vested-interest propaganda strategies to communicate, connect and persuade audiences via unregulated social media platforms.
Session 1B: Session Chair - Ana Jorge	
9:30 – 9:45 am	**From top model to real people: towards the democratization of models' corporeal canon** *Vitor Sérgio Ferreira* The body is one of the most important capitals for modelling, as the fashion industry requires from professional models to embody certain forms of valued corporeality. However, recent structural changes in the fashion industry have produced relevant transformations in the forms of embodiment socially valued to access to the activity of modelling. Transformations that seems to go towards the democratization of the models' appearance canon, and towards the diversification of corporeality welcomed in the fashion market. The ideals of body perfection embodied by the figure of top model are

	being replaced by common bodies of "real people", as well as by bodies with disabilities or physical characteristics that used to be barred at the entrance of the fashion industry in the past. Are we dealing with new ethics inside fashion industry that values inclusive forms of models embodiment? In this perspective, the objective of this article is to comprehend sociologically the conditions, the meanings and some of the effects of those changes among young generations. The discussion will be theoretically oriented by the concept of "physical capital", a concept developed by Loïc Wacquant (2002) and by Chris Shilling (1991), and it will be empirically based on a set of focus groups and interviews with aspiring and professional models, as well as a set of bookers. The fieldwork was made in the framework of the research project «Making dream jobs come true: transitions to new attractive professional worlds to young people», funded by Foundation for Science and Technology (PTDC/CS-SOC/122727/2010).
9:45 – 10:00 am	**Against glory as a distinct form of fame** *Adrian D. Wesołowski* Understanding celebrities as forms of broadly understood 'role models' is a greatly potential stream of thought. It allows us to formulate wider description of the phenomenon of fame itself (for many, a proper purpose of academic turmoil raised by celebrity studies) and it links recent intuitions regarding celebrities with an older trend in social research. What stands in the way of such perception of celebrities is a superficial and pejorative association of celebrity studies as a petty subject for serious academics, held both by its critics and by many celebrity scholars themselves. One way of relabelling celebrity in a modern academic thought is to approach is historically. However this was already attempted by such researchers as A. Lilti, L. Goodman or Ch. Wanko, in none of these attempts was the ephemeral content of fame (flashlights, curiosity, false-value fame) considered less important than much more stable forms of fame (fandom, media coverage, specialisation of celebrities). Directing our attention towards forms of fame gains special significance in the eighteenth century, when many aspects of today's celebrity were created but still had to coexist with older social patterns, such as glory. In my presentation, I will try to explain how the transition from glory-recognition to popular fame-recognition legitimises thinking of celebrities as of modern models for personal behaviour, performing identical role as glorified individuals did in the past. The examples of celebrated philanthropists will illustrate where the breach between both forms of recognition lied and how one approach should it.
10:00 – 10:15 am	Q & A
10:15 – 10:30 am	**Tea and Coffee Break (catered)**

Session 1C – Session Chair: Maureen Brewster	
10:30 - 10:45 am	**The Model as (Black) Phallus: Milton Moore, Thomas Williams, and Robert Mapplethorpe** *Pete Sigal* Thomas Williams's glistening skin emanates from a 1986 ad from Japanese fashion designer Tokio Kumagai, where a black leather briefcase hides just one part of his

	naked body. Helmut Lang's late 1990s advertisement with Milton Moore inverts the Kumagai ad: the only skin displayed in the Lang ad is that of a large uncircumcised penis extending from the open fly of a polyester suit. Robert Mapplethorpe took both photographs, though he intended the one with Moore for his artist's portfolio (the Lang ad was published almost a decade after Mapplethorpe's death), and indeed, "Man in Polyester Suit," became one of the infamous photographer's most infamous photos. When I discovered both of these advertisements in the archives, I thought about how these fashion designers sought to accrue commercial benefit from the black phallus, a historical figure that has at once evoked fear, desire, disgust, pleasure, pain, and exoticism. In 1984 Mapplethorpe said, "The texture of black skin is something that excites me photographically maybe as well as other ways . . . There was a reason that bronzes are bronze. The subtleties of skin tone somehow are more refined." The black skin and phallic play of each model, along with the celebrity status of the photographer, signified a fetishistic desire. Looking at some of the less known photographs Mapplethorpe took of Moore and Washington, this presentation seeks to place such desire within the context of the relationships established between model and photographer, and the text of black skin as sign of exotic beauty.
10:45 – 11:00 am	**Sincerely, These Hands: Mayweather, Money, and Masculinity** *Javon Johnson* Traditional critiques of masculine performativity vituperate the hyper-masculine, figuring it as little more than a villain gender that must be rooted out. Coupling autobiography with close readings of the infamous boxing icon Floyd "Money" Mayweather, this essay focuses less on repairing the hyper-masculine – that is, finding more usable and/or controllable masculinities, and more on "skin as text" to understand how racialized gender understandings might, at times, view the hyper-masculine as a viable option. This paper does not dispute the larger criticism of the hyper-masculine wholesale; rather my essay troubles those too easy readings that label the hyper-masculine as simply problematic. Merging John L. Jackson's notion of "racial sincerity," Ryan Milner's discussion of meme culture, theories of black masculinity, and David J. Leonard's work on race and sports with discourses on/of celebrity culture, this essay unpacks how Mayweather, with his partner abuse, homophobia, and grotesque capitalist consumption, can still be seen and understood, at least in some ways, as a role model. In particular, this essay is less concerned with normalizing Mayweather's problematic behavior, so much as it is concerned with finding a human face for the large number of black people who use figures like Mayweather as a model to engage in "a politics of disrespectability," or a tactical countering of a strict, unfair, and near impossible Victorian ethos imposed on black performativity.
11:00 – 11:15 am	Q & A

Session 1D – Session Chair: Rimi Khan	
11:15 – 11:30 pm	**The ethical beauty of poverty: The empowerment of Bibi Russell's celebrity to transform the traditional concept of glamour** *Luis Fernando Romo* As a form of communication and persuasion, glamour has been a dominant force for social cohesion and longing since the appearance of the concept in the English texts in

the nineteenth century. Through the evolution of its conceptualization, glamour has been typically associated with celebrities that belonged to an aristocratic environment. In the combination of glamour and celebrities convey values such as beauty, luxury, sophistication or lifestyle for a para-social interaction that increases bonding with audiences.

In the twentieth century, the machinery of the Hollywood Golden Age converted glamour in a magnetic impulse attributable to the stars who exhibited themselves on the red carpets. The last were the predecessors of the ritualized catwalks where fashion forged new rhetoric for glamour with the interaction of the self-representation of a new type of celebrities referred to as top models.

The Bangladeshi Bibi Russell was one of the most respected supermodels who worked the runaway for luxury brands such Saint Laurent and Valentino and featured in major campaigns for Harper's Bazaar or Rolls Royce. Throughout the 1980's and 1990's, glamour and fashion became increasingly intertwined. Nevertheless, as a fashion designer, Bibi changed the paradigm of glamour bonding her celebrity capital to the priceless of poverty.

This paper aims to examine the understudied nexus of beautifulness with poverty, ethically sustainable collections, and ecological consciences. Utilizing her name as a vehicle for the visibility of the labor of local Bangladeshi weavers and artisans, Bibi embraces the new meaning of the ethical cost of beauty through the social impoverishment.

11:30 – 11:45 pm	**Beauty Entrepreneur with Social Conscience: Rihanna Gets Real with her Power and Influence**

Jaleesa Reed and Katalin Medvedev

Music icon Rihanna has earned a central place also in the fashion industry, and the spectrum of her talents is evident from the 156 music awards (nine of them Grammys) since 2005 to being viewed internationally as one of the world's most stylish women, as Vogue has called her. She won the 2014 Council of Fashion Designers of America Fashion Icon Award, which is given to a person whose style has transformed popular culture on a global level. The Fashion Icon Award also recognized her contributions to her philanthropic partnership with the Viva Glam campaign of the cosmetic brand Makeup Art Cosmetics (MAC) AIDS Fund.

Rihanna's venture into the beauty industry started with MAC in 2013. First, she collaborated with the company on three makeup lines and then successfully launched her namesake line, Fenty Beauty (Rihanna was born Robyn Rihanna Fenty in 1988). Other Black celebrities such as Beyoncé, Queen Latifah and Janelle Monae have also collaborated with beauty brands L'Oréal and Covergirl, but these are considered drugstore products targeted at shoppers looking for inexpensive beauty items. In contrast, Rihanna capitalized on millennial women's interest in luxury brands and used her cultural influence to showcase a need and desire for makeup that embraces all skin tones. Fenty Beauty's success is intertwined with Rihanna's projection of herself as an expression of millennial authenticity and as a promoter of a socially-sensitive beauty agenda.

Upon Fenty Beauty's release, beauty influencers on social media praised the skin tone diversity of the product line. Such response was in direct contrast to Beyoncé's advertisements with L'Oreal where she was heavily criticized for agreeing to have her

	skin lightened. Thus, while some celebrities of color are complicit in their commercial appeal to White beauty standards, Rihanna has remained committed to serving the interests of consumers with multicultural physical appearances. Through her ability to package and present her identity as authentic, Rihanna has refashioned the dominant notions of beauty, luxury and identity for millennials.
11:45 – 12:00 pm	Q & A
12:00 – 1:00 pm	**Lunch Break**

Session 1E – Session Chair: Olga Andreevskikh	
1:00 – 1:15 pm	**Celebrities as "Postfeminist Spokespeople": A textual analysis of *Lucky* magazine** *Gigi McNamara* The extensive worlds of fashion and beauty magazines have provided fertile research for feminist scholars. While not addressing issues of sexual empowerment like those presented in magazines like *Cosmopolitan*, *Lucky* reifies the never-ending quest for perfection as the path to enlightenment. Perfection, though, is often manifested through the related sub-tropes of youth and celebrity. This trope was noted when the following criteria was present: advertisements or editorial instructing readers on procedures and/or products to look younger; advertisements or editorial instructing readers on procedures and/or products that allow them to copy the look of celebrities; and advertisements or editorial that instructed readers on procedures and/or procedures to attain their best look – the aspirational appearance. My presentation will provide a textual analysis of celebrity-related advertisements and editorial coverage in the Conde Nast magazine, *Lucky*. My theoretical framework includes the postfeminist scholarship of Angela McRobbie, Sarah Projansky, Rosalind Gill, and Susan Douglas. Furthermore, *Lucky's* reliance on young celebrities also reinforces an aspirational narrative. In short, you too can look like your favorite celebrity/singer/reality star with access to the proper products. The 2001 issue offered young actresses who have, 13 years later, became established stars: a pre-*Modern Family* Julie Bowen appears in a Neutrogena ad; a pre-*Sin City*/*Fantastic Four* Jessica Alba is featured in L'Oreal. Moreover, the celebrities themselves are presented as brands. As of this 2018 writing, most American fashion magazines no longer feature models on their covers and transitioned to featuring celebrities. As celebrities became more recognizable to the public, their presence on covers became more prominent. Moreover, celebrities have also replaced models as their primary spokespeople for cosmetic and fragrance lines. In addition, the definition of the term "celebrity" remains flexible and open for multiple interpretations. The framing of celebrities as brand is evident in the pages of *Lucky.*
1:15 – 1:30 pm	**Estonian fashion/beauty bloggers' practices and ethical dilemmas in featuring branded and sponsored content** *Maria Murumaa-Mengel and Piia Õunpuu* The aim of this study was to explore the practices and perceived ethical dilemmas of beauty and fashion bloggers when featuring sponsored posts on their blogs. These

microcelebrities (Senft, 2013; Abidin, 2015) influence their audience's outlook on life, general preferences and consumption choices. Microcelebrities often monetize their following and popularity, thus raising the issues of regulation and ethics of social media influencers and the contemporary digital literacies (Buckingham, 2007; Rheingold, 2010) of online audiences.

Based on qualitative in-depth interviews (n=10) conducted in 2017 with popular Estonian beauty/fashion bloggers and three expert interviews with representatives of the Estonian Consumer Protection Board (ECPB) we can notice confusion and emergence of vague self-regulating principles.

The ECPB has acknowledged social media influencers as agents that increasingly need attention. However, they admit lacking the know-how and resources to develop and enforce any formal regulations. Another probleem perceived by the ECPB is bloggers lacking the institutional basis that could be held accountable for any misconduct.

Interviewed bloggers seem to be fairly aware of regulations in other countries, for example Norway, UK and Finland. However, they are quite selective and ambiguous in following these practices in their own blogs. Sponsored posts can be completely inseparable from organic content; marked in smaller text at the end of the post; or encoded by the bloggers as advertorials by using hyperlinks and text in bold. In other words, we notice a shift of responsibility – decoding sponsored posts as such is often perceived as audience's duty and competence.

1:30 – 1:45 pm	Q & A

Session 1F - Session Chair: Lori Hall-Araujo

1:45 – 2:00 pm	**Authorial Branding and Eco-Political Activism: Richard Flanagan as a Literary Celebrity Case Study** *Della Robinson* At the first Global Greens Conference in 2001, Tasmania was recognised as the birthplace of this worldwide political movement. The Tasmanian literary celebrity and 2014 Booker Prize-winning author, Richard Flanagan is well-known for his eco-political activism concerning Tasmanian's natural environment. In the 1980s and 1990s he questioned corrupt forestry practices which created the necessary name and visual attention for him to become a mediagenic activist author whose branding is both ethical and anti-authoritarian in nature. As such, he is now affectionately known as 'Flanman' a direct reference to Batman and his powers of saving people from evil corruption. During the course of Flanagan's literary career, assisted by the visual imagery expressed in the cultural and historical symbolism of his clothing, the branding of his authorial persona in photo journalism underwent certain transformations. At early public speaking protest events, the author's eco-political days favoured army green commando style shirts and jackets, symbolic of rebellion. Then, during the author's mid-career the image constructed in photo shoots appears less militant and more gangster style with him supporting black trilby hats. Today, as an international literary celebrity, he very often adopts gentlemanly semi-formal wear such as a shirt and jacket. Through an examination of the semiotics of his clothing and their associated symbolism in the mediasphere, this celebrity case study investigates not only Flanagan's ethical author

	branding, but wishes to demonstrate how marketing intermediaries are able to tap into the cultural consciousness of the public sphere through an orientation toward desires of nostalgia and democratic values.
2:00 –2:15 pm	**Echoes of Ecofeminism: The Resonance of Glamour Labour and (Somatic) Ethics in Contemporary Literature** *Birte Fritsche & Patrick Nogly* Regarding Frédéric Beigbeders novel *Au secours pardon* (2007) our paper emphases on the social and socio-political discourse on fashion, fashion industry and physical gl*amour labour* (Wissinger) as reflected in contemporary literary production in the Western Hemisphere. Focusing on an elaborate, satirical and therefore highly abstract and artificial text rather than taking in account the thereby often addressed, often problematized *Chick Lit* texts we want to highlight the productive interconnection between high culture and haute couture and their intertwined discursive potentials. *Au secours pardon* thus discusses actual matters of *feminism* and *gender* – as the commodification of women in fashion industry as depicted in this novel is 'literally' still virulently ongoing – and thereby arises questions of *somatic ethic(s)* (Rose) and the *biopolitics of beauty* (Zylinska). We would like to stress on matters of consumption and the inherent need of transformation of self in terms of *Ecofeminism*: the role women are to take in and outside the *fashion sphere* which is evidently related to the (human) domination and exploitation of nature in the Anthropocene (Zabinski). Analysing the Beigbederian novel through the queries postured by critical *Ecofeminism* (Fernández) we want to point out how aesthetic artefacts have a potential influence on the discourse 'shaping' the future of beauty industry.
2:15 – 2:30 pm	Q / A
2:30 – 3:00 pm	**Coffee / Tea break (catered)**

Session 1G - Session Chair: Douglas Machado

3:00 – 3:15 pm	**The Role of Celebrity in the Fur Debate** *Lindsay Parker* Since the first rumblings against the Canadian seal hunt in the 1960s, models and celebrity spokespeople have been central to the dissemination of the anti-fur rhetoric. From Bridgette Bardot's impassioned protests to PETA's *I's rather go naked than wear fur* campaigns, those in the spotlight have used their cultural capital to dictate to the public what "ethical fashion" means. As arbiters of popular taste, models and celebrities can become instrumental in determining wider attitudes towards the uses of animal products, such as fur, in fashion garments and this has been utilised by campaign groups to encourage and accelerate consumer activism. More recently however, as the fashion buying public become increasingly aware of a myriad of environmental and ethical issues surrounding the production and consumption of fashion, determining what constitutes "ethical fashion" has become increasingly complex and the fur industry has endeavoured to promote itself as a natural, renewable and sustainable resource which supports indigenous populations and their heritage. In this context, can celebrities still take such a firm anti-fur stance? Additionally, as a new generation of celebrities embrace fur as a symbol of glamour and

	even rebellion and models that once bared all in protest against fur now promote it, will the consecration of the material by high profile trend setters translate to a change in public opinion?

This paper posits the question; what role do models and celebrities now play in the fur debate? And in doing so, determining what is deemed to be "ethical fashion"? |
| 3:15 – 3:30 pm | **Globalising Ethical Fashion Markets: The Khadi revival**

Rimi Khan

A growing number of celebrities and media industry figures are embracing notions of 'ethics' in fashion. However, the visual culture that surrounds this movement reflects a one-way 'geography of responsibility' (Massey 2004). The Western celebrity, and consumer, is responsible for saving poor people in distant parts of the world. This paper is part of an effort to disrupt these geographies. Through a discussion of Khadi, a traditional Bangladeshi textile, this paper brings attention to a differently located ethical fashion consumer, and attends to an alternatively located community of ethical glamour. The Fashion Design Council of Bangladesh promotes Bangladeshi culture and fashion locally and internationally, seeking to reposition the country not simply as a cheap manufacturer of Western brands, but as a site of creative entrepreneurship and innovative design. Khadi is a form of hand-spun and hand-loomed cloth that is tied up with historical narratives about post-colonial struggle and Bangladeshi independence. Recently however, the fabric has seen a revival, and is increasingly regarded as a luxury fabric in both domestic and international markets. There is growing interest in reinvigorating Khadi textile traditions, highlighting its sustainable credentials and its contribution to local artisanal and design economies. The shifting meanings and value of Khadi have been aided by high-profile Bangladeshi designers and celebrities becoming advocates for this fabric. This paper will discuss the Khadi revival, and consider how a more global vision of ethical fashion markets and can help develop a more enabling vision of contemporary fashion economies. |
| 3:30 – 3:45 pm | **Emma Watson and the Performance of Sustainable Fashion**

Maureen Brewster

While most celebrities work the red carpet to promote their latest film or business venture, British film star Emma Watson has another motive: she has been an increasingly vocal supporter of ethical and sustainable fashion, and uses her press events as well as social media channels to raise awareness. She has also collaborated with brands such as People Tree and Zady to design sustainable and ethically produced clothing lines.

This paper will use Watson as a lens to explore the growing relationship between sustainable fashion and celebrity culture, and to investigate the role of celebrities as fashion activists more broadly. It will question the value of celebrities as models of behavior and style: how and why do celebrities serve as fashion influencers, and what bearing does this have on individual fashion practice? Why, despite the proliferation of celebrity fashion brands and collaborations, have so few been designed with eco-consciousness in mind?

Ultimately, this paper will also consider the limitations of celebrity fashion activism. As a thin, white, wealthy woman, Watson has an ideal body and income to participate in sustainable and ethical fashion, which has not been representative of – or accessible to – a great deal of the population. Though Watson and other eco-conscious celebrities |

	may serve as powerful, valuable models of sustainable and ethical practices, is their participation in this movement inspiring (or reflecting) solidarity and change, or is it merely a performance? Can celebrities be utilized effectively to promote positive change and more diverse representation in sustainable fashion?
3:45 – 4:00 pm	Q / A

Session 1H - Session Chair: Nilofar Suhrawardy	

4:00 – 4:15 pm	Performance **Glamour Animal Urbanity: Urban Troll Costume & Character** *Pamela Wunderlich* In this costume, I perform as an urban troll, hobbling & crawling & blessing urban street people in cities around the globe. The costume is both glamorous & camoflauged in colors of beige, brown & gold to blend in with an urban, street landscape. The belly of my body is exposed as I hinge forward to give my blessings to people standing or sitting on the sidewalks of Lisbon or, inside a conference room.

Session 1I – Session Chair: Ana Jorge	

4:15 – 4:45 pm	Workshop **Journalism and Media / Public Relations** *Samita Nandy and Luis Fernando Romo*
4:45 – 5:00 pm	Q & A for Performance and Workshop
5:00 pm	**Closing Remarks** *Samita Nandy and Ana Jorge*
6:30 – 8:30 pm	**Conference Social** *Fireplace* **Lounge, Inspira Santa Marta Hotel** *Hosted by Samita Nandy and Ana Jorge*

	DAY 3: Tuesday, July 3, 2018
8:55 – 9:00 am	**Introductory Remarks – Chair** Samita Nandy
Session 2A - Session Chair: Samita Nandy	
9:00 – 9:30 am	*Keynote: Kirsty Fairclough*
Session 2B – Session Chair: Adrian D. Wesołowski	
9:30 – 9:45 am	**Towards an Ethnography of Mediated Celebrity Glamour** *Lori Hall-Araujo* My paper proposes an ethnographic investigation into the ways people engage with mediated celebrity culture. I propose that consumers are not passive vessels for celebrity glamour messages but rather participate in the production of glamour constructs and at times challenge such constructs and use strategies for social correction. In my paper I outline questions and methodological approaches for an ethnographic investigation that asks, how do different media genres inform the reception of and responses to glamour? For example, what are the differences in communication styles and receptions of a Kendall Jenner *Vogue* magazine print advertisement versus a Kendall Jenner social media post? Do consumers process these communications in different ways and if so, why? Further, to what extent do glamour consumers exercise agency in supporting and challenging brands? Evidence of consumer agency is found in the outcry over PepsiCo's seeming trivialization, commercialization, and coopting of the US-based Black Lives Matter movement in its 2017 commercial starring Kendall Jenner. Widespread backlash resulted in cancellation of commercial circulation. Further, activists and other critics satirized the company and Jenner, using broad-reaching media platforms to circulate messages for social correction. My proposal for an ethnographic approach to the study of mediated celebrity glamour uses Kendall Jenner as a case study and presents preliminary data.
9:45 – 10:00 am	**Ethical and deontological issues in independent professionals transformation into celebrities** *Simone Antoniaci Tuzzo (presenting) & Claudomilson Fernandes Braga (second-author-not-attending)* This investigation has as its goal the intention to awake a reflection about the ethics in the action of the communication professionals which act in the "celebritization" of the independent professionals. Through the proliferation of the people who represent their own brands, the Public Relations work grows to people who manage their own careers forming themselves into a self-organization. The main concern is if there is the possibility, in a celebrity-based society, of independent professionals as dentists, doctors and lawyers to be socially noticed as celebrities, thus making their patients and clients to become fans and buy their services

	not only for its quality, but for its notorious glamour.
	If we think in an education made for celebrities, calling this process as "celebritization", could the famous identity act in the construction of a celebrity image? Does the behavior of a client or fan unchain the specific public formation contributing to the idealization of the public opinion construction?
	Researches made since 2009 at UFG, Brazil, point to be possible the professional repositioning on market, meaning once more its image, "celebritizing" its name and changing its publics in a positive manner as social as financially. However, until when the independent professional ascension into celebrity can affect the professional ethics? Would it be ethical to the Public Relations work highlight an independent professional as a social celebrity?
	The Professional Ethics Code of Public Relations does not make any reference to this specific subject, for this reason, the profession deontology makes possible the development of a famous identity construction not only for companies, but also for territories, products and people.
10:00 – 10:15 am	Q & A
10:15 – 10:30 am	**Coffee and Tea Break (Catered)**

Session 2C - Session Chair: Samita Nandy

10:30 – 10:45 am	**Celebrity Culture and Sexual Ethics**
	Nilofar Suhrawardy
	Celebrities in general add a glamour- touch to their sexual lives, be it issue of their live-in relationships, dates, marriage(s), separation, children and other aspects of their family life. Most do not have any problem in these gaining publicity. Sexual ethics cannot be de-linked from these aspects of life-styles of celebrities. Most have no problem in dresses, perfumes, shampoos, hair-conditioners, creams, cold drinks and other items playing upon their sex appeal through advertisements. They love being projected as these items' brand ambassadors and being looked up to by numerous as role-models for their hair-styles, dress-designs, taste for food and so forth.
	Celebrities, however, are hardly visible, when it comes to advertisement about condoms, sanitary napkins and similar items. This poses the major question as to whether celebrities' fear that advertising for these items will deprive them of some glamour?
	Media-oriented agenda setting research shall be conducted to analyse this. Media refers to advertisements of condoms in which celebrities have appeared and the coverage these have received through reports and opinion pieces. An attempt shall be made to study as to what is responsible for celebrities being rarely seen in condom advertisements? Have they exercised this restriction because of social norms, their individual approach or any other reason? This demands a review of celebrities' dependency on factors, which they give importance to for enhancing their popularity and sexual appeal among the people. These include social norms. The nature and frequency of condom advertisements being telecast shall also be referred to.

10:45 – 11:00 am	Workshop **Celebrity Glamour: A Feminist Critique of the January 2018, Golden Globe Awards in Hollywood** *Pamela Wunderlich* Question to be debated: Why Wear Black/Sexually-Explicit Gowns to Signal Solidarity for the "Me,Too!" Movement Against Male Assault/Harassment of Women?
11:00 – 11:15 am	Q / A

Session 2D - Session Chair: Patrick Nogly

11:15 – 11:30 am	**Russian fashion makeover show 'Modniy Prigovor' as a discursive tool of modelling consumerist heteronormative identities: a case study** *Olga Andreevskikh* After a short period of liberation that resulted in the appearance of new concepts and lifestyles (e.g. glamur/'glamour') and new gendered identities (e.g. a career woman, a "sponsored" housewife/mistress, a queer identity), Russia faced a turn toward the state-promoted discourse of institutionalised heteronormativity and 'traditional' values, the manifestations of which are the 2013 legislation against propaganda of non-traditional sexual relationships among minors and the numerous attempts to introduce legislation infringing women's rights and undermining gender equality (e.g. State Duma's decriminalisation of certain forms of domestic violence in January 2017). My presentation will focus on the Channel 1 lifestyle entertainment makeover programme 'Modny Prigovor' (Fashion sentence) and will explore how the mediation of nonconforming sexualities performed by the celebrity presenters, the 'fashion judge' Alexander Vassiliev and the 'fashion prosecutor' Evelina Khromchenko, serve to promote the state-sustained traditionalist discourse on sex, gender and sexuality within the boundaries of the state-imposed heteronormativity in Russia. By carrying out critical discourse analysis of the presenters' and guests' linguistic and extra linguistic behaviour and the show's visual and sound imagery, I will demonstrate how the makeover show 'Modny Prigovor' models new consumerist DIY cultural identities for its participants, thus promoting the new post-Soviet lifestyle of 'glamour' (glamur) and new gendered identities of a career woman and a fully-supported housewife.
11:30 – 11:45 am	**Türkan Şoray: The Unchangeable Star of the Turkish Cinema** *Yektanurşin Duyan* Jean-Noël Kapferer argues that one cannot become a star by chance. The star is a combination of a body with a type of identity expected by society at a specific time. In Turkish cinema especially in Yeşilçam period Türkan Şoray supports that argument by remarking that Şoray is "the longed for woman" and that "finally the audience spotte its Middle-Eastern and rural face on the screen" (Büker and Uluyağcı, 1193); and Şoray possesse "a beauty special to those lands"; "an *allaturca* beauty" (Göle, 2009). My paper addresses the issue of stardom in the Turkish cinema with special attention to female stars of Turkish cinema in Yesilcam period between 1960 to 1989. Yesilcam, which was Turkey's 'little Hollywood' with its own genres and star system, lived its heyday between

	1960 and 1975, with a yearly production of 200 to 300 films (Kaya, 2013, 417). Yesilcam cinema was also star-driven cinema. It derived its star system from Hollywood, but it produced own star system and stars. Because in Yesilçam period regional film distributors were the most powerful in this system. They were the most influential figures in the system, commissioned films that involved specific stars whose films had been profitable in their region. They could also demand changes in plot and casting. Films had been written to feature a given star, or alterations to the story might be made to preserve a star's social image (Edoğan and Göktürk, 2001: 535). This system had created many female stars but a few of them survived and Türkan Şoray is one of them. Among other stars, Şoray gets special attention so she has been called the Sultana of Turkish cinema. Because she has been a "typical Anatolian woman" and her eye and eyelashes inspire a fashion. Her beauty has been a archetypes of Turkish women. This project, by closely examining to be star in Turkish cinema, sheds new light on the little recognized acknowledged issue of the star image of Türkan Şoray.
11:45 – 12:00 pm	Q / A
12:00 – 1:00 pm	**Lunch Break**

Session 2E - Session Chair: Javon Johnson	
1:00 – 1:15 pm	**URL/IRL BEAUTY:** **Defining & Designing Contemporary Intersections of** **Beauty, Social Media, and Screen Technology** *Elena Cullen* This project explores the spaces of beauty technology, screen media, and social media in both digital or URL environments (URL standing for Unicode Resource Language ultimately indicating an online presence) as well as in-real-life (IRL) applications. Additionally, the project interrogates these spaces through the lenses of feminist design and pop-culture analysis, aiming to understand the feminist roots of beauty technology. Beauty technology is a powerful tool that allocates power and choice over the human body. This is apparent through the space's past and current application such as WWI reconstructive facial surgery and modern anti-ageing treatments such as Botox. My analysis takes the form of four different texts, each investigating the topic from a different point of view. The first section defines terms that are used throughout my writing for the sake of clarity and also illuminates themes that occur throughout the project. The second section provides an orientation and historical analysis of specific moments in which beauty technology, screen media, and social media have intersected during the 20th and 21st century. Section three is a feminist survey of women in media representation analyzing how beauty is a form of agency especially among underserved communities. Lastly, section four seeks to understand the relationship between IRL and URL beauty in contemporary society. URL/IRL BEAUTY, reexamines and recontextualizes the space of beauty technology by disrupting and complicating traditional notions of beauty, social media, and screen technology. Overall, this project is intended to help readers understand how technological engagements with beauty are not manifestations of vanity, but expressions of agency. Thought my analysis exemplifies beauty as a form of power in a capitalist society, beauty's overall cultural value lies in its ability to enable individuals' autonomy over their own bodies.

1:15 – 1:30 pm	**Snooki has #noshame: Representations and Redefinitions of Celebrity, Beauty, and Empowerment on Instagram** *Victoria Kannen* In the age of the Kardashians, mainstream Western beauty practices have begun to shift. While some may see beauty practices as largely unchallenged in the last 30 to 50 years, social media has impacted the ways in which beauty imagery is discussed and circulated for wider audiences than we have known in the past. As an example, for decades, women (and some men) have been surgically altering their bodies and the vast majority of these beauty modifications have been undertaken in secret. It has been a societal expectation to hide the fact that these procedures happen. We expect bodies to be able to espouse embodied *lies* in order to 'pass' as lucky and/or natural when they are deemed to conform to the ideals of beauty. Currently, celebrity culture has begun to flaunt the ways in which bodies are modified – breast and butt implants, lip fillers, waist minimizers, and so on are now common-place discussions on social media for some celebrities. In this paper, I explore how a specific temporary practice of beautification – lip filling – relates to how social media can foster dialogues of shame and exoticization, while also positioning the body as a site for potential resistance to white-centric beauty ideals. Through discussion of shame and beautification, I address a celebrity – Nicole Polizzi, aka Snooki – and analyze three specific images that she has published on her Instagram account to underscore the role of celebrity, social media, and the potential for reclamation of the self.
1:30 – 1:45 pm	Q & A

Session 2F - Session Chair : Birte Fritsche	

1:45 – 2:00 pm	**Celebrity gossip and the online world: How the global becomes personal** *Bronagh Allison and Gary McKeown* Gossip is often viewed as an idle and negative behaviour, but its prevalence suggests it plays an important role in our social lives. Celebrity gossip appears to be particularly compelling while remaining distant from most people's social existence. Online websites exist that challenge participation in guesswork and interaction focused on celebrities. The social brain hypothesis suggests gossip serves to bond people, and allows them to maintain and negotiate their social status (Dunbar, 1996). Celebrity gossip can form another means to exchange social information facilitating connections, mirroring gossip in personal interactions. Following Yao et al., (2017) and Adkins (2017), we suggest that culturally relevant knowledge and desirable gossip information, including celebrity gossip, is crucial in building and maintaining social bonds. We predict that people will display theory of mind capabilities by demonstrating and understanding the gossip information that is most relevant and interesting to those they communicate with, including celebrity gossip (McKeown, 2013). Despite the social and ethical issues presented by online celebrity gossip to those involved–who can suffer and benefit from the exposure it provides–it provides a compelling avenue and repository of knowledge and social currency for many levels of human communication. This work will examine celebrity gossip, including social benefits and risks, of disseminating such information in individual and group contexts. We suggest that celebrity gossip even in public Internet forums is a manifestation of a fundamental element of human communicative evolution and is an exemplification of the social brain hypothesis.

2:00 – 2:15 pm	**Transmedia, celebrity business models and the emergence of (more) ethical narratives** *Ana Machado and Cátia Ferreira* The contemporary media systems are under a process of reconfiguration. Current media content is developed to be suitable for different platforms. This trend is contributing to the development of different communication strategies, from an interpersonal level to an organizational one. From the celebrity culture point of view, this change in the media ecosystem brings new challenges, but also new opportunities for asserting oneself as a celebrity. One of the emerging strategies for media content production is transmedia, a strategy that has been applied to areas as entertainment, marketing and branding, journalism, activism, or education. And we would like to argue that is already possible to witness the extension of transmedia logics and strategies to celebrity culture. In order to achieve this goal we will present a case study of the Kardashians, focusing on their use of transmediality as an emerging business model that is allowing them to set a closer relationship with their fans and to perform a more active role as opinion makers. Based on a qualitative methodology, the paper will present an analysis of the use of transmedia strategies by the Kardashians, aiming to demonstrate how they are consolidating their role as celebrities, brand, and influencers, as well as to understand how these strategies are being used to communicate more ethical messages, contributing to make audience aware of serious questions, like animals' rights and sustainability, for instance.
2:15 – 2:30 pm	Q & A
2:30 – 3:00 pm	**Coffee / Tea Break (Catered)**
Session 2G - Session Chair: Lindsay Parker	
3:00 – 3:15 pm	**How can a supermodel influence social, environmental and animal causes through social media? A case study with the Brazilian supermodel Gisele Bündchen** *Douglas Machado Silva and Renata Prado Alves Silva* This paper aims to investigate how the social media is used as a tool for celebrity activism. We discuss the concepts of eco-fashion, green glamour, animal rights and social and environmental ethics and how some celebrities are engaged to activism. As a case study, we analyze the Brazilian supermodel Gisele Bündchen, the world highest paid model from 2002 to 2016. A high influential woman, Gisele was ranked as the 89th Most Powerful Woman in the World by Forbes. Using her social media to advocate for social, environmental and animal causes, Gisele can make a big impact promoting the awareness of these causes. We collected data from the social media Facebook and analyzed how these tools are used by the supermodel. We gathered all her Facebook data from her first post in March 2011 until February 2018. We classified every Facebook post from January 1st, 2017 to January 1[st,] 2018 to analyze the engagement of Gisele Bündchen followers with the social/environment/animal cause posts compared to the non-social/environment/animal posts. This case study is a work in progress. As future work, we aim to compare this case study findings to data collected from two other social media tools, Twitter and Instagram, and to compare the supermodel influence with environment/animal/social cause dedicated NGO's.

3:15 – 3:30 pm	**Not that glam: Marketing in DIY fashion and #TFWGucci meme campaign** *Vehbi Gorgulu* Ads are an important part of global popular culture, which are marked for being useful tools to market products and services via effective strategies and channels. Throughout the last decade, the ad industry has gone through a radical transformation. While commercial television, radio and print ads were recognized for their strictly professional and structured production processes and the use of well-known figures such as celebrities, the Internet and its services have challenged these patterns. Especially since the web 2.0 era, characterized by increased user interactivity and interaction, productions of user-generated content have transformed the traditional audience-producer relationship, as it has encouraged audiences emerge as potential producers. Thus, user generated, do-it-yourself (DIY) content production trends on the Internet have transformed traditional professional patterns for broadcasters. This transformation has also impacted on the ads. For instance, the amateur fashion of the user generated productions enabled ordinary individuals to emerge as celebrities of the Internet era. While the Internet enabled emergence of its own celebrities, celebrities in the traditional sense have been at the target of online humorous content producers. Memes, which are curated in an amateur, DIY fashion and offer humorous content, have become immensely popular among social media users. Meme accounts on Instagram such as @thefatjewish and @thebraintickle have millions of followers; and, have the power to reach millions of individuals in seconds. While mostly mocking current popular culture events in their agenda, meme creators also make fun of celebrities by inferring new meanings from their photographs, movie scenes, music and even professionally curated interviews. As a low budget but potentially impactful practice, memes have also been in the radar of marketers. Many digital marketing agencies started to integrate Internet memes to digital campaigns of their customers. Interestingly, one of these brands has been Italian luxury brand of fashion and leather goods, Gucci, which is marked for offering luxurious and niche products to their consumers with a high fashion taste. With its Internet meme campaign, titled #TFGWGucci, Gucci hired various Internet meme producers to curate contents for their marketing project that focused on promoting the brand's 2017 fashion line. #TFGWGucci campaign did not only effectively employ Internet memes as a marketing strategy, but it also started a discussion for reconsideration of the ordinary and the luxurious. While Internet memes are mostly recognized by their amateur design and basic contents, luxurious brands mostly utilize from high-budget marketing strategies coming into existence on billboards, TV and even niche media. Despite intense criticism, the campaign claimed that even brands such as Gucci, which are associated with high taste and fashion, must be integrated with the Internet technologies and cultures to sustain their longevity and connect with their audiences. The campaign revealed how new tools; actors and strategies challenged the popular culture. Thus, it has also inevitably encouraged researchers to reconsider established concepts associated with pop culture, such as glam and luxury. The primary objective of the current study is to explore how brand managers employ Internet memes as a marketing tool. The current study focuses on #TFWGucci, which is marked for being one of the first structured collaborative memetic marketing campaigns in the world. By embracing a qualitative approach, the study will explore production and meaning making processes of #TFWGucci campaign to understand how the celebrity culture in the traditional sense is being transformed with the current digital content

	creation and marketing practices. Sample evaluation will be based on the artistic outputs of the campaign.
3:30 – 3:45 pm	Q & A

Session 2H –Session Chair: Maria Murumaa-Mengel	
3:45 – 4:00 pm	**Woman's Place is on YouTube: Brazilian microcelebrities and reconfigurations of activism** *Simone Evangelista Cunha* Increasing mainly through last decades (Wheeler: 2013), the relationship between celebrities and activism reaches new heights in times of inflamed discussions about identity politics. With the popularization of debates on themes such as feminism, racism, and homophobia on social media, discourses, and performances of public personalities related to social causes not only become a matter of discussion but are appropriated by fans in their identity constructions on digital platforms. Besides paying attention to what "new Olympians" (Morin: 1961) has to say, part of the public also recognizes and appropriate activist gestures of microcelebrities (Marwick: 2013) that emerge on sites like Facebook, Instagram, and YouTube. This article examines the social engagement strategies of four Brazilian microcelebrities. From the hypothesis that "citizenship performances" occupies a central role in their popularity, we present an analysis of narrative of videos released in 2017 by Maíra Medeiros, Helen Ramos, Júlia Tolezano and Amanda Guimarães, all of them famous for discussing feminism and representations of femininity. We argue that visibility of these women evidence increasingly porous relations between the spheres of entertainment and activism (Bennett and Toft: 2009, Earl and Kimport: 2011). More precisely, appears to be connected to their capacity to reveal details of their private life to fans while offer testimonies that can lead to identification with feminist causes. It is concluded that the popularity of such content can be related to the rise of "Ipistemology" (Van Zoonen: 2012) as a paradigmatic rhetoric of the strengthening of modes of engagement, in a dynamic that also reveals tensions between individual and collective experiences.
4:00 – 4:15 pm	**Using their powers for good than evil: Dissecting the celebrity led movement #timesup** *Claudia Ferreira and Nikki Soo* In October 2017, the sexual assault and harassment allegations against Harvey Weinstein, co-founder of Miramax and The Weinstein Company, shed light on the systemic gender discrimination and abuse in Hollywood. The widespread support from outside of the movie industry fuelled a new political movement that led to the exposure of previously unknown misogynistic behaviour by beloved entertainment personalities such as James Franco, and to a re-framing of Hollywood's awards season. Unlike typical celebrity activism, this movement stands out as celebrities are not mere celebvocates (Tsaliki, 2016), but are the driving force behind this cause. Drawing on the 2018 Golden Globes ceremony as our case study, this event became notable for the coordinated rejection and fight against sexual misconduct, in Hollywood and beyond. Unlike previous years where glamour and haute couture took centre stage, this year it was marked by celebrity activism and demonstrations of solidarity with victims. This celebrity-driven social agenda had an impact on Twitter-verse, where the hashtags #metoo, #timesup, and #whyiwearblack were trending on the evening of 7th of January.

	This paper presents a sentiment analysis of the tweets posted with the hashtag #timesup between 7th and 14th of January 2018. This preliminary analysis focuses on the public's positive and negative reactions to certain key moments of the Golden Globes ceremony: red carpet interviews of celebrities who brought activists as their dates for the night, Seth Meyer's ceremony monologue, and the female winners' speeches. Results will build on existing research on celebrity activism, demonstrating how celebrities are drawing from their power and image to fuel a new Hollywood-led movement.
4:15 – 4:30 pm	Q & A

Session 2I: Session Chair – Samita Nandy	
4:30 – 5:30 pm	**Gap Bridging Activity / Research Networking** Q & A with Samita Nandy
5:30 – 5:45 pm	**CMCS €100 Best Paper Award, €100 Video and Closing Remarks** Presented by Samita Nandy & Kirsty Fairclough

Day 4 Wednesday, July 4, 2018
CMCS Post Conference MeetUp in Alfama – Lisbon Exploration Meet at 2 pm at the entrance of Santa Apolina metro station Organized by Samita Nandy

Authors

Adrian D. Wesołowski
Warsaw University, Poland

Ana Jorge
Catholic University of Portugal, Lisbon, Portugal

Ana Machado
Universidade Católica Portuguesa, Lisbon, Portugal

Birte Fritsche
WWU Münster, Münster, Germany

Bronagh Allison
Queen's University Belfast, Belfast, UK

Cátia Ferreira
CECC-FCH, Universidade Católica Portuguesa, Lisbon, Portugal

Claudia Ferreira
Royal Holloway, University of London, London, UK

Claudomilson Fernandes Braga
Goiás' Federal University – UFG – Brazil

Della Robinson
University of Western Australia, Perth, Australia

Douglas Machado
Estácio Juiz de Fora University Center, State of Minas Gerais, Brazil

Elena Cullen
Graduate Media Design Practices, Los Angeles, USA

Elliot Pill
Cardiff University, Cardiff, UK

Gary McKeown
Queen's University Belfast, Belfast, UK

Jaleesa Reed
University of Georgia, Athens, USA

Javon Johnson
University of Nevada, Las Vegas, USA

Katalin Medvedev
University of Georgia, Athens. USA

Kirsty Fairclough
University of Salford, Salford, UK

Lindsay Parker
Independent Scholar, East Sussex, UK

Lori Hall-Araujo
Stephens College, Columbia, USA

Luis Fernando Romo
Universitat Autònoma de Barcelona – UAB, Barcelona, Spain

Maria Murumaa-Mengel
University of Tartu, Tartu, Estonia

Maureen Brewster
Parsons School of Design & Marymount Manhattan College, NYC, USA

Nikki Soo
Royal Holloway, University of London. London, UK

Nilofar Suhrawardy
Senior Journalist and Writer. New Delhi, India

Olga Andreevskikh
University of Leeds, Leeds, UK

Pamela Wunderlich
Choreographer & Dancer, Healdsburg, USA

Patrick Nogly
BU Wuppertal, Wuppertal, Germany

Pete Sigal
Duke University, Durham, USA

Piia Õunpuu
University of Tartu, Tartu, Estonia

Renata Prado Alves Silva
Estácio Juiz de Fora University Center, State of Minas Gerais, Brazil

Rimi Khan
University of Melbourne, Melbourne. Australia

Samita Nandy
Centre for Media and Celebrity Studies, New York City, USA

Simone Antoniaci Tuzzo
Goiás' Federal University – UFG, Goiânia , Brazil

Simone Evangelista Cunha
Universidade Federal Fluminense, Niterói, Brazil

Vehbi Gorgulu
 Istanbul Bilgi University, Istanbul. Turkey

Victoria Kannen
Laurentian University, Sudbury, Canada

Vitor Sérgio Ferreira
Universidade de Lisboa, Lisbon, Portugal

Yektanurşin Duyan
Mardin Artuklu University, Mardin, Turkey

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 #CMCS18 @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