Book of Abstracts

geOmedia 2015
Spaces and Mobilities in Mediatized Worlds

May 5-8 2015
Karlstad Sweden
Welcome Message from the Organizers

It is with great pleasure and honour we welcome you to Geomedia 2015 and to Karlstad University. This international conference marks the formation of a new research environment. Our plans to organize Geomedia 2015 emerged two years ago, in spring 2013, as an outcome of the establishment of the new Department of Geography, Media and Communication. The initiative was taken by the Geomedia Research Group, whose members conduct research at the intersections of geography, media/communications and film studies.

Geomedia 2015 also signals the development of an interdisciplinary research field, which we want to call communication geography. As stated in the call for papers, our vision has been to create an arena for research carried out precisely at the crossroads of geography, media/communications and film studies. We want to explore the diverse terrain of communication geography, pinpoint the major areas of debate and deliberate on its future(s) as a more formalized academic field. We have therefore welcomed contributions from all disciplines that in one way or another address the conference theme, Spaces and Mobilities in Media-tized Worlds.

We are very pleased to see that our vision of a truly international and interdisciplinary conference has come to fruition. The conference programme presents a number of internationally renowned scholars, who have kindly accepted to participate as keynote speakers and plenary panellists. It also presents world-class film directors whose fascinating artistic works will be screened and discussed. Last but not least, the programme includes altogether 68 paper presentations by 84 authors from 19 countries around the world.

We are grateful to all of you for taking up this invitation to Geomedia 2015. We are also grateful to Karlstad University and to our external sponsors, especially our main sponsor Riksbankens Jubileumsfond, for the support we have received, as well as to all of you who have been working with the conference preparations since 2013. Thanks to all these efforts and contributions Geomedia 2015 promises to become more than just an academic event. It will also become a memorable social event.

Once again, welcome to Geomedia 2015! We hope that you will enjoy four exciting days together with an interesting bunch of people here in Karlstad.

On behalf of the organizing committee,
Mekonnen Tesfahuney, conference general
Linda Ryan Bengtsson, conference coordinator
André Jansson, director of the Geomedia Research Group
Directions to campus and different conference venues
Karlstad University is situated in an area just outside the city center. It can easily be reached by bicycle, bus, train or car. Bus 1 of Karlstadsbuss (http://karlstad.se/karlstadsbuss/) is a direct bus to the university running every ten minutes to and from the city centre for the major part of the day. Also buses 2 and 3 stop at the university along with several regional and long-distance buses and coaches. By showing your name tag to the bus drivers of Karlstadsbuss (orange city buses) you can travel for free between the city and Karlstad University. Bus 1 will take you to the university in 10 minutes, and buses 2 and 3 in about 20-25 minutes.

Conference dinner at Karlstad CCC
During our conference dinner of May 6 a local magician Simon Söderqvist (http://simonsoderqvist.com/) and performers of Wermland Opera (http://www.wermlandopera.com/) will be accompanying us throughout the night, providing dinner entertainment.
Keynote Speakers

Mimi Sheller
Mimi Sheller is Professor of Sociology and founding Director of the Center for Mobilities Research and Policy at Drexel University.

Uneven Topologies of Geomedia in Post-Disaster Worlds

The material turn in media studies and mobilities research highlights geo-political and geo-ecological questions surrounding infrastructures and how they are produced. Insofar as networked infrastructures of mobility and communication are being imagined, extended, contested and appropriated, this talk will consider how the emerging field of Geomedia can contribute new understandings of unevenly mediated spatial relations, especially those that come to the foreground after natural disasters. Work on “infrastructuring” as an active practice (Star 1999) and “a dynamic process that is simultaneously made and unmade” (Horst 2013) first highlighted the social and material grounding of communication infrastructure in practices: constellations of people, devices, networks, laws, and regulations together enable communication to be unevenly produced, distributed, and consumed. Then “materialist approaches” to media began to investigate the significance of communication as an embodied spatial practice that produces space/time and is itself constitutive of social orders and power (Packer and Wiley 2012); communication is not only performed, but performative. Critical mobilities theory likewise has elicited attention to the material infrastructures and “moorings” of mobility and communication systems (Sheller and Urry 2006; Hannam, Sheller, and Urry 2006), including the deep time of media archaeologies based on oil, carbon, and the mining of metals, thus linking systems of communication back to the geo-ecologies of global political economies. Building on these theoretical contexts, this talk excavates how dynamic constellations of global and local mobility and communication exhibit...
various kinds of uneven topologies, turbulence, disruptions, differential speeds, and frictions, which at the same time offer handles, channels, and frequencies for interruption “from below”. What can we learn from breakdowns in such infrastructures of mobility and communication, taking post-disaster humanitarian responses as a situation in extremis? What kinds of social and material practices allow some to remain highly connected even in the midst of general disconnection – moving through the same physical topographies but connected to different Hertzian topologies? How do uneven mediations jump spaces, scales, and subjects? And if subaltern publics have already appropriated infrastructural possibilities for themselves, how might these be refashioned and built on to strengthen and democratize existing modes of social and political action?

John Tomlinson
John Tomlinson is Professor emeritus at Nottingham Trent University and Ander Visiting Professor of Global Media Studies at Karlstad University.

Fast Media
The characteristics of the contemporary global media landscape are constituted as much by the temporal dimensions of media technologies, practices and cultures as by their spatial extension. This lecture will explore the idea of ‘fast media’ as a category through which we may grasp the significance of these temporal dimensions and relate them to other dynamics in the constitution of global modernity. Fast media may reveal itself most obviously as a function of the affordances of (mobile) digital media technologies; however I will argue that it is a category that cuts across the simple division between ‘new’ and ‘old’ media. Rather it is to be understood as an integral aspect of the multi-dimensional connectivity that defines globalization, intimately related to its dominant economic base (‘fast capitalism’) and to an associated set of cultural values and dispositions – what I have referred to elsewhere as ‘immediacy’ (Tomlinson, 2007). The presentation will aim to sketch the contours of fast media, to relate this to other critical accounts of cultural modernity, and to identify some salient implications of fast media practices in the political sphere (for example, for deliberative democracy) and to explore some possible approaches to its critique.
Mustafa Dikeç
Mustafa Dikeç is Professor of urbanism at the Institut Français d’Urbanisme, Paris.

Space, aesthetics, politics
How can we think about politics in spatial and aesthetic terms? What can aesthetic theory teach us about politics? What do we gain politically if we admit that space cannot be reduced to immutable forms and their juxtapositions? My talk is organised around these three questions. I will argue that politics is about forms of perceiving the world and modes of relating to it. How this world is constructed, disclosed and disrupted are matters of politics. Politics inaugurates space, and spatialisation is central to politics as a constitutive part of it.
Films and Directors

Noel Burch
Noel Burch is a filmmaker and film theorist. While primarily known for his theoretical writings, Noel Burch has always positioned himself as a filmmaker and has directed over twenty titles, mostly documentaries. Among his films are Red Hollywood (1990) and Sentimental Journey (1994). Among his numerous publications are his first and best known book Theory of Film Practice (New York: Praeger, 1973) and To the Distant Observer: Form and Meaning in Japanese Cinema (Berkeley, 1979), which remains the most robust history of Japanese cinema written by a Westerner. Burch is also co-founder of the Institut de Formation Cinématographique, an alternative film school associating theory and practice.

The Forgotten Space
The Forgotten Space follows container cargo aboard ships, barges, trains and trucks, listening to workers, engineers, planners, politicians, and those marginalized by the global transport system. We visit displaced farmers and villagers in Holland and Belgium, underpaid truck drivers in Los Angeles, seafarers aboard mega-ships shuttling between Asia and Europe, and factory workers in China, whose low wages are the fragile key to the whole puzzle. And in Bilbao, we discover the most sophisticated expression of the belief that the maritime economy, and the sea itself, is somehow obsolete.

A range of materials is used: descriptive documentary, interviews, archive stills and footage, clips from old movies. The result is an essayistic, visual documentary about one of the most important processes that affects us today. The Forgotten Space is based on Sekula’s Fish Story, seeking to understand and describe the contemporary maritime world in relation to the complex symbolic legacy of the sea.
Erik Gandini

Erik Gandini is an award winning director and producer. He has since 1994 produced and directed a number of internationally acclaimed documentaries such as Sacrificio, Surplus, Gitmo, Like a Pascha and Videocracy. Since 2013 Erik is a partner of FASAD. Gandini is also the winner of the 2012 Maj Zetterling award for his ‘innovation of cinematic language within the documentary genre’.

Cosmopolitanism

As a result of global travel and tourism, like global electronic media and global immigration, the central nervous system of the human race has extended and exposed hundreds of millions of people to one another. For the very first time in history people from all walks of life have been brought face to face and we are within reach of seeing the human race as one extended family. This animated short film brings forward the best intellectual arguments and by means of the most innovative animation techniques aims at inspiring audiences worldwide to an ancient idea that may be our best guide into the future.
Plenary Session

Communication Geography: Prospects and Challenges

Chair: Paul C. Adams

This panel addresses some of the key theoretical challenges that face communication geography as an interdisciplinary project. The panellists will provide their views on questions regarding, for instance, the relationships between media, territories and social power. A number of key concepts will be discussed as well as questions related to epistemology. Ultimately, the panel seeks to problematize the status of communication geography as an emerging research field.

Paul C. Adams

Paul C. Adams is Associate Professor of Geography at the University of Texas at Austin. He received his PhD from the University of Wisconsin-Madison in 1993. His research addresses place images in the media, the historical geography of communication technologies, virtuality, geopolitical discourses, and the ways in which communication technologies are integrated into places.

He has published articles in the Annals of the Association of American Geographers, Progress in Human Geography, Political Geography, and Communication Theory, among other journals. His books include: The Ashgate Research Companion to Media Geography (co-edited with Jim Craine and Jason Dittmer, 2014), Geographies of Media and Communication (2009), Atlantic Reverberations (2007), The Boundless Self (2005), and Textures of Place (co-edited with with Steven Hoelscher and Karen E. Till, 2001). He is the founder of the Communication Geography Specialty Group of the Association of American Geographers.
Julie Cupples

Julie Cupples is a Reader in Human Geography at the University of Edinburgh. She has published widely on a range of media geographies, including indigenous media, text messaging, the mediation of disaster, and the critical geopolitics of TV drama. She is currently engaged in a research project focused on media convergence as a geographic phenomenon funded by the Marsden Fund of the Royal Society of New Zealand. This project involves in-depth research with indigenous and Afro-descended mediamakers in both New Zealand and Nicaragua. She is the co-editor of Mediated Geographies/Geographies of Media (forthcoming with Springer) and the co-author of Media/Communications/Geographies (forthcoming with Routledge).

Dana Diminescu

Dana Diminescu is Senior Lecturer in Sociology at Télécom ParisTech engineering school, and scientific director of the Migration & Digital Studies research programme at the Fondation Maison des sciences de l’homme, Paris. She is known for her work on the ‘connected migrant’, and for a number of epistemological and methodological innovations in her research, questioning classical theories in migration studies. In particular, she designed and coordinated the e-Diasporas Atlas project.

Hille Koskela

Throughout my career I’ve done research on issues which relate to social power relations and followed the path of critical social science. Social justice is my passion. My main field is human geography, but my other ‘intellectual home’ is in the international community of surveillance studies. My work has always been quite multi-disciplinary. I find it more important to focus on interesting, complex and timely issues, than keep strictly to a particular discipline. Hence, many fields such as critical social geography, political geography, feminist geography, criminology, media studies, science and technology studies and sociology, have become familiar to me, as time has passed. Currently, my research deals with webcams, surveillance, urban security politics, subcultures and emotional space.
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PAPER SESSIONS 1
May 6th 13.00-14.30

1.1 NEW PERSPECTIVES
ON MEDIA PRODUCTION SPACES (I)
Room: 12B150
Chair: Scott Rodgers

Helen Morgan Parmett – On-Location Shooting in Practice: Media Production Spaces in the Neoliberal City
Fabien Cante – Community Radio as Place-Making Practice? Exploring Geographies of Localised Mediation in Abidjan
Mariam Betlemidze – Mediatized Protest: Femen Body as Site of Affective Media Production
Alexander Gutzmer – Reflecting Media Realities: The Case of Axel Springer’s Corporate Headquarter Extension

1.2 CITY BRANDING, CINEMATIC GEOGRAPHIES & MEDIATED LANDSCAPES
Room: 12B259
Chair: Johan Lindell

Anne Marit Waade – Locations in TV Drama Series: The Danish Series ‘Dicte’ and ‘Arvingerne’ as Examples
Chris Lukinbeal – On Location Filming in San Diego County from 1985-2005: How a Cinematic Landscape is Formed Through Incorporative Tasks and Represented Through Mapped Inscriptions
Erik Persson – Cinematic Geographies of the Entrepreneurial City – Film Production and Urban Branding in Gothenburg
John Lynch – The Fall: Belfast and Post-Conflict Geographies of Violence
1.3  TRANSNATIONAL AUDIENCES, IDENTITIES & CITIZENSHIP

Room: 12A226
Chair: Karin Fast

Christine Quail – Crossing the Border Between Cultural Proximity and Hyperproximity: Geographies of Transnational Television Viewing in Canada

Kaarina Nikunen – Virtually transnational: DIY citizenship and the horizons of affective online sociability

Sander Salvet and Anu Masso – The Construction of Virtual Ethnic Communities in Estonia: Communication Geographical Approach to Spatial Mobility

Charu Uppal – Parallel Changes in Media Industries at Home and Media Consumption in the Diaspora: Indians in Scandinavia

1.4  GEOMEDIA, RISK MANAGEMENT & URBAN MOBILITY

Room: 12A324
Chair: Lena Grip

Aaron Shapiro – The Surface of Things: Google Street View and Broken Windows Theory

Gabriella Sandstig – Area Turns Green: Exploration of the Challenges in Counteracting the Commodification of Risk through the Concept of the Virtual as an Experience of Multiplicity in the Sensory-inscribed Body

Christoph Groneberg, Robert Schwerdtner and Heinz Schultz – Social media and event safety: Bridging the gap through geofencing and safety communication

Tom Erik Julsrud and Jon Martin Denstadli – Time for reflection, entertainment or networking? Emergent patterns of ICT-use on public transportation among Norwegian urban dwellers
PAPER SESSIONS 2
May 6th 15.00-16.30

2.1 RETHINKING GEOMEDIA, MOBILITY & REPRESENTATION
Room: 12B150
Chair: Mekonnen Tesfahuney

Maren Hartmann – Mobilism in translation: research ideas for a new concept
James Malazita – Ontic Communities: Object-Oriented Philosophy and the Media Geography of the Digital Arts and Design Communities
Giorgio Avezzù – Cinema and the Crisis of Cartographic Reason
Zac Gershberg – The Velocity of Communication

2.2 SURVEILLANCE, SOCIAL SORTING & IDENTITY
Room: 12B258
Chair: Elizabeth Van Couvering

Afra Dekie – Navigating and negotiating undocumented migration through mediatized spaces: in-between surveillance and mediatized spatial practices of movement
Ilkin Mehrabov – ‘Fortress Europe’ and Peripheries: Surveillance of Migrants, Readmission Agreements, and FRONTEX
Oren Livio – Security, Territory, Interaction: Mobile Media Use in Public Places in Israel
Kristian Møller Jørgensen – Doing intimacy with Grindr
2.3 ART, LOCATIVE MEDIA & DIGITAL METHODOLOGIES
Room: 12B257
Chair: Linda Ryan Bengtsson

Gavin MacDonald – Fear and hope under Apollo’s eye: art and attitudes to geomedial
Misha Myers, Natalia Eernstman, Lucy Frears and John Hartley – GeoHack 1: Transmedia Beachcombing
Luca Frattura and Federico Montanari – Mapping Selves to Sociospaces: An analysis of the practice of self-mapping as performed through the means of mobile, locative devices and its current applications as a research tool in digital ethnography
Maria Luna – Mapping heterotopias. The interdisciplinary potential of documentary film cartographies.

PAPER SESSIONS 3
May 7th 10.45-12.15

3.1 NEW PERSPECTIVES ON MEDIA PRODUCTION SPACES (II)
Room: 12B257
Chair: Helen Morgan Parmett

Scott Rodgers – The Whereabouts of Media Production: Finding the Dispersed Geographies of the Localism/Location-based Media Interface
Kadian Pow – Mediating The Body of Olivia Pope: Tumblr, Mobility and Power
Doris Posch – Spotlight on Shadow Economies: The spatial ordering of World Cinem(a)s
Elizabeth Van Couvering – Empire of Google? The Globalisation of the Internet Search Engine Industry
3.2  COSMOPOLITANISMS AND PRIVILEGED MOBILITIES

Room: 12B258
Chair: John Tomlinson

Carl Ritter – Travel Narratives in the Age of Neoliberal Globalization
David Cheruiyot – The ‘media arm’ of a global court: Cosmopolitanism and the International Criminal Court’s TV series on Kenya’s trials
Emilia Ljungberg – Sex workers as transgressive cosmopolitans in the post-industrialized Metropolis
Johan Lindell and Martin Danielsson – “And like that I’m talking to a girl from China, you know”: Cultural capital and the classification of media as avenues of cosmopolitan cultivation

3.3  MOBILITY, CONNECTIVITY & EVERYDAY LOCALITIES

Room: 12A226
Chair: André Jansson

Karin Fast – ‘There is no place like work’: The mediatization of international labor
Magnus Andersson – Revisiting the home in times of mobility
Jonas De Meulenaere – Mediated communication in relation to everyday human mobility: A systematic literature review
Linda Ryan Bengtsson and André Jansson – Ambiguities of Network Capital: Experiences of connectivity and integration among artists and craftsmen in the cultural ecosystem of Arvika, Sweden
3.4 JOURNALISM, GEOMEDIA & NEWS SPACES

Room: 12B259
Chair: Michael Karlsson

Henrik Örnebring, Lena Grip and Cecilia Möller – Journalism as livelihood: gender, space and mobility

Michael Karlsson, Johan Lindell, Linda Ryan Bengtsson, Cecilia Möller, Karin Fast and André Jansson – OMNIBUS NEWS: Engagement or bussed?

Monika Metykova and Lenka Waschkova Cisarova – The local newsroom as a space for content makers and their audiences: Observations from the United Kingdom and the Czech Republic

Raul Ferrer Conill – Locative and augmented journalism: Towards a new framework to researching the use of geoposition to deliver space-bound news

PAPER SESSIONS 4
May 7th 14.00 -15.30

4.1 MOBILE ELITES: LIFESTYLES, MEDIATIONS AND POWER

Room: 12B257
Chair: André Jansson

Jörg Dürrschmidt – No longer at ease: The mediated belongings of the homecomer

André Jansson – How to become an “elite cosmopolitan”: Geo-social trajectories and communicative doxa among UN professionals in Geneva

Erika Polson – Negotiating “authentic mobility”: Single female expats in Bangalore

Karin Fast and Johan Lindell – Elastic mobility: Negotiating the ’home’ and ’away’ continuum
4.2 MATERIALITIES, MOBILITIES, & URBAN SPACE

Room: 12B258
Chair: Mekonnen Tesfahuney

**Lucy Frears** – Moving landscape encounters using locative media. Challenging detached landscape observation through sensory cinematic walking experiences.

**Samuel Thulin** – Sound Maps Recomposed

**Tindra Thor** – Painting Urban Spaces: The Becoming of the Urban Nomads

**Zlatan Krajina, Seija Ridell and Simone Tosoni** – Grounding media cities: Experiences, rhythms and practices in a changing urban world

4.3 POLITICAL SPACES AND DIGITAL (DIS)EMPOWERMENT

Room: 12B259
Chair: Henrik Örnebring

**Anne Kaun** – Media Technologies and Protest Spaces

**Bouziane Zaid** – Internet and democracy in Morocco: A force for change or an instrument for repression

**Doug Tewksbury** – Policing Mobility: An Ethnography of Online-Offline Mobilization in the 2014 Ferguson Protests

**Rowan Wilken, Jenny Kennedy, Michael Arnold, Martin Gibbs and Bjorn Nansen** – The Politics of Connectivity: Place, Relationality, and High-speed Broadband
PAPER SESSIONS 5
May 8th 9.00 -10.30

5.1 FILM, MEDIA
& RE-PRODUCTIONS OF SPACE
Room: 12B258
Chair: John Lynch

Julia Hildebrand – Mobilized and Mediatized: Filmic Depictions of Travel and Transfer at the Beginning of the 20th and 21st Century

Katrina Macapagal – Thick as thieves: Tracking crime narratives in Philippine new urban cinema

Laura Sharp and Chris Lukinbeal – Film Geography: A Review and Prospectus

Sandra Wagemakers – Reproducing the local, the regional, and the national: How locations on screen interact with reality

5.2 AUGMENTED PLACES
& (RE)MEDIATED LANDSCAPES
Room: 12B257
Chair: Lotta Braunerhielm

Michael Duggan – Augmenting the everyday experiences of space and place

Richard Evans – Through the archive: encountering formations of landscape with archival film and footage

Susan Main – Ties to the Tay: Documenting and Mobilising Stories of Place through Film

Rowan Wilken – The Business of Mobile Maps
5.3 MEDIA SPACES & POLITICS
Room: 12B259
Chair: Cecilia Möller

Eve Forrest and Alistair Duff – A space for opinion and opinion in space: Mapping the wider geographies of ePunditry

Jørgen Alnæs – The Prime Minister of Antarctica

Matilda Andersson – A New Participatory Media Space – A Case Study of BBC Africa Debate

Inka Salovaara – Affective Maps: Digital Cartographies and New Political Ecology
Abstracts
media

spaces

mobility

cultural

government

production
As referenced in the conference description, “spatial practices and experiences” related to “regional governance or cultural production” are often understood as “institutionalized processes” rather than as part of “the mundane level of everyday life.” This paper seeks to challenge this notion that governance and media production are best understood at the level of institutional analyses and, instead, proposes theorizing media production spaces and regional governance from the perspective of practice theory. Drawing on Foucault, Bourdieu, and de Certeau, this paper theorizes how media production, and specifically on-location shooting for film and TV production, acts as a spatial practice that produces and governs contested urban spaces and spatiality. Contemporary cultural policies aimed to increase on-location shooting for film and TV production promote cities as sites of tourism, employment, and investment to transition post-industrial cities into spaces of creative entrepreneurialism to compete in a neoliberal economy. Focusing on the regional geography of the Pacific Northwest in the USA as a case study, I consider how practices of on-location shooting demonstrate the practical ways in which media production takes up a position, intervenes into, and produces city space in an everyday sense. I thus propose thinking of on-location shooting not as the sole work of plans and planners, governing bodies, or of the space dominating culture industries, but, rather, in terms of its everyday and quotidian practices that are implicated in the tactical appropriation of space, the production of habitus, and micro-political rationalities of governing the dispersed, informational, and neoliberal city.
Community Radio as Place-Making Practice? Exploring Geographies of Localised Mediation in Abidjan

Fabien Cante
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London School of Economics and Political Science
United Kingdom

Community media are often credited with a strong relationship to “place,” and with a significant proximity between producers and audiences. Taking place seriously as a meaningful configuration of proximities, open-ended and constantly re-enacted, allows us to explore just what kinds of proximities are constructed and given value in community media practices. What does their spatiality tell us about the specificity of community media? How does mediated place-making play into expectations of locality in urban life? Borrowing from Sara Ahmed’s (2006) phenomenological reflections, I suggest that community media’s place-making activities can be understood through dynamics of attention and orientation. Attention refers to the act of highlighting proximate objects, singling them out in the flow of information, whereas orientation designates the crafting of a background, a sedimentation of knowledge and emotion in space through daily reiteration. If attention creates new and momentary proximities, orientation is the enactment of spatial routines through which place becomes charged with familiarity. I will use insights from early research on the “radios de proximite” in Abidjan, Côte d’Ivoire, to illustrate how producer and audience practices play into such dynamics. Abidjan is a city in which proximities have been extremely politicised, the basic conditions for belonging undermined. At the same time, it is a cosmopolitan and mixed city in which contests over place can yield unforeseen solidarities — providing an exceptional context in which to interrogate community radio’s placemaking potential.
Mediatized Protest: Femen Body as Site of Affective Media Production

Mariam Betlemidze
mariam.betlemidze@gmail.com
University of Utah
USA

This essay contends that there is a need for a new conceptual approach in order to analyze three different entwinements of activist bodies with media: mediatized bodies linking new spaces and networks; protesting bodies creating new ruptures; and thirdly, traces of public affect online swarming around digitalized protesting bodies. Often the assemblage of these three processes enact ways in which mundane sensations and potentials of mediatized affect is underemphasized. This essay utilizes cultural affirmative philosophy of Deleuze, Guattari and Latour to examine mediatized bodies of Femen activists. Such an approach builds on the argument that social movements need postmodern ideas: fragmentation of meaning, flipping of fixed positions, embrasure of inconsistency and uncertainty. As a way to show how those ideas are implemented in practice, the essay offers FEMEN’s activism as a case study. The analysis of the selected events from Femen’s activism in Eastern and Western Europe between 2012-2014 aims to demonstrate that networking of activism is not a pure, transparent process, but a movement that relies on ruptures, connections and translations. The aim of this work on mediatized corporal activism is to argue for the contingency of digital ‘everyday life,’ which is decentering and intermingling of geographically dispersed nodes.
Reflecting Media Realities: The Case of Axel Springer’s Corporate Headquarter Extension

Alexander Gutzmer
alexander.gutzmer@quadriga.eu
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One perspective on the relationship between space and the productive activities of media institutions is the idea of architecture as medium. This implies an analysis of how concrete buildings create new levels of remediation. This paper will introduce an architectural project that can be seen as the remediation of earlier technologies and societies: the extension of the headquarters of publishing house Axel Springer. The paper will argue that through the creation of new levels of architectural reflexivity, the building enhances the fast-changing landscape of media productivity. The discussion of architecture as medium has long been interested in media headquarters. In his Universal headquarters project, Rem Koolhaas had suggested a self-reflexive concept that engraved the brand history in the physical shape of the building. However, Koolhaas did not win. His abstract approach put up the question whether his intention had ever been to build. The Springer project is the chance for Koolhaas to merge thinking with building. What is more, it gives him the opportunity to realize all levels on which architecture can be understood as a medium: The building mirrors the transformation of the former print giant Springer into a digital media house. It is a symbol of the transformation of Berlin. And it indicates a new understanding of media productiveness through the ways it creates work spaces destined to maximize digital creativity. My presentation will outline these processes, while also pointing to the fact that exactly their parallel presence in one building creates something uniquely architectural to this project.
I will take the popular Scandinavian crime series and the Danish TV drama series as the starting point, and reflect analytical, theoretical and methodological approaches to location, setting and landscape in TV productions. I will emphasize three different but interrelated perspectives: a) How can we theoretically understand locations in drama series, both as aesthetic, economic and production ecology elements? b) How can we study the production of locations empirically? And finally: c) How can we analyze the significance of locations – both as aesthetic, cultural, economic and culture policy values. I will suggest ‘location studies’ as a new approach to the analyses of TV series, both factual and fictional. Location studies represents an interdisciplinary perspective, including media, aesthetics, geography, production studies and culture policy, and by this reflect the growing academic and business interests, respectively, on places in a global media culture (e.g. Lefebvre 2006; Falkheimer & Jansson 2006; Thompson 2007; O’Dell 2010; Reijnders 2011; Roberts 2012). Based on a location study of two recent Danish TV series Dicte (TV2, 2013-2014, shot in Aarhus) and Arvingerne (The Legacy, DR, 2013-2015), both partly funded by local investors, I will illustrate how locations in TV series have been undergoing a transformation from ‘location to destination’ - from insignificant places and tacit knowledge, to significant places and specific production values. E.g. the regions’ landscapes, climate and iconic buildings are emphasized in the series and their paratexts (Gray, 2010; Waade, 2013), and furthermore they represent new types of collaboration across industries (tourism and TV-drama).
“On Location”
Filming in San Diego County from 1985-2005: How a Cinematic Landscape is Formed Through Incorporative Tasks and Represented Through Mapped Inscriptions

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The form of San Diego County’s cinematic landscape is shaped by processes of inscription, whereby particular representational techniques are brought to bear, but also by processes of incorporation, which can be understood as the off-camera decisions, tasks, and events that allow for filming to take place. One of the primary tasks involves selecting sites with a high level of production value while minimizing costs and fulfilling the needs of the script. The San Diego Film Commission (SDFC), which aids filmmakers in the tasks required to produce films, is a key entity in shaping this region’s cinematic landscape. Where geography often focuses on how a film inscribes meaning and identity into its form, I show how the form of a region’s cinematic landscape extends beyond a single filmic event to engage a multiplicity of representations, tasks, and practices. I use a mixed method approach, including spatial analysis to examine and map the inscribed form of San Diego’s cinematic landscape. In-depth interviews and fieldwork were used to evaluate how a location’s production value plays a key role in the formative process of incorporative tasks of an ever-changing landscape.
In 2013 the city of Gothenburg launched a new programme for the development of film production in the city. In line with Gothenburg’s development as a post-industrial city, where the mode of urban governance in the last decades have moved from “managerialism to entrepreneurialism” (Harvey 1989), the outspoken aim of the new programme was both to infuse the city’s film industry as a creative trade and to strengthen the city’s brand as a tourist destination, by for example increased access to the city’s public spaces for on-location shooting. Drawing on interviews both with film producers as well as politicians and civil servants within the city during the early phase of the programme, the paper critically examines the idea of on location shooting as a way of increasing the city’s visibility and attracting (film-) tourist to the city. Placing the programme within the last decade’s transformation of public space and the broader marketing strategies of the city, the paper compares it to other studies on film production, regional development and film-tourism in post-industrial cities, such as Roberts (2012) on Liverpool and Waade (2013) on Wallander’s Ystad. Theoretically the paper draws on Robert’s (2012) discussion on cinematic geographies and the complex relation between “the real” and “the reel” city and on an examination of the duality of film locations as a cinematic landscape for aesthetic consumption, following Lefebvre (2006), and as a commodity in the city’s branding campaigns.
The BBC TV production The Fall was one of the UK and Ireland’s most highly rated drama series of 2013/14. Set in contemporary Belfast it follows the search for a killer of young, professional women played out on the streets and locations of the city still carrying echoes of the conflict in its attitudes and iconography. At the heart of this drama is a struggle between the killer, who is located in the context of Belfast and its history of violence, and the detective brought in from outside the province, whose job it is to identify and arrest him. It is argued that the series manifests a sense of anxiety at the changing physical and personal landscape of the city of Belfast as issues of gender and violence work themselves out on screen. The redevelopment of the city as part of a peace dividend has overlaid a generic globalised architecture that has enabled a professional class yet has, arguably, not resolved suppressed issues of identity, class resentment and a culture of abuse. The serial killer’s name, Paul Spector, suggests a haunting and the return of a repressed and unresolved violence that is no longer able to be kept in place by the force of law. The aim of the paper is to make connections between the drama, its use of location and its characterisation to give an insight into popular understandings of the current status of Belfast and Northern Ireland in a post conflict context.
Television formats have emerged as persistently transnational television forms having strong political economic impact in local television systems. These formats have subtly reshaped geographies of viewing, as audience awareness of the global format and brand is mobilized to support local productions. This paper examines geographies of transnational viewing of Canadian and American reality television formats in Canada. I argue that Canadian reality TV viewers are engaged in transnational and multi-modal viewing practices that necessitate new ways of understanding audiences and viewing of global formats via a new theoretical concept that accounts for complex geographies of viewing that engage formats and technologies, including “clip culture”, that offer new texts for global audiences. In Canada, the uneasy relationship with American television has a long history, and continues to be a source of cultural, political and economic tension. This paper suggests that Straubhaar’s (1991) concept of cultural proximity works together with my notion of “cultural hyperproximity”, in negotiating (Anglo) Canada’s relationship with its neighbour to the south. In this paper, I propose this concept of “cultural hyperproximity” as a way of understanding some of the transnational and multi-modal viewing practices in Canada, where American formats are both preferred to the Canadian adaptation, as well as have the economic clout to outlast their Canadian counterparts. This paper utilizes ratings analysis, focus groups, interviews, and message board analysis in order to examine the geographies of viewing global television formats in Canada.
Virtually transnational: DIY citizenship and the horizons of affective online sociability

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Digital media seems to have added new sources and new kinds of spatial and temporal relationships to the identity work, which implies a conceptual move from identity being viewed as “either/or”, towards a sense of identification as “and/and” (Beck, 2006; Sreberny, 2005). This can be seen as part of larger socio-cultural transitions connected with mobility and globalization that shape the boundaries of nation-states. Based on multi-method research on the social media use of teenagers and young adults in Finland, this paper explores how young immigrants navigate through, engage and play with the transnational and national online forums and how this participation connects with their sense of citizenship and belonging. In what ways do they make connections between places and identities online? What kind of social and political horizons connected with place emerge through their affective online sociability? The research suggests a move away from nationally bound taken-for-granted citizenship of the national public sphere towards choice-bound citizenship created in the deterritorialized sphericles of the transnational media. This reveals the burning problem of digital transnationalism that is hardly recognized within national cultures driven by territory bound understandings of citizenship. The paper discusses the possibilities of understanding citizenship as transnational and the ways in which this is experienced, realized and challenged through mundane and affective digital media engagements.
This paper uses a communication geographical approach in order to provide an empirical grounding to the multidimensional concept of virtual ethnic communities. We assume, that the use of media technologies can be considered as a form of personal extensibility (Adams, 2005) which has changed the spatio-temporal patterns of everyday life by making people almost constantly available for communication with others from different geographical locations (Agger, 2011). The role of media in the development of spatial relationships has been previously theoretically indicated (Couldry & McCarthy, 2004) and empirically analysed (e.g. Salovaara-Moring, 2009. Although the spatio-temporal construction of migrants’ virtual ethnic communities on certain social networking sites has been also previously studied (i.e. Schrooten, 2012; Wenjing, 2005), the research has not answered to the question if virtual media experiences shared with groups having similar spatial (im)mobility experiences are related to perception of common identity. Data from the representative survey ‘Me. The World. The Media’, conducted in autumn 2014 among members of the Estonian population aged 15–74, are used to map similarities and distinctions among spatially mobile and immobile groups regard to the use of virtual media technologies and channels, practices and attitudes. Accordingly, following research questions will be answered: (1) How are personal mobilities formed by individuals’ having different accessibility and attitudes to media resources? (2) What are the patterns of social identity among (im)mobile groups having different experiences with virtual media?
Parallel Changes in Media Industries at Home and Media Consumption in the Diaspora: Indians in Scandinavia

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Indian diaspora, being from a former British colony, has always gravitated towards migration to English-speaking countries. So, even though migrations from South Asia to Scandinavia have been documented as early the 1600s, South Asian diaspora, especially from India, in Scandinavia is relatively small. Indian diaspora has always been noted for maintaining its attachment to Indian films—in several languages, of which Bollywood is the most globally recognized—, as a way to hold on to its culture and values. In addition, this identity-media equation becomes stronger when homeland media industry is more vibrant and prolific than the host country, which is the case for Indian immigrants to Scandinavia. However, in an effort to attract international audiences beyond just the diaspora, Indian film industry has undergone changes in the last two decades that make it less recognizable to the diaspora, who question its ability to instruct their young children on culture and values. This is an exploratory paper, that based on interviews with Indian migrants to Sweden, attempts to understand the role of mediation, (mainly Films and TV) in identity negotiation, and how diaspora’s relationship to Indian media products are changing, as they become increasingly non-Indian in their presentation. Some of the questions asked will focus on their (changing) relationship with Indian media, and increasing use of new media technologies to keep in touch with families in India and the place of ‘other’ media products in their lives.
The rise of digital mapping applications has been paralleled by the emergence of new visual technologies for immersive map experiences. On the one hand, through the crowdsourced processes of geotagging (whether corporate or open source, e.g., Google Maps API or Open Street Map, respectively), digital maps have become like mobile databases. Geocoding and locative media enable novel and highly mediated ways of engaging with the built urban environment, sometimes through mechanisms that are hidden from full view. In these “software-sorted geographies” (Graham 2005), space is increasingly produced and managed through processes that rely on automation and code – a “technological unconscious” (Dodge & Kitchin 2005; Thrift & French 2002). On the other hand, immersive cartographic visualizations extend and reinforce extant forms of individual and institutional evaluation and sorting. Using Google Street View and its patent visual technology as a case study, I argue that immersive maps privilege an epistemological orientation to the built environment that selectively mines for information on the surface of things, information which is then used to evaluate urban space. I submit a certain homology between this epistemological orientation and that of Broken Windows Theory, an influential criminological theory that posits a strong relationship between levels of physical disorder and deviant social phenomena associated with urban life (Kelling & Wilson 1982). The paper discusses three examples of how Google Street View has been employed to extend an evaluative gaze over increasingly large swaths of the urban environment: in criminology, in public health and epidemiology, and in urban design and planning.
Area Turns Green: Exploration of the Challenges in Counteracting the Commodification of Risk through the Concept of the Virtual as an Experience of Multiplicity in the Sensory-inscribed Body

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Society is suffused with digital information that codes, maps, and otherwise organizes offline place such that technologies may increase perceptions of risk by reproducing existing economic and social disparities (Davies 1990; Beck 1986). These perceptions (see Renn 1992) can also limit the degree of freedom of movement in urban spaces (Sandstig 2014; 2013; 2010). One way of understanding this and the importance of mobile media is through the concept of embodied space (Lefebvre 1991) where the virtual always implies a counterpart indelibly linked to the actual. The theory of the sensory-inscribed body by Farman (2012) is used to bridge the body as sensory and body as a sign system. To define how space is produced in our mobile era the exploration takes off in the challenges counteracting the commodification of risk (Krahmann 2010; 2008). The purpose is to elaborate on how these challenges can be counteracted. The data used is the collaboration between the University of Gothenburg, Förvaltnings AB GöteborgsLokaler and the Foundation Safer Sweden in developing the digital safety walks in 2014 for Android and Apple platforms. Results: 1) By influencing the type of data employed in future automated decisions. Through: 2) the built in logic of resilience, trust and health promoting character of the concept of the safety walk; 3) how space is produced as a multiplicity of perceptions and inscriptions of socio-cultural meaning and; 4) user generated alterations of maps and representations of locations and thereby in the act of defining sites as locales.
Social media and event safety: Bridging the gap through geofencing and safety communication

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Crises and disasters at major events have always happened, as numerous examples (e.g. Fidinae, 27 A.D.; Cincinnati, 1979; Hillsborogh, 1989; Duisburg 2010; Indianapolis 2011; Rogbane, 2014) from the past show. The question asked retrospectively is whether the disaster could have been prevented if one had previously noticed something. While monitoring opportunities in the past were limited, they are now much better thanks to the development of current geo-based media (Döring & Thielmann, 2008; Buschauer & Willis, 2013). In the context of the research project BaSiGo a collaboration between the Institute of Media Research with the Deutsche Telekom and RadioSphere emerged for a common social media analysis of major events in Germany (Wacken Open Air, Chiemsee Summer, Annakirmes) in 2014. The objectives of the investigation were both the exploration of the potentials of current social media monitoring tools for early alerts and to determine what the participants of major events talk about.

A special feature of the analysis is the used survey method geofencing (Szczytowski, 2014; Rupp & Schultz, 2014) which allows a to the event site limited and locally precise analysis of social media data. In parallel, a visitor survey was conducted to study the media use of the visitors. The results show an intensive use of various social media channels by visitors during the events and the potentials of geofencing for the early identification of critical situations. From these findings sustainable information for the safety communication and engagement of social communities for the purpose of crowd management/-control (cf. Fruin, 1993; Berlonghi, 1995; Runkel & Pohl, 2012; Borch, 2013) can be derived.
Time for reflection, entertainment or networking? Emergent patterns of ICT-use on public transportation among Norwegian urban dwellers

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Since the introduction of mobile Internet, a new set of mobile phones services and applications (“apps”) has changed communication habits for citizens in larger cities. In combination with GPS-based services and various open source data, these new communication tools provides travellers with new options for how to coordinate their mobility needs, and how to spend their travel time aboard trains, subways, trams or busses. Urban dwellers equipped with “wired” mobile technologies can use the time travelling for multiple new purposes, including, entertainment, social networking, navigation, consuming real-time news and more. These transformations in time use may have significant impact on what types of expectations citizens have to the transport service providers, and it may also influence on accepted time travelling opening for longer commuting trips (Lenz & Nobis, 2007; G. Lyons, Jain, & Holley, 2007; Glenn Lyons & Urry, 2005; Vilhelmsen, Thulin, & Fahlén, 2011).

In this paper we present results from a new study of urban dwellers in Oslo and Trondheim, focusing in particular on how mobile internet services and applications influences their time use while travelling on public transportation. A cluster analysis of 1650 travellers is conducted based on a number of variables, including travel distance, mode of transport, access to mobile ICT, time use aboard, age and gender.

The analysis suggests four groups of urban travellers, using mobile ICT and time on PT in different ways. The four clusters of urban travellers indicates that the meaning and experience of being mobile in the city might be very different for individuals across different groups. For urban developers there is a challenge in meeting the expectations and requirements for all types of travellers.
Mobilism in translation:  
Research ideas for a new concept

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This paper is focussing on the question of ‘translation’ of a newly developed theoretical concept into empirical research. The concept in question is called ‘mobilism’. This concept combines a focus into mobilities (Urry and colleagues), partly defined as a communicative concept, and a focus on mobile media use. Next to combining these two research strands, mobilism adds a new emphasis on the need for both mobilisation and momentum for mobilities (and motilities) to actually develop. That is to say that the mobilism concept provides a critical engagement with existing mobilities frameworks, adding a particular emphasis rather than a radically new line of enquiry.

The hope concerning this theoretical framework is that it helps to address the tension between change and stability in the social better than the existing frameworks.

Next to introducing the mobilism concept, the paper is interested in finding and defining possible applications thereof. What kind of projects does it need to see whether the framework maps well onto existing practices and helps to explore and explain these? Put differently, how does a new theoretical concept such as mobilism translate into empirical projects?

One suggestion is research on media use by homeless people (coupled with the notion of ontological security). The homeless are here seen to provide the extreme point of mobile lives (combined with rather immobile social mobility and maybe also little communicative mobility). Whether or not mobile media use provides an entry point into an increased sense of ontological security in these mobile lives, is the major question addressed in this research project.

This, however, is only one possible ‘translation’ (and the paper will ask how well the translation works). One question to be posed is what other translations can be found - and also, how such translation processes actually work.

Are concepts as mobile as their topics?
Ontic Communities: Object-Oriented Philosophy and the Media Geography of the Digital Arts and Design Communities

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This talk explores the theoretical and methodological implications of applying insights from Object-Oriented Philosophy (OOP) to media geographies of digital technology and designers. OOP’s ontologically-focused, deanthropocentrized approach to understanding social relationships can change the way media theorists conceptualize the natural/cultural/technological mesh, and more deeply consider the agency digital technology manifests in natural/cultural space.

Using case studies from game design and web development groups, this talk will argue that people, technology, and ideas all engage in intersubjective meaning-making with one another. Objects, then, are also subjects, and should not only be theorized as having various mechanical, causal impacts upon the human social spaces with whom they interact, but also be recognized as members of these social spaces in of themselves. Non-human entities, in other words, are themselves social beings that participate in the creation of new forms of being and the construction of meaning.

As such, this talk will argue the need for a reconceptualization of “the social” in social sciences, and how an axiomatic shift in the way that media theorists understand the ontology of media and the social world can radically alter our conversations about the creation of and our relationship with digital technologies and art.
The discussion of the intrinsic “geographical vocation of cinema”, inaugurated by Hafker 1914, is now one hundred years old, and many very good studies on the subject have been published in recent years, such as Castro 2011. However, a fundamental question is usually ignored in these contemporary studies: the radical reconsideration of geographical discourse in the last quarter of the XX century, and the new critique of geography, as a science and an epistemic project of modernity. As a consequence, the cartographic penchant of cinema, typically traced by many scholars, should now be considered with a similar critical attention. How does a medium with an ancient geographical vocation deal with the new “crisis of cartographic reason” (Farinelli 2003, 2009, Olsson 2007)? Drawing upon analytical categories of semiotics of enunciation (Metz 1991), it is possible to see how some portions of filmic texts not only mirror, but also comment on the geographicity of the medium. Similar cartographic configurations of contemporary films do not simply celebrate the geographicity of cinema, but they consider it as a problem. Contemporary cinema insistently shows the breach of a narrative perimeter (a Panorama), the mismatch between a diegetic map and the world (the difficulty of what Dematteis 1985 called “mimetic morphogenesis”), the failure of aerial imagery, the unimaginability of the world system of late capitalism, etc. Indeed, “cartographic anxiety” (Gregory 1998) has affected contemporary cinema, which continually declares the limits and the inadequacy of its own geographic gaze, in a mutated mediascape.
The Velocity of Communication

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While Paul Virilio, among others, emphasized the role of speed in order to better understand the flow of communication in the modern world, velocity, it will be argued, is a more effective metaphor to consider the diffuse rush of information found in contemporary society. Examining the velocity of communication privileges speed and movement together, tracing the distance and direction of information as it is exchanged among peoples and publics. While advances in modern telecommunications have affected the entire media infrastructure, the velocity with which information is communicated has transformed both the practices and production of media over time and across geographical distances. This study proposes to, first, drawing from media ecology, articulate the velocity of communication as a viable and heuristic theoretical frame for those studying mediated information; and second, assess its impact on the economics and practices of how information is produced and how it is consumed. Specifically, technological changes in how news itself has traveled over time and distance can be traced, ranging from news-letter writing and the telegraph to the advent of television and real-time mobile journalism. Owing to each historical increase in the velocity of media production, the practices and consumption of information, it will be demonstrated, continually experience a collapse of geographic space. As a result, our contemporary world—infused, as it is, with social media and personal communications technology—has reached a point of terminal velocity, which challenges the very notion of media production itself.
Navigating and negotiating undocumented migration through mediatized spaces: In-between surveillance and mediatized spatial practices of movement

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Undocumented migrants’ practices and experiences of movement have become increasingly dependent on and structured by mediatized spaces or the embeddedness of communication technologies into the material spaces and trajectories of migration. The present paper therefore seeks to underline the significance of the space-mobility-media-communication nexus in the study of undocumented migrants’ (im)mobilities. Following the shift to automated, digital and algorithmic surveillance (involving tracking and tracing technologies such as GPS, CCTV, RFID, AIS, biometrics, infrared etcetera), regimes of mobility control have expanded from the physical spaces of borders into virtual spaces, involving a superpanopticon of ubiquitous and invisible borders. Mobility, in this context, is powerfully structured by media practices and technologies, and much scholarly attention has been devoted to the relation between mediatized surveillance and restricted mobility.

Communication technologies, however, also enhance physical movement for undocumented migrants. An example of such involves the expansion of mobile network coverage in North and West Africa, which has facilitated migration along trans-Saharan expanded networks of interdependent mediatized spaces. This example illustrates how mediatized spatial practices can provide agency to undocumented migrants in their creation of new ways of navigating migratory trajectories, and in addition, as the present paper demonstrates, at times also counter structures of restrained mobility.

Spaces and trajectories of undocumented migration hence increasingly intertwine with practices of communication, restraining as well as facilitating mobility. In providing examples of both of these processes, the present paper underlines the need of communication geography research, and its implications, for the study of undocumented migration and (im)mobility.
‘Fortress Europe’ and Peripheries: Surveillance of Migrants, Readmission Agreements, and FRONTEX

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The borders of European Union are constantly transforming, yet most of the time continuing to coincide with the borders of the “Schengen agreement ... which is the new Berlin wall, separating the new Roman empire from the threatening hordes of ‘Barbarians’” (Momcilovic, 2003, 445). Today the European border is “multiplying both within and without the territories of the EU” (Casas et al., 2011, 74) through the number of agreements on readmission, cooperation and securitization signed by EU member states and countries within its periphery. It is through these agreements that now Europe can exercise and claim hegemony over the maritime borders of North Africa and Middle East - turning the whole Mediterranean Sea into a Mare Nostrum, Roman Empire’s ambitious goal of defining the Mediterranean as an inner sea within its imperial contours.

Within this scope the main focus of this presentation is on the most recent readmission agreement signed by European Union and Turkey in late 2013 - although expanding over this protocol article as well explores the sprawling power of EU over the Mediterranean Sea countries and the extent this hegemonic widening of domination effects the irregular migrants, refugees and asylum seekers who often risk their lives desperately trying to reach the southern and eastern shores of European continent. The agreement functions as a springboard to explore conceptual issues of (out-sourced) sovereignty, border externalization and ex-territorial forms of power in the control of migration and creation of transnational mobility regimes by the European Union and its member states.
Security, Territory, Interaction: Mobile Media Use in Public Places in Israel

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This study explores the use of mobile media technologies in public places in Israel and the ways in which these uses are related to patterns of social interaction and to cultural negotiations of the meanings of space. Building on previous research (e.g., Hampton et al., 2011) investigating communication in places, or “textures,” (e.g., Adams & Jansson, 2012), I employ ethnographic observations of public places and interviews with users to simultaneously consider the impact of three interimplicated factors: (1) increased media convergence, or the fact that inhabitants of public places are now engaging in mobile communication through different devices and technologies, thus changing social patterns that were thought to be associated with specific media; (2) sociocultural context, or the ways in which local perceptions of concepts such as privacy and social solidarity influence uses and their associated meanings; (3) locative media, or the ways in which individually-targeted information, advertising, and social networking applications change how users occupy public places and conduct themselves within them. Initial findings suggest that while cross-cultural similarities certainly exist, some patterns of use reflect, help maintain, and construct local conceptions of publicness/privacy, security, and civic participation. Thus, for example, Israelis appear to more commonly (in comparison with North Americans) use mobile media content to initiate contact with previously unacquainted co-present others, as well as to use mobile media to access and distribute political and security-related information while occupying public places. I consider the implications of findings for the ways in which meanings of public space are constructed.
Since its advent in 2009 the geo-chat sex and dating app Grindr has risen to ubiquity for men seeking sex with men in many metropolitan areas. Well passed the point of critical mass the apps have become not only sustainable options for their users, but in many cases indispensable media for finding intimacy and being intimate. This paper asks what happens to people’s practices and experiences of intimacy when they are negotiated through locative apps, and is based on participant observations and interviews in East London.

Research of locative media often fall in two opposing categories, either exploring its potentials as an empowering tool for place making and belonging, or its capacity for erosion of privacy along with critically assessing the commercialisation of yet another part of our bodily and social practices. This paper asserts that we should push past dialectical thinking and not only think of locative media in terms of opportunity and risk, or strategically formed power landscape open to some form of tactical navigation. The relationship between bodily practices of intimacy and mediating technologies is in Donna Haraway’s term a heterogenous assemblage radically open to surprising ways of doing intimacy. Understanding mediatization as becoming evermore related to shifts in embodiment and spatiality, I describe the mediated intimacies through André Jansson’s sociospatialised mediatization concept (Jansson, 2013). I ask how people may adapt their intimate practices when geo-chat with their set of affordances are experienced as materially indispensable; how hierarchies of desirability premeditates the positioning and representations of self; and finally, how the normalisation of mediated intimacy takes many different forms, depending on the degree to which the practices are seen as normal or taboo.
Fear and hope under Apollo’s eye:
Art and attitudes to geomedia

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The prevalence of mapping and remote vision as motifs and methods in contemporary art and visual culture speaks, in part, of the fascination posed by geomedia. These technologies have a military provenance and profound implications in terms of liberty and privacy, but they enthral as much as they hold us in thrall. Drawing on Nietzsche’s binary, the geographers Kingsbury and Jones argue that too much focus on the Apollonian aspects of these technologies and images – their embodiment of controlling reason – neglects their Dionysian delights: their giddy, affective potential as “alluring digital peep-box[es]” (2008).

This paper looks at artwork involving geomedia, dealing with two moments roughly a decade apart. It reviews the critical debates provoked by locative media, the media and performance art involving tracking and location that emerged in the early 2000s after the end of the purposeful degradation of the consumer GPS signal. Locative media provoked vigorous critical debates about the ethics and politics of these technologies, and Deleuze’s “societies of control” essay in which he claimed “there is no need to fear or hope, but only to look for new weapons” (1992) was drawn on by both sides. More recently the use of Google Earth and Google Street View imagery by artists (e.g. Mishka Henner, Jon Rafman) has asked questions of audiences about our attitudes to geomedia through the deadpan mining of military, curious or voyeuristic imagery. Contrasting these moments, this paper will consider the different attitudes of fear and hope evoked when artists reach for new weapons.
Contemporary, digital technologies are deployed by cultural practitioners to augment perceptions of time, space and process at immediate and remote locations. Devices might aim to increase a user’s awareness of more-than-human environments, or connect people to conditions framing a chosen social, historical or ecological aspect of location. Technology has also shown to produce and reinforce citizen-led alternatives to hegemonic practices; it for example enables more immediate collection of data on natural phenomena by people directly implicated by these conditions, such as farmers (Myers 2014).

This paper reflects on the practice-based exploration of these ideas during a two-day workshop called GeoHack. The first GeoHack Workshop was for Fascinate Conference 28-30 August 2014, at Falmouth University, a site that was a historical pivot; a node in the global traffic of information (via packet ships and telegraph cables) and fossil fuels (via oil tankers refueling for cross-channel and transatlantic crossings). In line with the nautical ‘taskscape’ (Ingold 2000) of Falmouth, transmedia beachcombers had access to kayaks, wetsuits, fishing nets and snorkels as well as established and DIY media technologies and worked on ships, at sea, or on the shore. An eclectic mix of artists and people with local environmental and historic knowledge mentored, guided and inspired participants. Work created collaboratively explored the intersection of environment, cultural practices and technology within the social, cultural, historical, political and environmental ecologies of Falmouth’s maritime context.
Mapping Selves to Sociospaces: An analysis of the practice of self-mapping as performed through the means of mobile, locative devices and its current applications as a research tool in digital ethnography

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“Mapping”, as a practice, represents nowadays a universally shared experience of everyday life, increasingly performed by the means of mobile devices within the context of a pervasive locative media environment (characterized by the widespread of location based social networks, collaborative mapping platforms etc.)

Moving from these considerations, we will present some of the results of an interdisciplinary, ongoing research project, runned by C.U.B.E. (Center for research in ethnosemiotics of the University of Bologna) and Mobile Middleware (a research group which is part of DISI – Department of Engineering of the same university). The project relies on a specific and most interesting kind of mapping practice usually referred to as “self-mapping”.

First we will introduce a description of how the self-mapping practice comes to constantly re-negotiate, re-define and re-instantiate the ever changing shapes assumed by the intersubjective space to which the selves of social actors are mapped to. Secondly we will proceed to explain how, with the help of ICT technologists at DISI we devised a methodological protocol which made us able to promote different “remote driven self-mapping campaigns” within a community of students, using their mobile devices to collect quali/quantitative data related to their experiences/cognitions about the urban spaces that they happen to get across during everyday life, then rendering such data into digital maps. These campaigns turned out to be innovative ways to conduct digital ethnographical surveys, focused on acquiring relevant knowledge in order to explore specific themes and issues related to urban territories or even to more general, theoretical problems as well.
Mapping heterotopias. The interdisciplinary potential of documentary film cartographies

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Documentary films take us to other spaces. Places of reality that are unknown territories, counter-sites. Documentary filmmakers as explorers perform heterotopias (Foucault, 1987) and their travelling gaze is a laboratory of constitutive mediations (Martín Barbero, 1993). The initial idea of mapping heterotopias in documentaries was to examine the production of other spaces in the representation of the everyday life of people living in armed conflict zones. However, the study of documentary experiences (Sobchack, 1999) took me to integrate the layers of media practices, creation and circulation. Theoretically, this research applied the Lefebvrian model developed in previous studies of geography of communication (Adams & Jansson, 2012) and incorporated spatial elements from the field of film studies, media and communication. Methodologically, the study traces an on-line documentary film cartography to visualize how spatial media practices produce relational spaces. In this paper I will present the findings of a documentary cartography from the access to rural zones in Colombia to the transnational circulation of the films. The research discuss the design of a method of qualitative inquiry (Denzin & Giardina, 2011), justified by the need to study documentaries as a cultural experience that comprises glocal, political, geographical, ethical and aesthetical dimensions. The main contribution emerges on the potential that on-line mapping has as a dynamic cartography of moving images (Hallam, 2010; Caquard, 2011; Roberts, 2012) and in how the process of mapping heterotopias feeds recent discussions on the potential and limitations of using geomedia software within the interdisciplinary research of geographies of communication.
It was arguably easier in the past to pin down the whereabouts of media production. Media production spaces and places tended to be medium-specific. Musicologists, for example, found the recording studio or the live venue; journalism researchers found the newsroom or the beat setting; film theorists found the film set or the cutting room; and so on. Contemporary production geographies are less clear-cut. This paper attempts to provide an outline of the always-already dispersed geographies of contemporary media production. It will begin by examining what might be an unconventional example of media production: UK charity Nesta’s ‘Destination Local’ program, which funds experiments with location-based technologies under the banner of ‘hyperlocal media’. Many of the Destination Local project proposers are community-based, and thus what they do can be ‘found’ in particular localities or places. Yet at the same time, the program is more than its projects. It is also constituted through geographically dispersed conditions of possibility, in particular: the expansion of geographical data and location-based infrastructures; and the emergence of hyperlocal media as an anchoring concept for various fields of practice (e.g. journalism, software development, local government, community activism, philanthropy and business). Thus, on the one hand, Destination Local is an example of how digitalization loosens medium specificity, allowing new people and places to count as media producers/production. On the other hand, and perhaps more importantly, it problematizes assumptions that media production can be pinned down to singular places, and in turn, be ascribed definite status as sites of power.
Mediating The Body of Olivia Pope: Tumblr, Mobility and Power

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This paper focuses on how the external geography of the black, female body of Olivia Pope from Scandal, becomes a space for constructing and disseminating notions of interiority on social media/publishing site, Tumblr. Scandal is an ABC network drama about the professional and personal realities of black crisis manager, Olivia Pope. I will examine how constructions of Olivia Pope’s image function inside a social space focused on content production and mobility. These constructions move beyond typical boundaries of subject/object or representation/being dualisms, by holding these concepts in dynamic tension. Via Tumblr, the external (the image of the body as an object) is used to say something about the interior (subjectivity of the being). This renders the body of Olivia Pope as an object to be constituted through debates amongst its watchers (external geographies) in relation to an interior that is constituted through emotion and affect. I will extrapolate themes from Goodings and Tucker’s 2013 article in which they argue that infospheres of social media make possible the combination of the embodied and the technologically mediated action (2013: 37). These ideas speak to media production, the body, and mobilities of power in social media spaces. I will pair this with the affective emotional dimensions of Olivia Pope’s image on Tumblr, using Quashie’s (2012) and Lorde’s (1984) explorations of the black subject’s internal geography (interiority) through desire. This paper will examine how those arguments come together in the mobility of Olivia Pope’s image on Tumblr.
Spotlight on Shadow Economies: 
The spatial ordering of Word Cinema(s)

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Taking into account Haiti’s peripheral and/or temporarily existing position within contemporary film cultures, this proposal focuses on audio-visual productions from an emerging filmmaker’s generation in media landscapes of so-called “Shadow Economies”. The Jollywood movement of the only Film School in the French-speaking Antilles – the CineInstitute in Jacmel – is based on the political, cultural, and societal as well as media-related vision of establishing a self-sustaining film market in Haiti. Based on lowest-budget and fast-track productions, this recent phenomenon not only asks for new modes of media’s trans-local production and subsequently circulating distribution and reception on a trans-global scale. Its inherent modes of mobility in geopolitical spaces also stand for a reconsideration of film and media theory of so-called ‘post-national’ World Cinema(s) on a discursive level, that has/have been intrinsic with hegemonic visions mainly rooted in trans’national’ cinematographies. By intersecting both the film’s visual and aesthetical/formal constitutions as well as their multiple, plural and intertwined narratives with the emerging artistic practices and political discourses of various of Haiti’s emerging filmmakers and videographers, a methodological translation of geotemporal spaces in emerging media takes place. As a result, mapping the pivot of digital culture(s) of the “moving image” starts (from with)in translocal/-cultural attributions and ambiguous formations of current “beings” and “belongings”. The aim is to foreground the potential that resides in the interstitial margins of Shadow Economies like Haiti’s audio-visual productions by emphasizing most especially on its indispensable contribution to current World Cinema(s) politics. Thus, a disentanglement of hegemonic centerlines of spatial orderings beyond a global film market takes place.
Empire of Google?
The Globalisation of the Internet
Search Engine Industry

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In Changhua County, in Taiwan, Google maintains a data centre with buildings “the size of a football field;” while in Hamina, Finland, another data centre is housed in an abandoned paper mill reconfigured to use seawater for cooling. Meanwhile in neighbouring Norway, Google maintains a single office dedicated to marketing; while in Switzerland a landmark building houses the engineering hub of Europe. The material footprint of the data-intensive virtual infrastructure often called the Cloud is found in many different countries, yet not much is known about the production processes and industrial organisation of data-intensive businesses such as Google.

The present study considers the spatialisation dynamics that characterise the global search engine industry, considering both material and competitive dimensions of the development of the industry. It maps the global offices and functions of major search engines and gives a historical account of search engine developments in different regions of the globe. An initial study in 2005/6 indicated that US search engines produced products for and competed in the much larger advertising markets in North America and Europe, while technical development was concentrated in a few centres. Today in 2014 the picture is more complex, with data storage and technical development seemingly more widespread, while competition has become more regionalised – Google being the major actor through much of the world, while local solutions such as Yandex, Baidu, and Yahoo flourish only in isolated markets. Yet dimensions of expansion and concentration can be traced which add to our understanding of the dynamics of new media and globalisation.
This paper examines how an ancient literary genre – the travel narrative – is articulated in today’s popular culture. Based on a discussion of audiovisual narratives gathered from fictional and factual genres, the paper argues that today’s travel narratives imagine movement through space as a site for the formation of neoliberal selfhood, accumulation of cosmopolitan capital, and that different travel narratives exemplify different modes of spatial appropriation and competing cosmopolitan visions.

Typically structured as a quest, today’s travel narratives broadly fall into two categories: those seeking the accomplishment of some tangible objective and those aiming toward self-transformation. The former type displays continuity with seminal travel representations such as Homer’s Odyssey insofar as it exemplifies an antagonistic mode of spatial appropriation and a universalist brand of cosmopolitanism; the latter category exemplifies a symbiotic mode of spatial appropriation and a relativist brand of cosmopolitanism in accordance with which the exposure to cultural alterity is imagined as an inducement to spiritual growth.

Discussing the two categories of travel narratives in relation to class, gender, race, geopolitics, and ideology, the paper concludes by arguing that narratives form a central, but often overlooked, component of any ideological formation. Blending the affective and the cognitive, the sprawling realities of everyday life and the lofty world of ideas, narratives are one of the chief ways in which historically situated actors make sense of the ever-changing coordinates of human life. Hence, to understand how geography is inscribed within cultural systems of meaning, narrative analysis is an indispensable analytical tool.
The ‘media arm’ of a global court: 
Cosmopolitanism and the International Criminal Court’s TV series on Kenya’s trials

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As a global body with a mission to deliver justice to humanity, the International Criminal Court (ICC) inspires an interesting discourse in cosmopolitanism studies. Arguably, it is the ICC that puts to effective practice moral cosmopolitanism (Pierik and Werner, 2010). Indeed, when the global court produces a TV series targeting local populations in Sub-Saharan Africa, it interestingly shifts the spotlight to an area that has taken an overtheoritical nature over the years—the relationship between the media and cosmopolitanism. Potentially illuminating empirical studies in this area have been few, Western-centric and limited to the paradigm of the reception of distant suffering. This study, planned for the last quarter of 2015, seeks to empirically examine the influence of media texts on audiences. Inspired specifically by Ask the Court—a TV programme on YouTube for Kenya on the ongoing trial of the nation’s president and his deputy—this exploratory study questions whether the Hague-based court has a role in “cosmopolitanization” (Beck, 2006). Indeed, the questions guiding this research are: What are the manifestations of cosmopolitanism in the programme? Does the programme influence the audience to have a ‘cosmopolitan awareness’ of global justice? The study will involve a textual analysis of a selection of Ask the Court episodes. It will be followed by a survey of a cross-section of audiences of the programme in Kenya.
On the US news site Salon.com the scholar Cynthia Gralla writes about her experiences working as a hostess in Tokyo’s floating world. Part sex worker, part tourist she claims that she chose to work as a hostess because she “had heard stories from friends about the money to be made and the absurdity to be witnessed in the world of the modern geisha.” A similar example is the blogging escort Mercurial Girl, who presents herself as “an American expat making a home and creating her life in Paris”.

Privileged Western women who work in the sex industry of the global Metropolis challenge perceptions of the prostitute as underprivileged, working class and racially Other. Their participation in the sex industry can be placed in a context of disappearing borders and increasingly fluid identities and spaces. Elizabeth Bernstein has described the transformations of prostitution in post-industrialized society and how the sex industry has “diversified along technological, spatial and social lines”. (2007) Prostitution in the post-industrialized city is no longer confined to specific red light districts.

In my paper I will discuss how these sex workers present themselves and their privileged mobility, as well as how they make use of different media forms to narrate their stories. A central issue is their construction of a new kind of transgressive cosmopolitanism that is fuelled by discourses around globalization as well as neoliberal concepts of lifestyle.
“And like that I’m talking to a girl from China, you know”: Cultural capital and the classification of media as avenues of cosmopolitan cultivation

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The phenomenon of a “mediated cosmopolitanism” has mainly been studied from a perspective that attempts to discern the extent to which various messages of the media succeed or fail in establishing moral solidarity with “the distant other”. This perspective misses two crucial points worthy of pursuing when attempting to understand the relationship between media and cosmopolitanism. Firstly, it still remains rather unclear what sense audiences and users make of the potential globalizing potential of the contemporary media landscape. Secondly, cosmopolitanism cannot solely be conceptualized as a moral obligation across vast distances, but needs also to be understood as a form of capital, as social fields become increasingly transnational. By understanding users and audiences of potentially global media as contextualized social agents we engage with the relationship between cosmopolitanism and the media from a new vantage point. In departing from the media-centric tendencies in the research area, we turn to the question of how classified social agents classify the contemporary media landscape as gateways to the wider world. What emerges in our qualitative and quantitative data is a pattern of social reproduction – agents strong on cultural capital are particularly prone to approach the media landscape as an avenue for the generation of cosmopolitan capital. There is thus reason to question the universalizing rhetoric pertaining to notions of a “mediated cosmopolitanism” and study the ways in which agents’ orientations in the media landscape are part of strategies of social reproduction.
Over the last decade, mobile media technologies have come to transform the ways in which we organize life and work. Inventions like the smartphone and the spreading of free Wi-Fi networks – technologies which allow us to “stay connected” while on the move – affect how we plan and perform our everyday activities as well as how we handle relationships. Employing a theoretical framework centered on the notion of ‘the mediatization of labor’, my conference contribution focuses on the overarching question of how mobile media technologies impact on working life itself and on work/life balance. For the specific category of people who work partly internationally, access to new media can be assumed to be particularly crucial for the organization of personal- as well as working life. The empirical data upon which my contribution is based consist of 10-15 qualitative interviews, conducted with international business elites working in the private sector. For this group of workers, the time spent away from both workplace and home seems to become a time of self-negotiation; a time when questions of who to stay in touch with, when, and to what extent need to be answered in ways that please all parties involved. My preliminary results indicate that expectations of connectivity are set by both employers and family members, and that the connectivity enabled by mobile media technologies is understood by the respondents as a precondition for an international high-level career.
Revisiting the home in times of mobility

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Traditionally, the home has been the place for media use. Hence, the home has been central for the fields of media studies interested in media reception and media interaction. Lately, however, mobile media have created a new geography of media engagement, which has put the home in a peripheral position of the research field. While media scholars have paid less attention to the home in recent years, scholars of other disciplines have not: anthropologists, sociologists and geographers are problematizing and theorizing and studying the home through concepts/traditions such as material culture (Miller, 2001), ‘cultures of home’ (Hurdley, 2013) and ‘critical geography of the home’ (Blunt and Dowlin, 2006).

The new multifaceted media landscape on the one hand, and the theoretical development regarding material and symbolic aspects of the home on the other hand, are reasons for media scholars to revisit the home, armed with new questions. Such an approach has to take into account that the home is constituted of materiality, practices and ideas. The home has to be regarded as a process where old and new stuff are articulated, disarticulated and rearticulated, which makes the home to a particular mix of sentimentality, rationality and forward-looking. An important aspect of the process is the relationship between materiality (that is, stuff) and practices, which have been dealt with very differently in various theoretical traditions.

This paper will set out a theoretical ground and elaborate an approach to grasp the modern homes which in very different ways are marked by media technologies, media representations and media practices.
Mediated communication in relation to everyday human mobility: A systematic literature review

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The increased academic interest in mediated communication in relation to geographical issues such as (a sense of) space, place or human mobility amassed to a substantial yet scattered body of knowledge. In order to progress the understanding of this relation in all its complexity and multitude, it is necessary to both map and examine the literature critically. This paper addresses this necessity, from a communication and media studies perspective, by interrogating how mediated communication is studied in relation to everyday human mobility. Earlier work has been enlightening in assembling literature on the nexus of geography and mediated communication or by outlining its mutual concerns. This paper, although narrower in scope, aligns with this earlier work as it offers a synthesized overview of the current research on the aforementioned topic as well as a solid base that can direct future research. Specifically, a two stage systematic review is executed. Firstly, literature is mapped according to meta-variables and analytical variables. The former includes, among others, year of publication and field of research while the latter includes research topic, method, and paradigm. Secondly, key articles are problematized in terms of their implicit and or explicit ontological and epistemological assumptions, their theorizations and conceptualizations as well as the applied methods. To conclude, this paper speculates how this specific topic, along with the larger field of communication geography, can benefit from a media-as-practice approach.
Ambiguities of Network Capital: Experiences of connectivity and integration among artists and craftsmen in the cultural ecosystem of Arvika, Sweden

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To have the resources and the ability to travel, to have experienced foreign cultures, to have expanded social and professional networks, and to possess media-related skills, are valuable assets in today’s globalized society. Individuals may expand and interconnect their networks, thereby facilitating global connectivity and a global market, independent of location. This network capital can then be converted into economic-material capital. This paper, however, demonstrates that local circumstances play into how network capital may be beneficial and converted into economic-material resources. This study builds upon individual interviews with artists and craftpeople with a mobile life history in possession of national, and international networks and moving into or returning to the provincial municipality Arvika, Sweden. They experience themselves as integrated into, and valuable to, local cultural life. However, they are prohibited from converting their network capital into local assets due to politico-economic structures and traditions built into the local cultural ecosystem. Thus even though local and regional culture life could benefit from their network capital, our findings show that local cultural ecosystem may resist and distance itself from possibilities to engage in and make use of accessible networks. This problematizes the relation between network capital as a “currency”, and, the local place-specific cultural ecosystem.
Despite a large body of research on how journalistic work has changed in the past few decades, very little attention has been paid to what journalists do outside work (e.g. their lifestyles, personal networks, family situations, overall work and life situation), nor to how journalists negotiate their work lives and their private lives, despite the fact that such factors also may have an impact on the ability of journalists to fulfil some kind of public/democratic function. Such questions are arguably becoming more and more salient as journalistic work is becoming more mobile, more contingent, and more insecure.

In this paper we propose a multi-disciplinary approach to analyzing the interplay between journalistic work and lifestyles/life situation that combines intersectional feminist theories and methods in human geography with media studies through the concept of livelihood (rather than paid work, profession, occupation, etc.) at the center. We argue that this concept better captures aspects of mobility, place restraints, contingency and mutual interrelation between the public and private spheres in relation to journalistic work. The livelihood concept provides a tool for critically analyzing the gendered spaces and mobilities of journalism and the consequences for men’s and women’s daily life.
OMNIBUS NEWS: Engagement or bussed?

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During the summer of 2013 the municipal public bus system, Karlstadbuss, installed television sets (BUSS-TV) on all city buses. These TV sets are airing user-generated content, and traffic information, weather forecasts as well as news from the hybrid commercial/public service broadcaster TV4. This paper addresses the phenomenon from the theoretical intersection of communication geography and journalism studies. This means understanding the city-buses, at once mobile and semi-public spaces, as decorated with a new “communicative texture” that is renegotiating the time-space nexus traditionally tied to news consumption. Furthermore, it potentially implies that a basic news diet become more or less dispersed amongst commuters across the city, and across previous class-demarcations that would engender divergent news diets. This constitutes a potential challenge to the notion of the fragmented news audience and related worries over the increased number of “news avoiders”. From previous research we know that news consumption, even accidental, is linked with political and civic engagement. In an era where media consumption is increasingly fragmented or
even avoided, the buss-news reinstalls the almost inescapable news of the 1970’s albeit in a highly situated and limited context. Nevertheless, this new space of ‘news on the move’ is yet to be explored theoretically and empirically. Thus, we ask about the role of Karlstadbuss as a carrier of omnibus news in the media ecology. The paper uses data derived from representative surveys (Värmlands-SOM) conducted before (2010) and after (2014) the introduction of BUSS-TV to study the impact of travelling with the city-buses on political interest and civic engagement as well as general news interest and consumption.
The local newsroom as a space for content makers and their audiences: Observations from the United Kingdom and the Czech Republic

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It has been argued widely that local media are in a state of crisis and as a consequence their community and democratic roles are jeopardized. In this paper we argue that local newsrooms need to be physically embedded in the localities that they report on not only for obvious reasons (such as the local characteristics of their contents) but also because the existence of a physical space in which content producers interact with their audiences actually strengthens the community and democratic roles of local media. We explore the nature of this interactive space using examples of commercial and public service local media as well as community and hyperlocal media from the United Kingdom and the Czech Republic. The two countries offer insights into differently developed local media. While the United Kingdom has a lively community radio scene where the newsroom space also acts as a shared communal space, community media do not exist as institutionalized actors in the Czech Republic. Similarly, the UK hyperlocal content scene is extensive and works with a variety of funding sources (and raises issues around the virtual nature of spaces in which content producers interact among themselves and with their audiences) in contrast with a fledgling hyperlocal scene in the Czech Republic.
Locative and augmented journalism: Towards a new framework to researching the use of geoposition to deliver space-bound news

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As digital technology has been embedded in journalism practice, the notion of space seemed to transcend physical barriers. However, during the last years, mobile technology and augmented reality (AR) have allowed reformulating the bind between news and space. Locative journalism has emerged as a novel source of news services delivering news according to the users’ geolocation, providing hyper-local and context-aware news. When combined with AR, locative news transforms the digital storytelling virtually merging media and place.

This paper discusses the intersecting points between mobile technology, geolocation, and AR in order to provide hyper-local news. This is a fairly new field of research that is still widely un researched. By benchmarking a large series of locative and augmented news apps and websites, and by doing a content analysis of their features and storytelling techniques, this paper introduces a new framework to facilitate new modes for researching space-bound journalism.
4.1 MOBILE ELITES: LIFESTYLES, MEDIATIONS AND POWER
Chair: André Jansson

No longer at ease: The mediated belongings of the homecomer

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Homecomings tend to be unsettling. For the returnee is no longer able to rely on a taken for granted base from which to embark on the balancing act of bringing cosmopolitan experience and local life together into a life s/he can genuinely value. Any effort of home making then is mediated by absence and a sequence of life lived elsewhere. Return, consequently, is by no means purely a concluding movement in geographic space, but an enduring process of regaining the precarious good of social “recursive-ness”. Despite global flow of information, when they have largely missed out on the crucial process of an onrolling local everyday life, “homecomers” often find themselves as involuntary marginals in the local societies that used to be ‘home’. This in turn often sets into motion a process of actively generating elective soils of significance. This is why the homecomer is intrinsically both, conservative and constructive, keen for stable belonging but also eager to keep a certain biographical narrative going. Based on Alfred Schütz’ phenomenology of the modern “homecomer”, the presentation attempts to outline the social and cultural potential of contemporary return movements. Drawing on semi-structured interviews, it aims at revealing the typical features of the “art of reconnecting” that lies at the heart of what is conventionally called “reembedding”.

Spaces and Mobilities in Mediatized Worlds
How to become an “elite cosmopolitan”:
Geo-social trajectories and communicative doxa among UN professionals in Geneva

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This paper develops the concept of communicative doxa (following Bourdieu) in order to scrutinize how the normalization of media practices is part of the socio-cultural construction of eliteness within the transnational field of UN professionals. This is a field where “cosmopolitan capital” is likely to play a key role for professional trajectories and where mobile “elite cosmopolitans” are key actors. The analysis is based on biographically oriented interviews gathered among Scandinavians working for UN related organizations and firms in Geneva, Switzerland. All interviewees occupy highly skilled positions within the field, but express diverse strategies, sometimes ambiguity, in relation to their future trajectories in the field as well as in geographical space. The study of individual trajectories makes it possible to reach in-depth understandings of how the implementation of new media has affected the field’s communicative doxa over time, and to what extent such alterations affect the construction of eliteness. The study pays particular attention to how communicative doxa spills over into the private sphere of social relations as an instance of mediatization, and how cosmopolitan subjects negotiate the often implicit pressures on them to be on the move, digitally connected while physically parted from their families and friends.
Negotiating “authentic mobility”: Single female expats in Bangalore

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Every major global human resources study over the past five years has noted a common trend: a dramatic increase in the number of women in the expatriate workforce. Using ethnographic observations and interviews with female expats who moved alone to work in Bangalore – the ‘Silicon Valley of India’ – I argue that these pioneering women have not simply followed the path of traditional expat families, where the employed tended to be men accompanied abroad by a ‘trailing spouse’ (Fechter, 2007), but are expatriating very differently. Distinguishing their moves to India as being by choice, rather than being ‘sent’, they prioritize integration into the city as opposed to living in an enclave that ‘looks like Florida.’ Yet, without the ‘home life’ that may have been part of a family relocation, single female expats rely on access to public space for achieving social connection, and a great deal of energy is devoted to creating and sharing strategies for doing so. In this presentation, I discuss the importance of mobile technologies for empowering these women to negotiate the city. How to get around in public – how to do so safely, conveniently, affordably, and with dignity – is the central feature of these women’s lives in Bangalore. Movement is sought out, celebrated, and displayed as an achievement; indeed, a hierarchy of mobility is produced as the ability to participate in the city on one’s own terms becomes a marker to distinguish this fraction of the expatriate class from the traditional expats and their corporate-sponsored lifestyles.
This study sets out to provide an understanding of internationally mobile life-conducts from a perspective that takes into account social costs that come with being away from localized, everyday life. We show that mobile elites are oftentimes reluctant travellers. A way of coping with the existential dilemmas of being away is to stay connected with family and friends with technologies of communication, which are deployed by the mobile elite under the regime of what Tomlinson calls “technologies of the hearth”. Furthermore, few informants ascribe any value to travelling in itself. Cosmopolitanism can here be understood as a form capital rather than a way of immersing the self into the culture of the other. We arrive at the concept of elastic mobility, which highlights central push-and-pull processes within mobile life-conducts. The concept forwards a perspective on the social consequences of globalization that goes beyond contemporary “flow speak”.

Elastic mobility: Negotiating the 'home' and 'away' continuum

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4.2 MATERIALITIES, MOBILITIES, & URBAN SPACE
Chair: Mekonnen Tesfahuney

Moving landscape encounters using locative media.
Challenging detached landscape observation through sensory cinematic walking experiences

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Using geographer John Wylie’s statement, ‘Landscape is tension’ (Rose and Wylie 2006a: 475, Wylie, 2007: 1) as a starting point this practice based interdisciplinary research uses locative media to bridge the gap between subject and object, human and landscape.

‘It is a tension between proximity and distance, body and mind, sensuous immersion and detached observation.’ (Wylie, 2007:1).

The Hayle Churks app, an immersive GPS activated experience, slows the participant and activates the senses while walking through a challenging site. Hayle is a marginal post-industrial coastal town in Cornwall experiencing rapid redevelopment that has hidden or decontextualized much of its history. Memories and layered sounds are experienced as hauntings in this ‘remote’ site-specific performance (Pearson 2010: 82). Oral histories, sound effects, songs, fictional narrative and music are heard. On screen photos, maps, paintings and a GPS located map can be viewed. The landscape, seen in motion, acts as a cinematic moving image accompanied by located stories from the past and present that could encourage reflection on the future.

Using the app as a creative research tool, data, both qualitative and quantitative, was collected from participants. This paper questions whether locative media can connect human to landscape in a meaningful way to, ‘reanimate, however temporarily, the embodied relationship between individual subjects and an environment’ (Lorimer, 2006: 497-498).
This presentation will critically reflect on the representation of sonic geographies, particularly the way cartography and audio recording have come together in the practice of sound mapping. Sound mapping is one of an emerging set of mobile and locative audio practices that have been facilitated by the increased availability of devices for recording sound on-the-go (such as flash recorders and smart phones) and the rise of GPS in the mainstream. While adding sound to maps seems at first to be a progressive move that challenges the visual bias attending cartography, I argue that the ways in which sounds are combined with online maps remain largely circumscribed, and I outline further possibilities moving beyond predominant practices. I examine three platforms that involve sound mapping in different ways – Audioboo(m), Freesound, and Radio Aporee – drawing attention to some of the norms and trends in sound mapping. I then discuss and play clips from an original research-creation project designed to take part in and question current sound mapping practices through musical compositions created from audio files contributed to these platforms. The project draws attention to the manifold relationships between sounds and places and how this can lead to rethinking or recomposing sound mapping. Bringing together mobilities research, media studies, and sound(scape) studies, this project resonates with concerns around the ways in which we connect media to places, how media circulate acquiring different attachments to locations, and how we experience and represent the relationships we have with media and places.
Painting Urban Spaces -
The Becoming of the Urban Nomads

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“Axiom 1: The War Machine is Exterior to the State Apparatus
Proposition 1: This exteriority is first attested to in mythology, epic, drama and games” (Deleuze & Guattari, 1987)

This paper is an ethnographic exploration of how makers of un-commissioned urban art, specifically graffiti- and street artists, are (re)negotiating and creating urban space through aesthetic and spatial interventions in Stockholm. The data consists of 20 in-depth interviews with active graffiti artists and participant observations conducted at a graffiti “hall of fame” south of Stockholm. The exploration is carried out in conversation with Deleuze and Guattari and specifically their concept of nomadology (ibid.) in order to shed light on the creation of alternative urban spaces that emerge outside/alongside more institutionalized public spaces. These un-commissioned arts are immanent to urban space but are also intervening in that same space and through its ephemeral character they constitute new relations between the everyday and the political (García Canclini, 1995). Accordingly graffiti as de-institutionalized (sometimes anti-institutionalized) practice bears political potentialities for (re)creations of urban and public space. The research is intended as a contribution for explorations of questions about spatial creation, spatial subversion, the appropriation of the city and the becoming of art and politics. These explorations are stories of the right to the city; the urban space as democratic arena and artistic (un)freedom. They are the tellings of the othered urban stories.
Grounding media cities: Experiences, rhythms and practices in a changing urban world

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In this paper, three proponents of the study of communication as defined by urban living, seek to identify specific spatial formations that result from and co-construct various connections between media and cities. If cities contextualise media, both as strategies (local infrastructures and global service industries) and practices (symbolic and material practices of habitation), we argue that a non-media-centric, spatial analysis provides the central lens through which those very different levels at which cities are mediated are to be studied: together, as they actually exist. In our critical review of some of the formative arguments made thus far in this emerging area of study – media cities – we bring together our respective contributions towards what we would like to be a future, spatially formulated, study of urban communications: first, leaving behind the bad old undifferentiated notion of media cities as spaces of non-place-less-ness, and adopting grounded insights into ‘mediated place-making’ (Krajina), second, enquiring into how those different media places negotiated through routine use (or ignoring) of public and personal technologies translate into broader ‘relational spaces’ (Tosoni); and third, exploring how those different mediated places and relational spaces might be converging and diverging across time, recognising the differentiation of mediated rhythms of urban practices (Ridell).
Protest movements are fundamentally about the production of space. Whether in a discursive or physically sense protesters aim to carve out spaces that give room to their political causes. The negotiation and contestation of the production of space has potentially changed in the context of social media that connect activists over vast distances in real time. Media scholars, urban geographers and sociologists have attributed changes in the production and perception of space to emerging media technologies that are extending the human body (McLuhan 1964), contributing to deterritorialization (Tomlinson 1999) and distanciation of time and space (Harvey 1990). What are then the strategies of protest movements that are actively challenging the hegemonic logic of the production of space and how are the strategies relating to communication technologies? What are the consequences of changes in the production of protest spaces for activism in terms of temporality? This paper investigates these changes in the production of space of protest movements in the context of advancing capitalism that is increasingly based on digital communication technologies. In that sense it contributes to the discussion of how contentious politics and the production of space are changing with social media while contextualizing these changes historically through putting current protests into dialogue with previous movements and their media practices.

These questions are investigated drawing on three case studies of protest movements of the dispossessed based in New York City. Local groups of the unemployed workers movement (1930s), the squatters movement (early 1970s) and the Occupy Wall Street movement since 2011 serve as empirical entry points to carve out changes in the production of space related to new media technologies over time.
The paper explores the extent to which the future of democracy in Morocco is healthier with the internet as the primary means by which people create a public sphere where they communicate and form public opinion. A study on digital media in Morocco was carried out to examine the emergence of new media platforms, and the impact of digitization on democracy and journalists’ activity. The study relies on in-depth interviews with digital activists and online journalists. The study found that the Internet had created a dynamic and networked public space where lively debates can take place on many issues still considered offlimits to mainstream media. It has also been used as a tool for nascent political movements to organize and mobilize supporters across the country, particularly in the context of the ongoing Arab Spring. Morocco was spared from the draconian measures used in other authoritarian countries and the internet was relatively free. The 20th of February movement in 2011, Amina Filali campaign in 2012, the Daniel Gate case in 2013, and free Ali Anouzla campaign are all significant moments of victory that relied on social media for political mobilization. However, with the surveillance technology available and its use justified (since the most democratic countries such as the US and France use it), the state is clamping down on internet freedom. In the past, the government controlled the online information landscape through a series of restrictive laws that can be manipulated to serve political purposes. Today, activists and journalists identify surveillance as the most dangerous instrument in the hands of the regime. The regime learned to use the empowering potential of the internet to serve its own repressive agenda.
Policing Mobility: An Ethnography of Online-Offline Mobilization in the 2014 Ferguson Protests

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The community of protesters that emerged, both online and offline, following the August 2014 killing of Michael Brown by police in Ferguson, Missouri, USA, is representative of the hybridized online-offline political movements that have presented new avenues of social change in the mobility era. Like several other post-2011 social movements, Ferguson serves as a case study for this new mobilization, a laboratory for experimental democracy with new mobile tools used in spaces that intersect online efforts, such as global awareness-raising, with offline efforts, such as boots-on-the-ground community-building, in a effort to give public representation to populations that may be marginalized through institutionalized cultural, economic, political, and policing norms.

Using qualitative ethnographic interviews of participants conducted in the days following the killing alongside critical discourse analysis of participatory media, this research seeks to contribute to the development of a theoretical framework that encompasses the mobility-turn era of online-offline political action and public discourse by looking at the case study of these interconnected communities. Participatory media build affective connections that come through shared empathy and emotional interconnectedness, two ideas that have always been fundamental to political movements amongst marginalized peoples. In this case, the testifying and replicating functions of network-based, mediated sharing provide a discursive response to the institutionalization of state violence. Ferguson suggests that the effectiveness of building online-offline interconnectedness through sharing within a mobilized community has at least the possibility to develop new modes of democratic participation and a society more representative of democratic ideals.
In this paper, we draw on relational understandings of place as a productive theoretical context for framing an examination of the increasingly crucial role that high-speed broadband plays in mediating and shaping place-based interactions and experiences. A relational approach emphasises the processual qualities of place: how place can be understood as a bounded but open and contested site, a complex product of competing discourses, ever-shifting social relations, and internal (and external) events and influences. According to this understanding, any given ‘place’ is a product of and ‘dependent upon the interconnectedness of the elements within it’ and on ‘its interconnection with other places’. Nowhere is the tension between connectedness and distinction more apparent than in the socially, technically, economically, and geographically varied Australian landscape.
Drawing on these conceptions of place, this paper reports on preliminary data from a longitudinal research project that employs mixed methods to examine how HSB is configured in the production of place through the services provided by Australia’s National Broadband Network (NBN) across 22 technologically and geographically diverse households in the State of Victoria. In this paper, the focus is on regional and rural areas of Victoria that are serviced by fixed wireless and satellite technologies. We are particularly interested to examine how high-speed broadband intersects with the other elements that make place meaningful for our participants, and with how place is constituted differently in each setting, especially as a result of the broadband infrastructures provided in each place, and of the participants’ experiences of these technologies.
Mobilized and Mediatized:
Filmic Depictions of Travel and Transfer at the Beginning of the 20th and 21st Century

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Roughly one hundred years apart, two paradigmatic projects attempt to visually capture and preserve their respective contemporary human geography for future generations: The ‘Archives de la Planète’ (1909–1931) supervised by French philanthropist Albert Kahn and the crowd-sourced documentary ‘Life in a Day’ (2011) directed by British filmmaker Kevin Macdonald. Spaces and mobilities are the protagonists of the filmic works and their mediatized worlds. However, while advanced geographical travel allowed the creation of the ‘Archives’, it was travel’s circumvention and the possibility of virtual data transfer – particularly through YouTube – that made ‘Life in a Day’ feasible. This paper asks how these technological preconditions inform the respective visual communication of geography and movement at the beginning of the 20th and 21st century. By focalizing and contrasting various forms of (im)mobility in the films’ contents and production contexts, I aim to show to what extent the ‘Archives’ exhibits views of “arriving, moving, and departing” and ‘Life in a Day’ reflects images of “moving while staying.” Furthermore, theories on mobilization and mediatization by media ecologists Virilio and McLuhan are re-read in how they find themselves supported in the works’ thematization of travel and transfer. The value of this comparative film analysis lies in its illumination of a temporal shift in the techno-culturally framed perceptions of spatial movement. This study, thus, intends to exemplify communication geographical research and contribute to the epistemological discussion around cinematic geographies and visualities.
Thick as thieves: Tracking crime narratives in Philippine new urban cinema

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The urban space of Metropolitan Manila operates as the setting and subject of a number of independent Philippine films released in the last decade. In these films, the capital of Manila functions as a signifier of poverty and squalor that conjures an imaginary of a dangerous city, a space which lends itself to the production and visualisation of crime narratives.

As part of my larger PhD project that explores the emergence of Philippine urban cinema, this paper examines two representative films that can initially be categorised as crime-thriller films. On the Job (2013) tells the story of prisoners turned assassins-for-hire and their links to politics and corruption in the city. This film, produced and directed by Filipino director, Erick Matti, was screened in international festivals including the Cannes Film Festival. The second film, Metro Manila (2013) deals with the quintessential narrative of a family who migrates from the countryside to the city, where crime becomes essential to the struggle to survive. Produced by British director Sean Ellis, the film was critically received in international festivals and won honours from the British Independent Film Awards.

This paper will explore how the particular theme of urban crime is interrogated and represented in these two representative films. The films will be examined using an interdisciplinary framework drawn from film, urban, and cultural studies, paying close attention to the specificities of spatial representation of and within the Philippine capital. At the same time, the films will be located within the global urban landscape, considering the international circulation of both films.
With this paper I review past works that have established film geography as a sub-discipline, focusing on the appearance of the “real/reel binary.” This lurking epistemological trap conceives of thereel, onscreen world as a representation of the real, offscreen world. This manner of thinking has significant implications for how geographers approach film. First, there is a continual deferral of meaning production away from film and onto seemingly more important thematic areas like gender, sexuality, race, colonialism, or class. Second, the emphasis placed on epistemology by post-structuralism reinforces hermeneutics as the dominant mode of film analysis, thus keeping the focus of film geography on reading narratives and exposing films’ constructed meanings and the power relations that produce them. Attempts to overcome the binary have been made by deploying dialectics, simulacra, and haptics. I argue that, where dialectics and simulacra maintain the conceptualization of film as text, haptics moves the discussion away from text and optics and onto a reconceptualization of film as an embodied and emotional event.
Reproducing the local, the regional, and the national: How locations on screen interact with reality

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In present times of globalisation, the sense of belonging to a place continues to play an important role in identity construction and negotiation. Places on television contribute to this as audiences can attribute additional meaning to locations. Moreover, fiction plays a prominent role in the construction of nations through everyday nationalism. The imagined nation is embedded within popular culture through familiarity and subtle references and by that means strengthens the identification with the nation.

This research expands on these ideas by exploring how different scales of geographical identification (local, regional, and national) intertwine and are constructed via media. In order to achieve this, I examine how the television series ‘Smeris’ (2014–present) has constructed Tilburg, Brabant, and the Netherlands. How does ‘Smeris’ play a role in the building of a city, a region, and a nation? How does the interplay of media and reality interact with this?

First, a textual analysis is conducted, focusing on historical and institutional references, territorial representations, language use, and cultural representations. This textual analysis is followed up by audience research. Tweets are collected, viewing sessions are organised, and interviews with audiences from various places are conducted to draw a complete picture.

This research has two aims. On the one hand, it expands on theories on media tourism regarding the interaction between ‘imagination’ and ‘reality’ by examining the point of view of inhabitants. On the other hand, it develops on research conducted on nation building by applying this to the locality and the region.
Augmenting the everyday experiences of space and place

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The convergence of the material and the digital, as mediated by mobile technologies, has been well documented across the social sciences in recent years. Indeed, such a convergence has produced a growing body of work that is interested in exploring the spaces in between - the hybrid, augmented and mediated. As a result of these ongoing enquiries, scholars have begun to consider what these emerging spaces are doing to the lived realities of space and place, and moreover to the production of space and place in the context of everyday life.

Whereas existing works have made valuable contributions to how space and place are produced and represented as a result of this convergence, there has been little consideration of how these forms of mediation are being experienced at a sensory level, in the context of everyday practice.

This paper will explore the notion of digitally-augmented space(s) as constituted by an in-practice assemblage of digital technology, environment and body. In doing so it will highlight how these emerging interactions are coming to produce novel forms of engagement with the world. Within the context of ethnographic enquiries into navigation and exploration based mobile applications, it will draw attention to how location-based mobile services affect the ways in which space and place are produced and experienced on the scale of day to day life.
What role do constitutive forms of landscape play in its formation? How might a phenomenological approach move our understanding of landscape forward? And how might such an approach be explored through film material conceptualised as phenomenological document? Assuming, then, a phenomenological conception of landscape, this paper explores some material formations in the Swedish landscape—rock, rivers and trees—through non-fiction, archival films and footage from around Sweden. Within a phenomenological frame, landscape is considered as a complex of ongoing, material formation, and this paper situates the material forms—rock, rivers, trees—as agents constitutive of landscape’s being and becoming. It is argued that such an understanding can be achieved through film’s medium specificity, as it grants us access “to the things themselves”, across place and space-time. At the same time, in the course of the paper, the aim is that the value of archival film material for geography and that of employing a (Heideggerian) phenomenological method might be demonstrated. The conception of landscape draws upon the philosophy Martin Heidegger as well as work by British cultural geographers, and scholarship in anthropology and archeology. This paper is part of a larger comparative, inter-disciplinary project which explores the questions of landscape in archival, non-fiction film from Scotland and Sweden in the period 1930-1950, integrating Heideggerian phenomenology, film and landscape studies.
Ties to the Tay: Documenting and Mobilising Stories of Place through Film

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Film provides a provocative medium through which we can explore and represent the stories, emotions and contradictions associated with specific times and places. It is a media form that is also part of dynamic research practices: enabling documentation, experimentation and reflection on how we capture and reconfigure spatial relationships and how these emerge through the process of telling audio-visual stories. This paper examines the use of filmmaking as a form of praxis, community building and dynamic story mapping, and analyses the extent to which film—combined with other media forms—can offer multiple mobilities. To undertake this journey, the paper draws on the ongoing activities being undertaken as part of the ‘Ties to the Tay’ project. Based at the University of Dundee, the project is an interdisciplinary partnership between academics, creative writers and visual artists, and explores the complex relationships that residents of the Tayside area have with the River Tay. Although the river has regularly featured in images and stories of Dundee and the East Coast of Scotland, limited attention has been paid to the diversity of individual and community experiences of this cultural—and material—landscape. Drawing on several semi-structured workshops and the collaborative production of a series of short films based on the work of the Dundee-based Nethergate Writers, this discussion provides an innovative opportunity to engage with these dynamic spatial relationships and conversations, while unearthing the role of storytelling and media in articulating a sense of belonging.
The Business of Mobile Maps

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Questions of location and location-awareness are increasingly central to our contemporary engagements with the internet and mobile media. According to Gordon and de Souza e Silva (2011: 19-20), ‘unlocated information will cease to be the norm’ and location will become a ‘near universal search string for the world’s data’. One crucial aspect of this larger locative services ecosystem, and one that warrants special attention, is the map. Maps, in one form or another, are a fundamental aspect of mobile location services. Within the available critical literature on mobile communications and maps, a great deal of attention has been given to charting and making sense of the technical, cultural, and phenomenological dimensions of mobile media and map use. However, far less critical attention has been granted to understanding the commercial importance of and transactional processes driving mapping data. This is despite the fact that, with the rise of smartphones, maps and mapping perform important functions for end-users in, for example, aiding urban navigation, performing check-ins, and in supporting specific social practices such as geocaching. They are also vital to the successful operation of location-based services, such as the mobile social networking and local recommendations platform Foursquare and the photo-sharing app Instagram. This paper takes a political economy of the media approach in examining the business of mobile maps: the cartographic infrastructure that sits behind many location-based mobile services, the recent corporate struggles that have shaped the industry, and the attempts by location services companies to ‘monetise’ this data.
A space for opinion and opinion in space: Mapping the wider geographies of ePunditry

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McLuhan (2002:3) declared that ‘during the mechanical age we extended our bodies into space’. However opinion has diffused into time and space for much longer than that, in multifaceted ways. Throughout history, each medium always borrows from previous versions and there are always traces (albeit faint) within opinion of these predecessors such as the earliest cave paintings, Gutenberg’s galaxy, the epistolary spaces of 17th century letters and printed opinion columns. Now we have entered into the digital space of micro-blogging, ePunditry and public thinking, which brings opinion full circle and closer to its beginnings: the spoken word.

Unlike familiar “newsworthy” spaces, political opinion has received little attention from those interested in the topography of media. Nevertheless it has mushroomed in the internet age, whether spoken, written, hyper-linked or re-tweeted. Audiences have a key role and are ‘produsers’ of new and existing content (Bruns, 2008). There is a compacting of collective expertise: a climate where everyone can vocalise their opinion. This paper specifically maps the different geographies of the online political opinion space, which we term ePunditry. Through the lens of media ecology, it will visualise and present the landscape of opinion making in the digital age, asking how best to map a space that has, topologically speaking, remained a wilderness but in reality, is teeming with life.
According to Joyner (1998), Antarctica can be regarded as a global commons. Nevertheless Norway and six other nations have claimed sovereignty to parts of the continent. The claims are not acknowledged by other nations. Dodds (2010) shows how these claims are entrenched through different practices. Travels to the continent by politicians from claiming states can be seen as symbolic entrenchments. Several politicians have traveled to Antarctica during the last decade, always followed by journalists. The mediation is crucial for such travels to be efficient as sovereignty entrenchment.

During his period as the Norwegian Prime Minister, Jens Stoltenberg traveled to Antarctica twice. He was followed by journalists and a large amount of articles was produced. This paper scrutinizes the coverage of Stoltenberg’s travels by one of the largest Norwegian newspapers, Aftenposten. By using concepts from post-colonialism, the paper shows how the newspaper articles in effect conceal other countries’ history and presence (Spurr 1993) in Antarctica and, simultaneously, connect the area to Norway. The main aim in the paper is to problematize the different rhetorical modes in apparently neutral and apolitical texts about Antarctica. Furthermore, the paper suggests that such texts are part of an imperial discourse.
An increasing number of broadcasters are trying to collaborate with their audience using social media to increase reach and make their programmes more relevant. Participatory journalism can be seen as fostering equality between producers and audiences as well as contributing to democratic debate. In order not to take these qualities for granted, I use Carpentier’s (2007) theory of maximalist versus minimalist forms of media participation and dialogue theory (Buber, Bakthin and Freire) to try to understand what kind of a participatory space BBC Africa Debate is.

The case study for this paper was BBC Africa Debate, a programme that had participation at the core of its remit from its launch in 2012. Participation consists of a live studio debate, as well as topics discussed on social media prior, during and after the programme. An unintended consequence of the programme producer’s social media use was increased interactions from outside Africa. This physical shift influenced how the producer’s imagine their audience and raise important questions about access and power.

The first part of the paper provides a typology of audience participation from in-studio audience interaction, to radio listening and social media participation that divides them into minimalist versus maximalist forms of participation (Carpentier 2007). The second part of the paper evaluates BBC Africa Debate as a participatory space and contributes to debates about what implications these media flows and contra flows have for local, national and regional audience participants in Africa and African diasporas.
Affective Maps: Digital Cartographies and New Political Ecology

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Recently, in human geography there has been a considerable attention paid to re-theo-
rising maps; less as a product and more as practice. This refers to the notion that rather
than reading maps as fixed representations, digital mapping is by nature a dynamic,
performative, and participatory practice. In particular, mapping environmental damage,
edangered species, and human made disasters has become one of the focal point of af-
fective knowledge production. These ‘more-than-human-geographies’ practices include
notions of species, space and territory, and movement towards a new political ecology.
This type of digital cartographies has been highlighted as the ‘processual turn’ in critical
cartography, whereas in related computational journalism it can be seen as an interac-
tive and iterative process of mapping complex and fragile ecological developments.

This paper looks at computer-assisted cartography as part of environmental knowledge
production. It uses InfoAmazonia, the databased platform on Amazon rainforests, as
an example of affective geo-visualization within information mapping that enhances
embodiment in the experience of the information. Amazonia is defined as a digitally
created affective (map)space within which journalistic practice can be seen as dynamic,
performative interactions between journalists, ecosystems, space, and species.
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Karlstad, Sweden