BOOK OF ABSTRACTS
An Interdisciplinary International Conference
Karlstad, SWEDEN
7-10 May 2019
It is with great pleasure we welcome you to the 3rd International Geomedia Conference. This conference marks the continuation of a unique research initiative that began in 2013 with the establishment of the Geomedia Research Group and the Department for Geography, Media and Communication at Karlstad University.

The first Geomedia Conference: Spaces and Mobilities in Mediatized Worlds took place in May 2015 and attracted about 100 participants. It gave us evidence that there is a need for an international meeting-place for researchers conducting research at the intersections of geography, media and communication studies and film studies – and the courage to organize a second conference. In 2017 the conference Spaces of the In-Between gathered just over 100 participants. We are therefore happy to announce that this conference has attracted a similar number of participants, which marks that Geomedia is established as a regularly occurring international conference, providing a genuinely interdisciplinary arena for research carried out at the crossroads of geography, media and communication-, and film studies.

We are also proud to present a number of international top scholars who have kindly accepted to participate as keynote speakers and plenary panellists, as well as film directors and artists whose fascinating artistic works will be screened and discussed during the conference. Together, their contributions will converge around the special theme of Geomedia 2019: Revisiting the Home.

We are grateful to Karlstad University and to our external sponsors for the support we have received for hosting this conference. We are convinced that Geomedia 2019 will become a memorable intellectual and social event!

On behalf of the organizing committee,  
*André Jansson, director of the Geomedia Research Group*

Organizing committee
Lena Grip, Karlstad University (Conference Director)  
Stina Bergman, Karlstad University (Assistant Conference Director)  
Lotta Braunerhielm, Karlstad University  
David Cheruiyot, Karlstad University  
Raul Ferrer Conill, Karlstad University  
André Jansson, Karlstad University  
John Lynch, Karlstad University  
Linda Ryan Bengtsson, Karlstad University

Scientific committee  
André Jansson, Karlstad University, Chair  
John Lynch, Karlstad University  
Linda Ryan Bengtsson, Karlstad University  
Mekonnen Tesfahuney, Karlstad University
Directions to campus and different conference venues

The main venue for the conference is Karlstad University, which is located approximately 5 km from the city center.

It can easily be reached by bicycle, bus or car. Bus #1 of Karlstadsbuss (orange city buses) is a direct bus to the university running every ten minutes to and from the city centre for the major part of the day. By showing your nametag to the bus drivers you can travel for free between the city center and Karlstad University. Bus #1 will take you to the university in 10 minutes, and buses #2 and #3 in about 20-25 minutes.

The film screenings (Arenan), welcome reception (Scandic Winn), conference dinner (Olssons Bazar), and casual dinner (Vero) are all held in the central parts of Karlstad. You can easily walk to all these venues if you are staying in the city centre (see map).
Programme

7:th
17:00-19:30 Registration: Arenan
17:30-20.00 Film screening: Sami Blood, Arenan
Q&A with Patricia Fjellgren, Assistent Director Sami Blood and Chair of the Sami Film Workers’ Association. Chair: Patrik Sjöberg
20:00 Welcome reception, Scandic Winn, hosted by Karlstads kommun

8:th
9.00-10.00 Registration at Karlstad University, House 12 Foyer
10.00-10.15 Opening and welcome by vice chancellor Johan Sterte and Geomedia director André Jansson
The Geijer Hall (12A138)
The Geijer Hall. Chair: Mekonnen Tesfahuney
11.30-13.00 Lunch, House 12 Foyer
13.00-14.30 Paper session 1
14.30-15.00 Coffee break, House 12 Foyer
15.00-17.00 Plenary panel: “Dreaming of Home: Film and Imaginary Territories of the Real”,
The Lagerlöf Hall (1A305). Chair: John Lynch
Nilgun Bayraktar – California College of the Arts
Christine Molloy – Film director and producer, Desperate Optimists
Les Roberts – University of Liverpool
19.00- Conference dinner: Olssons Bazar (Tullhusgatan 1)
Programme

9:th

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.00</td>
<td>Paper session 2</td>
</tr>
<tr>
<td>10.30</td>
<td>Coffee break, House 12 Foyer</td>
</tr>
<tr>
<td>11.00</td>
<td>Keynote: Melissa Gregg (Intel Corporation, USA): “Domestic enterprise in a data centric world” The Geijer Hall (12A138). Chair: Gillian Rose</td>
</tr>
<tr>
<td>12.15</td>
<td>Lunch, House 12 Foyer</td>
</tr>
<tr>
<td>13.45</td>
<td>Paper session 3</td>
</tr>
<tr>
<td>17.30</td>
<td>Film screening: Further Beyond. Discussion with director Christine Molloy: Arenan. Chair: John Lynch</td>
</tr>
<tr>
<td>19.30</td>
<td>Dinner at own expense at Vero (Järnvägsgatan 9)</td>
</tr>
</tbody>
</table>

10:th

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.00</td>
<td>Paper session 4</td>
</tr>
<tr>
<td>10.30</td>
<td>Coffee break, House 12 Foyer</td>
</tr>
<tr>
<td>11.00</td>
<td>Keynote: Tristan Thielmann (Universität Siegen, Germany): “The mobile place. A digital investigation” The Geijer Hall (12A138) Chair: Linda Ryan Bengtsson</td>
</tr>
<tr>
<td>12.15</td>
<td>Closing words and goodbye. The Geijer Hall</td>
</tr>
<tr>
<td>12.30</td>
<td>Lunch or take away, House 12 Foyer</td>
</tr>
</tbody>
</table>
Keynote Speakers
Homing – finding / making / destroying home?

One of the frameworks that has accompanied Maren Hartmann’s work throughout is the domestication approach. This concept has always offered a direct link to the physical environment of the home as well as addressed less straightforward questions about the relationship between a more fragile notion of home, media use, well-being and more. In her talk, Maren Hartmann will return to these questions, re-visiting and addressing both ontological as well as epistemological aspects. One of her starting points is that we often take home for granted – in both the physical as well as the conceptual sense. On top of this, we often rely on “being at home” – somewhere or somehow – for our well-being and our identity-formation. In times, however, where the notion of the good life is newly questioned and where insecurities seem once again on the rise, we need to take a new look at this understanding of home. As is often the case, this crucial concept begins to be questioned in moments where it is threatened or otherwise questioned from the outside, where it is potentially destroyed. Drawing on work on homelessness, this talk asks whether it might be better to loosen the idea of home and instead concentrate on processes of homing – making oneself at home in diverse ways. It also addresses the question what role media can play therein.
Domestic enterprise in a data centric world

After 100 years of paid work outside the home, the prospect of working from home is on the rise. With the growing dominance of online connectivity and smart devices in the domestic realm, we are starting to see a return to pre-industrial means of subsistence as individuals increasingly make a living from multiple income streams, supported by patrons, donors and guilds. Whether it is YouTubers or Twitch streamers broadcasting themselves to subscribers or small business owners living off Etsy and Instagram, home-based enterprise is a reality across the globe. This talk will give an overview of the depth and variety of home enterprise from fieldwork in China, Europe and the US. It asks whether the next century will see a return to the home as a hub for commerce, trade and wealth accumulation, with what consequences.
Today, the quiddity of what can be called a “digital place” is interpreted by distributed software applications. This locational and situational understanding arises from how smart devices, above all smartphones, see the world based on their sensory perception. It corresponds to the classical understanding of place that was already described in 1977 by the influential geographer, Yi-Fu Tuan, who argued, “place is pause; each pause in movement makes it possible for location to be transformed into place.” According to this, space allows movement, while meaning is given to places by resting, stopping and movement dropping off. This kind of understanding of place has become the focus of geomedia studies through the observation and description of mobile digital media practices, with the help of Augmented Reality, among other aids. It is based on the assumption that exertion of control during handling of, and entanglement with, locations is one of the central functions of mobile media. In such a digitally situated geography, we cannot assume that a person or an artefact (like a building) is actually really at the mapped location or has been there. We can only assume that there is a geographical reference, i.e., a relational connection to the location. In addition, this geographical reference is dependent on time, the environment and the digital device in use.

As this keynote outlines, a digital situation is characterized by the circumstance a) that we are not dealing with a discrete location, but a multiplicity of locations that, together, form one place; b) that these locations are constantly changing based on sensory data; and c) that the conceptualization of locations migrates from one digital device to another, without this being transparent or visible to the user in any kind of form. As a consequence, we are dealing with a granulation of locations and situations as these become dependent on sensory data sources. All this underlines that, under the historic and contemporary conditions of geomedia, we have to understand that these kinds of media transform territories and maps into situated geographies.
Plenary Session: Dreaming of Home: Film and Imaginary Territories of the Real

Chair: John Lynch

Les Roberts

Christine Molloy

Nilgun Bayraktar
Speakers

Christine Molloy (Filmmaker, Ireland)
Les Roberts (Senior Lecturer in Cultural and Media Studies, UK)
Nilgun Bayraktar (Assistant Professor in Visual Studies & Film, USA)

In his novel, Invisible Cities, Italo Calvino has Marco Polo narrate to the Emperor Kublai Khan, a series of descriptions of fantastic cities he has encountered on his travels. As this traveller and explorer (a term only ever really applied to Europeans) recounts his increasingly fabulous tales, the Emperor wonders if Marco Polo isn’t actually recounting versions of memories from his home city of Venice. In this way, Calvino points to how the affective memory of home finds a way to become part of the new place, that we always carry fragments of home with us and begin to weave them into the narrative that begins, once more, as we settle. Further, the title of the book itself points to the fact that for the colonial occupier there will always be people and things that remain invisible and that this is part of a moral decay generated by the very relationship of domination. Film has been a powerful medium for communicating this complex interplay of memory, longing and displacement. In this way, certain filmmakers have constructed narratives of moving images and sound as an assemblage of affective fragments that resonate via the screen, often seeking to make visible the voices, bodies, and traces, of this unseen presence. This panel features three speakers that address this complex process, including a filmmaker and two film scholars, who will each discuss examples and reflections on this experience of revisiting the home in a cinematic context.
Films
Sami Blood
By Amanda Kernell

Sami Blood is a film about Elle-Marja who goes to indigenous state school and decides to break with her Sami heritage and become Swedish.

It is also the story of Sweden’s colonial history, about homeland and exclusion, heroism and rebellion, shame and guilt. A movie that is upsetting yet touching and calls for important reflections on the writing of individual and national histories.

Q&A with Patricia Fjellgren, Assistant Director Sami Blood and Chair of the Sami Film Workers’ Association.
Further Beyond
By Desperate Optimists: Christine Molloy and Joe Lawlor

For over 20 years we have thought about making a film exploring the life of Ambrose O’Higgins – a long forgotten figure from 18th Century Irish history who managed to escape his humble beginnings in Ireland to become the Governor General of Chile. We first came across this fascinating character in our theatre making days, when we were researching material for a new theatre production back in 1998. For whatever reason, he stayed with us and over the ensuing years we entertained the idea of developing a biopic.

When the opportunity came our way to apply for a Reel Art Commission we seized on the chance to finally commit Ambrose to film. This commitment was not so much a straightforward biopic but instead a meditation on the idea of location and travel. Embarking on our Reel Art commission inevitably brought us back to the theatre production PLAY-BOY, during the devising of which we first encountered Ambrose. Delving back into old video tapes from PLAY-BOY also brought us back to Joe’s mother, Helen, who featured in the show by way of filmed interviews photographed by Chris Dorley-Brown. The coincidence here is that we have also long fantasised about making a film about Helen. We do that a lot. Imagining how various stories might be played out in a film.

Returning to the footage of Helen allowed us to see these curious correlations between Helen’s story and Ambrose’s. And, as is always central to us, we went where the material took us and set off on two journeys. One to retrace Ambrose O’Higgins odyssey that brought him from a field in Meath to the peaks of the Andes mountains. The other to retrace Helen’s route from a farm in Kerry to the top of the Empire State Building in the city of her birth. FURTHER BEYOND is the conclusion of those two journeys.
Artist
Vygandas Simbelis  
Father’s Footsteps  

The project is an artistic documentary film based on the real situation in the occupied Soviet Republic of Lithuania. The film is also a real situation of its participants being directly influenced by the Soviet regime and now, after 60 years, travelling back to their family’s exile place in Siberia.

The project brings questions about historical issues of the former Soviet countries, mostly the Baltics, and inquiry issues in regard to the post-socialist aspects in the region. The political aspects are strongly expressed in the art project, it is somehow a combination of Soviet propaganda and deported peoples’ everyday lives in the remote areas of USSR. How have these people created a song, which reflects very hard living conditions in deportation, but at the same, the National choir - Pyatnitsky State Academic Russian Folk Choir - popularised the song over the whole nation. The main topic is an artistic exploration of migration and memory of the old man, who in his childhood and with his parents, was deported to Siberia by the Stalinist regime.
8 MAY: SESSION 1
13:00-14.30

1A: PANEL: Co-created place innovation - a home or destination?
Room 12A226
Chair: Linda Ryan Bengtsson

Linda Ryan Bengtsson, Laila Gibson, Lotta Braunerhielm and Eva Kingsepp. Place based digital experiences in the making
Malin Lindberg, Helena Karlberg and Johanna Balogh. Place innovative synergies for attractive Arctic city centers
Lissa Holloway-Attaway and Lars Vipsjö. Play and Place-Making through Augmented Reality-Enhanced Cultural Storytelling for Children in Western Sweden

1B: News media, local identity and belonging
Room 12A324
Chair: Cecilia Möller

Sofia Billebo. A human exploration of the meanings of home(s) when living with or beside wolves
Erika Hellekant Rowe and Henrik Örnebring. Contested issues and local identity in the new media ecology
Cecilia Möller. Liquid geographies of journalism: gender, place and identity among ex-journalists
Amy Schmitz Weiss. Discovering Home: Geo-Located News and the Community
Aaron Vicencio. Framing Home: Spaces of Intimacy in Asian Photojournalism
1C: PANEL: Remapping the home
Room 12A325
Chair: Max Kanderske/Pablo Abend

Max Kanderske. Mapping the Great Indoors: Technological cohabitants and their cartographic practices

Hendrik Bender. Drone Sweet Drone: Drones as Home Surveillance Systems

Sam Hind. Remapping the Car: Software and Space in the Autonomous Vehicle

Pablo Abend. My Digital Dream House: Domesticity in the Age of the Smart Home

1D: Migration, integration and media
Room 12A257
Chair: Lena Grip

Quang Evanslung, Dimitry Jacob and Lena Grip. Fusionizing ethnicity as a journey from liability to advantage: A study of Vietnamese restaurants in Sweden

Lena Grip. Home and away: Immigrant’s Home-making processes and media use for integration

Ahmad Izzo. YouTube as an audiovisual manual for living and integration of Syrians in the new host country?

Monica Meini and Francesco Federici. Here, There and Beyond: a visual approach to conceptualize the sense of belonging in young people with migrant background

Amit Mitra and Quang Evanslung. Liminality in narratives of integration: Articulation of digital ethnicity in social media use by migrants to Sweden
9 MAY: SESSION 2
9:00 – 10:30

2A: PANEL: Mobile socialities
Room 12A226
Chair: Maren Hartmann

Annette Hill. Roaming Audiences

Maren Hartmann. When the mobile meets the mobile:
The normative framework of (mobile) time: Chrono-normativity,
power-chronography and mobilities

Magnus Andersson. For dwelling and for governance:
The mobile phone in mobile work

Philipp Seuferling. “Eat and sleep and do bullshit”:
Pre-digital media practices in refugee camps

2B: PANEL: Remembrance, Space, Education: Emancipatory and
Activist Approaches through Geomedia
Room 12A324
Chair: Thomas Jekel & Christiane Hintermann

Christiane Hintermann and Isabel Kern. ‘(Dis)liking’, ‘sharing’, ‘commenting’:
footprints of our identities in social media

Karin Golser and Thomas Jekel. A critical reflection of right-wing extremist
(geo-)media by secondary school students

Jana Pokraka. Who owns the city? An exploration of children’s reflections of the
(re)production of public space

Katharina Wöhls and Thomas Jekel. Holocaust Education, Geomedia and the
Student Experience
2C: Cartographies and mapping
Room 12A325
Chair: Theo Röhle

Göran Bolin. On the concept of media landscape

Ana Carolina, Almeida Souza, Juliana Lopes de Almeida Souza and Luciana Andrade Gomes Bicalho. URSAL: the construction of a consumption territory based on memes and products

Elsa Kosmack Vaara, Petra Edoff, Alvaro Aranda Muñoz and Veronica Domova. Visualizing Time and Geography through District Heating

Theo Röhle. Mapping Home. Modalities of the cartographic negotiation of place

Laura Sharp. Embodied Cartographies of the Unscene: A Feminist Approach to (Geo)Visualising Film and Television Production
9 MAY: SESSION 3
13:45 - 15:15

3A: Geomedia and social change
Room 12A226
Chair: Michael Karlsson

Sol Agin and Michael Karlsson. Reviewing the field of environmental communication and climate change: geographically biased, theoretically limited and methodologically monocular

Christina Reithmeier. Digital Geographies, Adolescents and Geomedia Education – Findings from a systematic review on social media research


Ana Carolina Almeida Souza, Geane Carvalho Alzamora, Lorena Péret Teixeira Tárcia and Luciana Andrade Gomes Bicalho. Transmedia Education and Space: a case study in Brazil, East Timor and Mozambique

Karolina Ugga. Visualizing mobility in time and space for an educational digital platform

3B: Home-making and domestic media
Room 12A324
Chair: André Jansson


Ilkin Mehrabov. Ontological and Material Dimensions of ‘Home’-Making in an Era of Mediatization

Bjorn Nansen. Sleep mode: smart devices and the re-configuration of bedroom spaces

Christine Quail. Modern Quilt Craftivism and Online-Offline Geographies of Home

Ulrik Volgsten. The place of the phonograph and gramophone in Sweden 1900-1945: Mediatization of Music and Musicalization of the Media
3C: Landscapes and cultures of media production  
Room 12A325  
Chair: David Ceruiyot

Julie Cupples and Kevin Glynn. The gendered geopolitics of TV drama in the era of media convergence

Chris Lukinbeal. Old Tucson Studios and the Landscapes of Sonoran Westerns

Rui Qiao and Jun Xu. The Urban-Rural Divide on Short Video Apps in China: Perspectives on Social Stratification and Mobility

Elisabeth Sommerlad. The Cinematic Home as Intercultural Space

Qing Zhao. The construction of alternative cultural space in contemporary Hong Kong documentary films

3D: Data spaces and digital cultures  
Room 12B257  
Chair: Raul Ferrer Conill

Helena Atteneder. Geomedia: (in)advertent data sharing processes and individual control-relations

Raul Ferrer Conill and Dawn Wheatley. Engaging with mobile audiences. Rethinking the rituals and rhythms of mobile news


Linnea Saltin. Uncanny methodologies of virtual places

Andreas Schellewald. The poetics of platforms: on audio-visual containers and topophilia in platform cultures
10 MAY: SESSION 4
9:00 – 10:30

4A: PANEL: (Re)Framing innovation within geomedia and education: subject, technology & space
Room 12A226
Chair: Inga Gryl & Jana Pokraka

Claudia Scharf and Inga Gryl. Fostering participation in shaping spaces and societies: The approach of an education for innovativeness

Tilo Felgenhauer. Do we exchange or do we share? On the digital renaissance of place-based communities

Michael Lehner, Inga Gryl and Jana Pokraka. From ‘the map’ to an internalized concept. Deconstruction as a method for reflexive cartography

Christian Dorsch. Gaming the system – creative and autonomous acting in the digital condition

Karin Golser, Marcel Vorage and Thomas Jekel. Students as innovators – Innovation Education through Spatial Thinking and the Use of Geomedia?

4B: Home, mobilities and nostalgia
Room 12A324
Chair: Mats Nilsson

Xian Huang. Rebuilding the Pavilion: Plural Sense of Heritage at the GeoMedia Age

Mats Nilsson and Mekonnen Tesfahuney. Homing Tourism Theory

Oren Livio. Home Is Where the Prize Is: Constructing Local Nostalgia in Israeli Reality TV Shows Travelling Abroad

Doug Tewksbury. Rolling Coal Videos: Pollution Porn, Petro-Nostalgia, and Mediated Discourses of Anti-Environmentalism

Yan Yuan. The Gaze, Glance and Spectacle of Nostalgia: Multiple Embodied Scopic Regimes in the Landscape Production of Nostalgic Tourism in China
4C: Mediated species and urban transformations
Room 12A325
Chair: Karin Fast

Karin Fast. Revisiting the ‘home’ (again, and again, and again): On the troubled relationship between coworking spaces and neoliberalism

Jacek Kotus and Michał Rzeszewski. The role of augmented content and context in creating identity places in public spaces

Joern Langhorst. Mediating Urbanity: The (Anti-) Spectacle of Public Space in the Neoliberal City

Erika Polson. From the tag to the #hashtag: Street art, Instagram, and gentrification

Arno van der Hoeven and Erik Hitters. The values of live music in urban development: the case of Rotterdam
Abstracts

8 MAY: SESSION 1
13:00-14.30
1A: PANEL: Co-created place innovation – a home or destination?
Chair: Linda Ryan Bengtsson

There is an increasing demand for collaborative methods that foster co-creation in place innovation. This in order to improve attractiveness, profitability and sustainability in tourism destinations, city centres and similar places. In relation to destinations, co-creation is when visitors engage with stakeholders in creating experiences at a site, before arriving, and after leaving the site. Place innovation refers to the development and implementation of new or improved content, configuration or communication in a destination or place. Co-creation emerges in the interaction between the visitor, the tourism organisations and other stakeholders, jointly constructing and performing the all-encompassing experience. The cocreation approach is, however, critiqued for being oriented towards neo-liberal market practices which stress business strategies and marketing principles (such as place branding). Also, the emphasis on the relation between the visitor and commercial organisations in cocreation risks dematerialising the experience and disconnecting it from a place’s history, values and practices. In the urge to adjust to marketing conditions of ‘attractiveness’ and ‘uniqueness’, the representation of a place may become one-dimensional (place stereotyping) and be biased to the gaze of the other (exotification). This creates tensions between visitors and locals, economic values and democratic values, tradition and modernism, locals’ perception of their ‘home’ and media’s representations of the ‘destination’. The concept of home thus provides a fruitful lens through which this thematic panel critically engage with the tension between a place as a home and as a destination, in relation to place innovation.
Place based digital experiences in the making

Linda Ryan Bengtsson, linda.ryan-bengtsson@kau.se, Karlstad University, Sweden
Laila Gibson, laila.gibson@kau.se, Karlstad University, Sweden
Lotta Braunerhielm, lotta.braunerhielm@kau.se, Karlstad University, Sweden
Eva Kingsepp, eva.kingsepp@kau.se, Karlstad University, Sweden

This paper presents a collaborative design method for the development of place based digital experiences within tourism destination. The method originates from critical readings of ‘co-creation’ and ‘smart destination’, contemporary buzzwords within tourism development, advocating that their central aspects are not reflected upon enough, thus impacting negatively on sustainable digital development for destinations. Instead they risk reproducing both previous and existing power structures rather than expanding a destination’s narrative. We therefore suggest a method rooted in Lefebvre’s theories on social production of space to acknowledge that a destination is not a fixed entity but rather produced in negotiation between politics, everyday practices, and its representations in mind and media, as well as highly entangled with its past, present and future. The collaborative design method presented in this paper is developed through in-depth studies of two specific places combined with practical inclusive design experiments with stakeholders, visitors, locals and tourism entrepreneurs, all with a connection to these places. We identified that intersecting knowledge, critical thinking and development in these workshops allowed new perspectives to emerge, broaden the destinations’ narrative and encouraged tourism entrepreneurs to peruse new grounds. Destination development thus need to be (1) in dialog with a wider context than, as co-creation suggests, between tourism stakeholders and visitors, (2) able to listen to and capture the diverse narratives and representations a destination carries, (3) understand and engage with ongoing, past, and present power structures, and (4) understand its own role in the production of space.

Keywords: digital experiences, co-creation, destination development, collaborative method
**Place innovative synergies for attractive Arctic city centers**

**Malin Lindberg**, malin.lindberg@ltu.se, Luleå University of Technology, Sweden  
**Helena Karlberg**, helena.karlberg@piteasciencepark.se, Piteå Science Park, Sweden  
**Johanna Balogh**, johanna.balogh@piteasciencepark.se, Piteå Science Park, Sweden

Many Arctic cities are struggling to find innovative solutions in order to remain attractive among existing and potential residents, tourists, entrepreneurs and investors – especially those located in rural areas with sparse populations and infrastructures. Innovative renewal of cities – in both Arctic and other contexts – has simultaneously been increasingly highlighted by scholars in urban planning, innovation, design, etc. In order to advance the knowledge regarding how attractive Arctic cities can be envisioned through co-creative innovation processes, this study brings together data from two empirical cases: Kiruna and Piteå. As a mining city, Kiruna is in search of innovative solutions for maintained attractiveness when moving their whole city center from one place to another, due to ground-destabilizing mining operations. As a coastal city, Piteå is flourishing with tourists and events during summer, while dozing off during winter, competing with online shopping and suburban/out-of-town shopping centers in nearby cities. Data from co-creative innovation processes in these cities is analyzed in the light of previous studies on place-innovative synergies for city center attractiveness. Such synergies refer to innovative interplay between various processes, components and actors, aligned by the specific identity of the place, based on its specific culture, nature, history, traditions, etc. It is specifically analyzed how such synergies are influenced by tensions between various stakeholders – including visitors, residents, entrepreneurs, politicians, etc. – as well as between economic values and democratic values, tradition and modernism, locals’ perception of their ‘home’ and media’s representations of the ‘destination’, etc.

**Keywords:** arctic, attractive, city center, co-creation, innovation
Play and Place-Making through Augmented Reality-Enhanced Cultural Storytelling for Children in Western Sweden

Lissa Holloway-Attaway, lissa.holloway-attaway@his.se, University of Skövde, Sweden
Lars Vipsjö, lars.vipsjo@his.se, University of Skövde, Sweden

As technologies have become more integrated in museum and cultural heritage contexts, digital heritage design increasingly depends on experimental storytelling features, as well as embodied and affective experiences focused on users. These developments open up opportunities not only for the incorporation of cutting-edge gaming technologies as a core part of narrative innovation, but they support mixed reality (AR/VR/MR) systems that can deeply locate users in the rich tangible and intangible cultural histories of specific heritage sites.

Our work developing the KLUB project (Kira and Luppe’s Bestiarium), an Augmented Reality children’s book series focused on the micro-locales, histories, and folklowers of the Skaraborg Region in Western Sweden, has such experiential place-making strategies at its core. Co-developed with many of the cultural stakeholders in the region (libraries, schools, museums, tourism agencies) along with faculty and students in Game Development at the University of Skövde, the book series supports individualized storytelling experiences (traditional and digital). As users encounter, uncover and ‘collect’ the unique folkloric beasts and fairytale creatures associated within the region’s municipalities, they are connected to the places through embodied storytelling experiences (via AR-tools on tablets and smartphones, for example) and for the drive to physically explore sites of interest (architectural settings, heritage settings) purposefully designed-with unique storytelling and game-based features.

In our paper we aim to share the co-design practices with cultural stakeholders for the KLUB series, demonstrate the books and digital functions, as well as share the practical and theoretical strategies for designing location-based media.

Keywords: designing location-based media, co-design practices, Augmented Reality, children’s book
1B: News media, local identity and belonging
Chair: Cecilia Möller
A human exploration of the meanings of home(s) when living with or beside wolves

Sofia Billebo, sofia.billebo@kau.se, Karlstad University, Sweden

Now when the wolf have returned to (multifunctional) landscapes colored by human activities and ideas it polarizes people in proponents and opponents of the wolf. The issue is many times framed as a divider between rural and urban space. These categories serves as a simplification that will not only consolidate rural and urban stereotypes it could also hide potential factors that have profound impact on peoples different standpoints in regard of the wolf return. There is a need to include more aspects in understanding (potential) new dimensions of the complexity to the issue. This paper explores how the concept of belonging and sense of home may inform the wolf controversy, and argues two aspects. Firstly, the environment and the specific place where the home/homes that people relate to may be of relevance in understanding the deeper meanings behind the different approaches to the wolf. And secondly, urbanization as a process may have impact on people's perception and utilities of their home/homes and belonging.

Keywords: wolf return, polarized geography, sense of home, belonging
Contested issues and local identity in the new media ecology

Erika Hellekant Rowe, erika.hellekant-rowe@kau.se, Karlstad University, Sweden
Henrik Örnebring, henrik.ornebring@kau.se, Karlstad University, Sweden

How do citizens of a mid-sized city (pop. 90,000) take part of local and hyperlocal information and how do their information habits relate to local identity? We have studied the news ecology in the municipality of Karlstad using a focus group methodology replicating a similar study done on Leeds, UK (Coleman et al, 2016).

The aim was to map citizens’ views on local identity, the role of local identity in local information dissemination, and its function as a driver of engagement. Focus groups were recruited from city centre; rural outskirts; multi-ethnic residential area; two affluent areas; industrial suburb.

Key findings include: (1) respondents understand local information consumption as a social activity; (2) news are seen as ambient: you don’t need to seek news, “news come to you”; (3) local controversies concerning public planning cross political party lines “supercharge” the local information ecology along several dimensions – face-to-face discussions and social media debates; legacy media coverage (newspapers, public service tv and radio through print, online editions and news apps); public information produced by the municipality. (4) This “supercharging” of the news ecology jolts collective action; establishing activist groups, a new political party, and petitions for a local referendum. (5) Despite the strong role of legacy media in the local information ecology, respondents from all focus groups voiced critical opinions on local legacy media, while also acknowledging the strategically-important role of local journalists in shaping local opinion. The implications for local community and local democracy in an integrated media ecology are discussed.

Keywords: news ecology, local identity, news consumption
Liquid geographies of journalism: gender, place and identity among ex-journalists

Cecilia Möller, cecilia.moller@kau.se, Karlstad University, Sweden

Research on journalistic work has traditionally tended to privilege the workplace and newsroom as the main scene for journalistic practice, while reproducing male norms of work and professionalism and a clear work/life separation. Following staff cuts throughout the newspaper and media sectors across Europe and North America, there has been a sharp rise in scholarly interest in journalists’ not working, i.e. the experiences and effects of job loss and job insecurity among journalists.

Due to increased precarity and blurred boundaries in/of journalistic work, the study uses livelihood as a concept for analyzing both change and continuity within the gendered occupation of journalism. Here, liquid geographies of journalistic livelihoods are explored by studying how (ex)journalists negotiate the tensions between occupational identities (privileging professionalism, mobility and career) and place based identities (mobilizing a sense of community belonging) in the experience of job loss.

The study is based on interviews with Swedish journalists who have left the occupation, either voluntarily or involuntarily. The paper analyzes their whole life situation, both their work lives and their private lives, when transitioning to a new profession. The study shows how both female and male (ex)journalists’ livelihood strategies are strongly rooted in the local community, revealing a wish to stay and work locally, choosing alternative work and improving their work-life balance - rather than striving to maintaining a journalistic identity. This contradicts earlier findings, which indicate that the professional identities of journalists are strong, even in the face of professional adversity.

Keywords: journalism, work, gender, livelihood, place, mobility
Discovering Home: Geo-Located News and the Community

Amy Schmitz Weiss, aschmitz@sdsu.edu, San Diego State, United States

This study explores the notion of home as it relates to the community an individual lives in when it comes to geo-located news. Research has shown that individuals make meaning from the places and spaces they interact with in the community and neighborhood they live in (Tuan, 1977; Gordon & de Souza e Silva, 2011; Farman, 2012; Frith, 2015). When we take into consideration the daily media regimen an individual has, most news consumption now occurs on the smartphone in the moment and location they are in (Gordon & de Souza e Silva, 2011; Peters, 2012; Oppegaard & Rabby, 2015; Jansson & Lindell, 2015; Wilken, 2015). So, the news one receives is most likely about the spaces and places they are in or have been within the community they call home. This study uses the theoretical approach of Spatial Journalism (Author, 2015) to identify how geolocated news is enacted in mobile news consumption in the places and spaces people live, work and play in. Based on an online national survey of 745 participants administered in spring 2018, preliminary findings show that participants do seek out geo-located news that is based on the places and spaces where they live, work and play. Furthermore, participants’ definition of community is complex and reflects distinct variations on the concept of home. This study intends to shed light on how significant community is to news consumption that is proximate to one’s location and the meaning-making of home.

Keywords: geolocated news, spatial journalism, mobile news
Framing Home: Spaces of Intimacy in Asian Photojournalism

Aaron Vicencio, avicencio@ateneo.edu, Ateneo de Manila University, Philippines

This paper examines the discursive practices of photojournalism and role in constructing narratives of home in selected regions of Asia. It investigates photo-stories by Asian photojournalists that contribute to the construction of geographical imagination in and of home. Home is understood as both product and process in the negotiation and contestation of public and private spaces.

This is achieved in the inspection of contemporary photojournalistic representations of home and how they contribute to the counter-image of home in real and imagined dimensions. These more-than-representational visual constructions of home, are seen from the lenses of photojournalists and how these relate to the multiplicities of space and place.

The photojournalistic expressions of home across Asia looks at the rapidly changing visual economy in a post-photographic age (inundated by images), the rise of local photojournalists in the global industry, and new approaches in documentary photography. Included are networks of images and photojournalists, these narratives come together to the capillaries of global image exchanges.

Through this discussion, it analyzes the production, aesthetics, and discursive practices in the images. Using image analysis with structural visual literacy, interviews, photo-diaries, and photo-stories, the paper utilizes a visual methodology anchored in geography.

The paper contributes to the production of geographic knowledge through photo-stories especially in the depiction of homes. It looks at production of knowledge through the lenses of visual geographies in analyzing and interpreting images and how these can contribute give intimate and distanced spaces new geo-based perspectives.

**Keywords:** photojournalism, Asia, home, photo-stories, visual economies
1C: PANEL: Remapping the home
Chair: Max Kanderske/Pablo Abend

New mapping technologies are surveying the home. This panel explores the various scales at which this ‘remapping’ is taking place; from the bodily to the infrastructural. The aim of the panel is to consider, through various cases and at varying levels, how digital mapping capabilities – embedded in domestic robots, drones, mobile routines, or autonomous vehicles – are fundamentally driving the redesign, recalibration, and reconstitution of the home. This remapping, the panel organizers contend, is affecting how domestic tasks are performed within the home, how social interaction takes places throughout the home, how exterior perspectives are rendered of the home, and how work is done in mobile spaces often seen as extensions of the home (tour buses, cars etc.). The panel seeks to provide various theoretical and methodological entry points into this discussion, grounded in a collective articulation of the cartographic, visual, medial dynamics of this remapping. In other words, it approaches the home as a space (bounded or otherwise), intrinsically affected by, and mediated through, mobile devices. These devices – nominally standalone, reliant on secondary apps, platforms or infrastructures, or embedded in other objects – are integral to the formatting and formulation of ‘the home’. Their embedding into everyday life threatens to fundamentally reshape social relations, as well as diminish already blurred work/play, public/private, interior/exterior distinctions. Put otherwise, the panel explores the manner in which such mapping technologies have actively transformed the performative capacities of those living, working and playing in, around, and beyond the home.
Mapping the Great Indoors: Technological cohabitants and their cartographic practices

Max Kanderske, University of Siegen

Historically, the home – and interior spaces in general – have seldom been subject to deliberate cartographic endeavors carried out by the people inhabiting them. After all, every building based on an architectural blueprint comes with its own map: In contrast to the onerous process of navigating and charting unknown surroundings which outside environments demand of cartographers, the map of the yet-to-be-built interior is completed long before the first person ever sets foot into them. When it comes to the interior, we are used to the fact that the map usually predates the territory, so to speak.

While these kinds of pre-made maps, as well as the rudimentary mapping practices carried out during renovations, for example, might suffice for human inhabitants, the advent of autonomous robotic agents (e.g. vacuum robots) operating within the confines of the home requires entirely new forms of maps – and subsequently mapping practices – in order to render the interior navigable to these robotic cohabitants. As I will show, these cartographic practices, by virtue of relying on the SLAM (Simultaneous Localization And Mapping) principle, not only introduce a highly situative, non-deterministic component to the mapping process, but consequently call into question established categorical differences like inside/outside and private/public – differences which historically proved constitutive to the concept of ‘home’ itself. Does the inaccessibility of established geographic networks like GPS within the home render it the last white spot on the map, the true ‘outside’ in a Latourian sense?
Drone Sweet Drone: Drones as Home Surveillance Systems

Hendrik Bender, University of Siegen

Drones in the form of small flying cameras are no longer a rarity in public space. Its oblique vertical view lets us (re)experience not only landscapes, but also our cities, neighborhoods and even our own homes. The look at our houses from a new perspective, from above that is, opens up a new vertical private space that reveals things that otherwise escape our eyes.

While drones are already common as observation tools for roof inspections, as aid in exhaust gas measurements on chimneys, or as flying cameras for real estate agents, it is not surprising that the possibilities drones have to offer are also used to protect property: in current developments they become the focus of attention as home security and surveillance systems. As part of a distributed sensor network, they are supposed to detect people, animals, or cars that enter the property, and automatically determine whether or not it is an unwanted intruder. Using a live video feed on the smartphone, the owners – no matter where they are – can decide whether or not to take action against the intruder.

As a result, the drone becomes a part of the logic of sensor-based smart homes. This trend not only breaches the questions of private and public spaces, but also highlights new practices of demarcation. It’s no longer the fence, but the range of the sensor, that confines property and indicates the borders of territory.
Remapping the Car: Software and Space in the Autonomous Vehicle

Sam Hind, University of Siegen

Car enthusiasts have long known about the effect software has on the performance of a machine. ‘Vehicle remapping’ refers to the practice of optimizing a vehicle’s Engine Control Unit or ECU. This small computer ordinarily works in default mode; optimized for everywhere and nowhere, ready for the global market. Vehicle remapping optimizes or ‘re-tunes’ the ECU for local conditions. In effect, it makes the vehicle run more efficiently; great for squeezing a bit more power out of the car. However, this isn’t the only way in which vehicles are being ‘remapped’. I argue that autonomous vehicles are being remapped in two distinct ways. Firstly, the ECU isn’t the only software being remapped, redesigned and reinstalled. Various systems – from navigation to control modules – are shifting responsibilities away from human drivers, onto a distributed set of interconnected softwares. The consequence of these software remappings, secondly, is that the interior space of the private vehicle is also being remapped, redesigned and revalued. Freed from the need to remain attentive to the road, drivers now only have time on their hands. The interior space of the vehicle, thus, has gained considerable social, and by extension, economic value. I conclude by suggesting that these spaces are likely to contribute to existing blurred lines between spaces of work and play, multiply anxieties in doing mobile work, and constitute yet another (mobile) arena for the extraction of value. The result is a new kind of remote working; a novel spin on ‘working from home’.
Remapping “home the road”: Scales of mapping on a music tour

Anna Lisa Ramella, University of Siegen

Mapping is a task at various scales on a music tour: Starting with planning out the route for potential concert dates, the underlying geographical map determines a „logical” path, based on a negotiation of economic advantage, venue availability and comfort for the traveling group. This route is what will become an infrastructure for the temporal home, and the path on which the musicians’ mobile life will take place over the course of a few months. Interior spaces of the van as well as of nightly varying hotel rooms, equipped with technology to make them homely, and adapted to the needs of travellers, are co-constituted as a sort of layout to the practices herein performed. Lastly, documents such as the technical and hospitality riders that are being sent to the venues in advance serve to predict the homeliness these spaces will provide to the arriving band as they determine a pre-set organisation of the unknown spaces encountered, as well as a spatial arrangement of the concert space. By attending to these three levels of geographical, social and spatial mapping, I will show how on a music tour, practices are at interplay with systematisation, leading to a constant remapping of things, people and devices in a shifting home.
My Digital Dream House: Domesticity in the Age of the Smart Home

Pablo Abend, University of Siegen

The talk looks at the history, discourses and practices surrounding the Smart Home. Smart home technologies are understood as networks of sensors built into appliances and entertainment technologies and connected to wider infrastructures. Therefore, the talk places particular emphasis on the threshold between inside and outside, between interior and exterior. While marketed as tools, assistants and helpers to increase efficiency, security and well-being, these technologies also provide insight into daily routines and practices within the home – not only for the inhabitants but also for often unknown others. Therefore, the smart home can be transformed from a technique of the self into a technique of the social when data feeds into the calculative background supported by app ecologies and software platforms.

The first part of the talk wants to trace these shifts using a media archeological approach. The entering of sensors into domestic space has been brought forward by the diffusion of devices which the geographers Dodge and Kitchin have termed logging objects. Logging objects or logjects are capable of recording and sensing aspects of their surroundings and usage by means of sensors. Using the example of digital gaming interfaces, the talk traces the transformation of coded objects into logging objects. These sensor-enabled devices dynamically re-map our domestic environment and the bodies contained therein. While the data can be used to render different visualizations of domestic space these representations normally remain invisible to the inhabitants. Therefore, sensor technology not only introduce a new form of perception of the home from an object’s point of view, but at the same time positions our bodies within this increasingly datafied space. The second part of the talk taps into some methodological challenges within this shift. How can we account for the object’s point of view which remains hidden and ephemeral? Where are we present when we are at home? How can the various data fumes emitting form the domestic sphere be made visible and followed?
1D: Migration, integration and media
Chair: Lena Grip
Fusionizing ethnicity as a journey from liability to advantage: A study of Vietnamese restaurants in Sweden

Quang Evansluong, quang.evansluong@fek.lu.se, Lund University School of Economics and Management, Sweden
Dimitry Jacob, dimitry.jacob@newcastle.ac.uk, Newcastle University, United Kingdom
Lena Grip, lena.grip@kau.se, Karlstad University, Sweden

Traditional ethnic businesses are often associated with ‘sweat shops’ – a token of low-quality and low-tech or as mainly targeting the ethnic enclaves and remaining foreign to the local population. Strictly speaking, ethnicity has been viewed as a disadvantage. The last decades, however, witness changes in ethnic businesses, relating to the expansion of high-tech firms or as a unique case, of high-end ethnic restaurants. This study explores the process of transforming ethnicity from a liability to an asset. For this purpose, we draw upon a case study of 10 luxurious, high-end Vietnamese restaurants in Sweden. Primary visual content analysis of home pages and social media is performed to understand how, and which, ethnic markers are used to express exclusiveness. Observations and ‘mystery shopper’ experience are used as supplement. As a theoretical lens, we adopt international institutional and immigrant entrepreneurship literatures and theories of production of space. The initial findings indicate that ethnicity is transformed from a liability to an asset through a distinctive fusionizing process. This process comprises of two sub-processes: (1) ethnicitizing of home and (2) homing of ethnicity. The ethnicitizing of home produces a space that gathers and displays the most distinguished features of the given ethnicity. The homing of ethnicity is the outcome of not only diversifying but also, harmonizing ethnic values with local values.

Keywords: fusionizing, immigrant entrepreneurship, liability of foreignness, homification, ethnic business
Home and away: Immigrant’s Home-making processes and media use for integration

Lena Grip, lena.grip@kau.se, Karlstad University, Sweden

Home as concept is profoundly symbolic and imbued with positive desires. Therefore, it needs to be discussed in relation to issues of power, hierarchies and control. In this presentation the migration-home nexus will be discussed, why also location/dislocation, home and away are important matters to grasp the relationship between humans, space, mobility, integration and feelings of home.

In migrating practices the processes of homing is accentuated, since migration entails leaving one(s) home behind, searching for a new place called home. The connection between identity and a specific geographical place can however be ambiguous, since we are becoming more and more mobile – physically and virtual. Connections and relations to other places and people ranging over geographical borders can be as important for sense of belonging and togetherness, as connections to places and people in the neighborhood. Home-making processes and feelings of home, in relation to the use of different media for these purposes, are therefore important perspectives to bring into studies of migration and integration.

In this paper, the relation between home-making, belonging, integration and media use will be discussed, based on an ongoing qualitative study on immigrants/refugees feelings of home and belonging in a small Swedish town.

The preliminary results indicate that the very opposition between home and away can be questioned. Rather they are enacted in affective, material and symbolic relation to each other and the homing is practiced through different medias to make away present in home, to feel at home.

Keywords: home-making, belonging, media use, integration, immigrant, refugee
YouTube as an audiovisual manual for living and integration of Syrians in the new host country?

Ahmad Izzo, a.izzo@geo.uni-mainz.de, Johannes Gutenberg-Universität, Germany

During the so-called “European refugee crisis” some Syrians in Germany have treated YouTube as a virtual space of refuge, in which the newcomers suppose that solutions of the living world’s problems are definitely available for them. However, only a few Syrians were aware, that YouTube might be the most reliable virtual space to reach the German audience too. Accordingly, some channels have seen a qualitative shift in the audiovisual material broadcasted by those Syrian vloggers and received support from the German institutions of public broadcasting (e.g. WDR or ZDF). Thanks to their improved language skills, they were able to deal with current issues in the political, social and cultural scene in Germany from a Syrian point of view and had, therefore, the chance to expand the circle of their Syrian and German audience alike. This paper focuses on this particular idea. Through the content analysis of specific clips, which were produced by a Syrian group German Lifestyle (GLS), this paper tries to understand how the broadcasted topics are making particular YouTube channels as virtual manual, which new arrivals to Germany rely on in order to cope with specific daily concerns. In addition, it would be useful to know, how GLS has addressed issues of maintaining cultural identity and of social integration into the new (home)land. The aim is to explain to what extent GLS tries to construct an ideal image of refugees in order to confront the growing rise of far right and anti-immigration movements within the German society.

Keywords: YouTube, migration, identity, social media, refugee, integration, virtual geographies
Here, There and Beyond: a visual approach to conceptualize the sense of belonging in young people with migrant background

Monica Meini, monica.meini@unimol.it, Università degli Studi del Molise, Italy
Francesco Federici, francesco.federici@unimol.it, Università degli Studi del Molise, Italy

This paper will develop some thoughts on the use of the audiovisual medium for the conceptualization of the sense of homeland in the young people with migratory background in Italy, for the analysis of the relationships with their residence territories and to understand how the migratory experience influences their bond with places and life environments.

From the outcomes of an ethnographic research carried out in different Italian regions with the aim of understanding the complex articulation of the second generations an action-research has been conducted in two districts in the Province of Pisa that have welcomed significant flows of economic migrants since the 1980s.

Interpreting with the audiovisual language the kaleidoscopic world of young people with migrant background through significant variables and highlighting some key issues present in the integration dynamics, in the intergenerational relationship and in the building of the identities, this paper aims to reflect on the complexity of the sense of territorial affiliation and on the ability to feel at home in manifold contexts.

Particular emphasis will be dedicated to multimedia products used to make more effective the dissemination of the results. Based on the cognitive theory of the multimedia learning, the project has led to a coherent set of texts, graphics, photos and videos, all recomposed in the form of a downloadable flipbook. Our talk will analyze a video made to show the results of the project, comparing some video interviews made to a selection of young people previously interviewed with a semi-structured questionnaire.

Keywords: migration, audiovisual media, homeland, Italy
Liminality in narratives of integration: Articulation of digital ethnicity in social media use by migrants to Sweden

Amit Mitra, amit.mitra@uwe.ac.uk, University of the West of England, United Kingdom
Quang Evansluong, quang.evansluong@fek.lu.se, Lund University School of Economics and Management, Sweden

Given difficult conditions in different regions of the world, it is no wonder that people embark on journeys to regions where they may feel secure, seek refuge, be able to acquire a livelihood, as well as carry on a type of living. At the same time, when migrants arrive in a new country that they have hitherto never been to, there is an expectation that they will integrate into the host country’s way of life, buy into shared beliefs and prevalent value systems. Many migrants are active social media users and so their digital proclivities tend to define their narratives as does their physical realities. In contrast, social media-based engagement by migrants highlights encouragement of effects of isolation, and consequent ghetto-isation. In this paper, we attempt to deconstruct the digital narratives of migrant journeys to explore how they may lead to a meaningful assessment of their acculturation and consequent integration in their host societies. We collected 15 in-depth interviews of migrants in several Swedish cities including Stockholm, Jönköping, Malmö, and Gothenburg. Drawing upon extant literature on anthropology of migration and acculturation theory, we argue that migrants’ use of social media creates a liminality that is synonymous to ambiguity and disorientation that may diminish through a composite adaptation of virtual and physical ethnic identities.

Keywords: migrants, ethnic identities, integration, social media, digital ethnicity, Sweden
Abstracts

9 MAY: SESSION 2
9:00 – 10:30
2A: PANEL: Mobile socialities
Chair: Maren Hartmann

Mobile socialities is an emergent concept that addresses the phenomena of people on the move and the role of mobile media in everyday life. Mobile socialities bridges fields of research in media and cultural studies, mobile communication and mobilities to offer a contextual and material approach to the structures and processes of mobile media and social relations.

People are on the move across national borders, for example economic and forced migration or tourism; people are on the move across social class, where there are opportunities and barriers to mobility within working and living conditions; and people are on the move in public and private spheres, at home and workspaces. These movements question, and sometimes reinforce, existing notions of boundaries, differences and power relations.

Key questions include: 1) What forms of (anti) socialities do we find in mobile times? 2) In what ways are time and place critical to mobile socialities? 3) How do people roam across audiovisual storytelling?

The researchers in this panel address mobile socialities through empirical and theoretical analysis of different cases, including mobile media and time as a power chronography, the blurred boundaries between work place-space within mobile communications, migrants and mobile media, and roaming audiences. Their work explores the concept of mobile socialities as something concerned with not only fluidity or scale, but also the possibilities and barriers to being mobile (Law & Urry, 2003, Büscher & Urry, 2009). In such a way, the researchers address the flow and stillness of digital technologies and our lived realities, and the power dynamics of emerging forms of the social in mobile times.
Roaming Audiences

Annette Hill, Lund University, Sweden

Audiences are often described as fragmented, or nomadic, moving around media in mobile contexts. Rather than see audiences as nomadic, which suggests a placeless, restless viewership, this article argues that people roam around storytelling within cross media content. The activity of roaming is one where people traverse the media landscape, following pathways and becoming pathfinders themselves. Roaming audiences is a metaphor that captures the dynamic practices of audiences as they experience storytelling that takes place across dispersed sites of production, distribution and reception.

This way of thinking about the media as an imaginary landscape shows the regions, borders, and contours of the cultural terrain, the enclosed spaces for commercial uses and the public byways for common land. The kinds of movements that audiences make are restricted; people are not free to roam no matter how much this romantic image appeals to us. There are commercial constraints, censorship, surveillance tracking of audiences and users by algorithms, geo blocking for content restricted to regional audiences, signalling a range of political economic, legal and ethical issues around access, content and comments. For those who resist these media laws and regulations, they are trying to generate an alternative vision for what Chambers (2016) calls a media imaginary where these technologies enable freedom to watch without restriction. Thus, there is a symbolic power to a right to roam media without economic barriers, time constraints and geographical borders. This research explores the right to roam for mobile audiences, paying close attention to the freedom and stricture of the economic, temporal and geographical relationships between media and audiences on the move.
When the mobile meets the mobile: The normative framework of (mobile) time: Chrono-normativity, power-chronography and mobilities

Maren Hartmann, Berlin University of the Arts, Germany

This conceptual presentation will reflect on the question of time as it plays out differently in different social contexts. To address this question, I will first introduce two existing concepts that problematize power and norms implied in and enacted through time and temporalities. In a second step, I will ‘mix’ mobilities into this already complex theoretical matrix, while a third and final part will serve to add empirical material from a recent study on mobile media and time to this mixture.

The first of the two concepts used is Freeman’s “chrono-normativity”, i.e. “the use of time to organize individual human bodies toward maximum productivity” (Freeman, 2011:3). Freeman herself re-examines in her book ‘Time Binds’ cultural histories with a queer lens of re-appropriation. This re-reading of normativity in relation to time will be subsequently re-appropriated. The second concept is Sharma’s notion of powerchronography, an extension of Massey’s “power-geometry,” which underlines the relational nature of time. Sharma focuses on the question of work and time and asks “how different time sensibilities are produced” (Sharma, 2014: 15). Both concepts use similar ideas, but differ empirically. While they both address the dependencies that dominate and the ways they play out different in different contexts, times, etc., Freeman is concerned with resistance, while Sharma shows the intricate net of dependencies.

My own use of these terms is a recontextualisation to double the normative power framework of time and temporalities. The challenge is to further relate this to mobilities and mobile media, especially in terms of the question of socialities.
For dwelling and for governance: The mobile phone in mobile work

Magnus Andersson, Lund University, Sweden

The social differentiation of mobile work is complex. While some people are in a position of control over their mobility, others are captivated by it; some initiate mobilities, others provide it (Massey 1994). This power geometry of mobility is the starting point of this paper. I’m interested in the role of the mobile phone for the working conditions among those who are actually doing the physical moving: transport workers such as couriers, truck drivers, and uber/taxi drivers. A general character of transport work is an oscillation between driving and waiting. It is an interplay between work and pause; mobility and stillness; economy and habitation.

For example, during a pause a truckdriver’s cab become “a kitchen, living room, bedroom, mobile office” (Gregson 2018: 298), i.e. a site of dwelling. Such a regular interplay between “provinces of meaning” (Schutz 1945) is normally studied in longer cycles in relation to work and mobility, for example applied to work life balance or work vis-à-vis home. Yet, the analysis of these micro-shifts constituting the working day for many mobile workers, is valuable both in relation to worklife research and sociocultural questions in relation to travelling and dwelling (Clifford 1992). As an environment of communicative opportunities (Madianou 2014), the mobile phone is interesting in this context. For transport workers it represents surveillance, control, governance on the one hand, and sociality, at-homeness, pastime on the other. It is a boundary object for transport workers: essential for the execution of the labour and for the dwelling-in mobility.
“Eat and sleep and do bullshit”: Pre-digital media practices in refugee camps

Philipp Seuferling, philipp.seuferling@sh.se, Södertörns högskola, Sweden

Refugee camps are modern institutions, which uphold refugee regimes and thus organize mobilities and immobilities of people. Media technological infrastructures are intrinsic parts of the construction and experience of such spaces. In the context of forced migration, ample research has pointed at the vital importance of media in the experience of fleeing, arriving and camp detainment (Wall et al. 2017). This paper explores pre-digital media practices in refugee camps as forms of (im)mobile socialities. Drawing on archival material from refugee camps in Germany between 1945 and 2000, roles and functions of media technologies are demonstrated. The refugee camp is conceptualized as a heterotopian space (Foucault, 1997): media practices create, resist against and navigate the conditions of a “mobile heterotopia” (Dixon & Seuferling, forthcoming). The archival records show how media practices of refugees reacted to the spatial constraints of the camp, emerging from precarious power relations between refugees, administration and activists. Opportunities, spaces and access to and for media practices and respective technologies were given and restricted by the camp structure and administration, as well as created by refugees and volunteers. Especially media activist practices, in the form of voicing of demands such as availability of media, demonstrate how media practices were fought for within the power structures and affordances of analogue environments. Ultimately, the paper argues for historical perspectives on relations of media and forced migration, but also mobility and space in general, posing the question which (im)mobile socialties have been expressed through pre-digital media practices in the camps.
“Who has the right to space?”, this question is not only one of the main questions asked in the scientific discipline of geography, but also a starting point and target in pedagogy. In times of nationalist and neoliberal movements, where arguments are often based on space or location, it is becoming increasingly important. The right to space is presented, among others, through places of remembrance, physically as well as online. They are products of socio-political controversies and indicators of a symbolic power and a representational inequality.

Emancipatory and activist approaches (Vielhaber 2001; Mitchell & Elwood 2013; Gordon, Mitchell & Elwood 2016) targeting education go beyond the description and analysis of a situation: these approaches interfere. They use (spatial) analysis as a tool for the development of the political subject. The aim is an active participation in the development of society, all set in an educational framework. This means trying to change social places by using a suitable spatial, communicative medium - geomedia.

This session addresses the question of which didactic approaches could be installed to analyse, to evaluate, to identify, to create or to invent such places of remembrance through geomedia in secondary education. All theoretical and/or emancipatory approaches to places of remembrance, as well as theory-based lesson plans focusing on an activist, emancipatory pedagogy which foster processes of inclusion concerning, for example, gender or migration, are invited.
‘(Dis)liking’, ‘sharing’, ‘commenting’: footprints of our identities in social media

Christiane Hintermann & Isabel Kern, University of Vienna

In what way can geography education contribute to help students understand the world - it’s spaces and places - as constructed, deconstructable and reconstructable in their own manner? What tools and strategies do they need to take an active and conscious part in the discourse of identities and belongings, homes so to speak? How are their own identity constructions linked to their activities in social media? And is critical media analysis a useful tool to be introduced in classrooms? These are the main questions pursued with the project MiIDENTITY: Mediating migrant societies – Tracing the discursive constructions of transnational identities between the poles of selfing and othering among young adults in Vienna. The interdisciplinary project brings together high-school students, teachers and researchers. One of the aims of the project is to empower students to use and evaluate information systems in a critical and emancipatory way and to realize inherent power relations that frame societal and student’s own in- and out-group construction practices in, through and by media. This also means that students are capacitated to understand their “liking”, “disliking”, “sharing” or “commenting” activities as part of their identities and individual footprints in the virtual spaces of remembrance.

In the conference contribution we will shortly present our didactic approach for the work with the students which - in a nutshell - can be described as emancipatory and constructivist as well as action- and learner-centred. We will then introduce, discuss and critically evaluate a tool for critical media analysis that was adopted and tested in the project.
A critical reflection of right-wing extremist (geo-)media by secondary school students

Karin Golser, University of Salzburg

In recent times, in the political discourse which takes place in the public sphere of many European countries, an explicit problematizing of migration can be determined (Gulis 2013). Especially right-wing parties and movements tend to drive this discourse forward and use increasingly new (geo-)media as a channel to communicate their political aims.

The main intention of this paper is to discuss, how xenophobic and racist language, which tends to use explicitly geographic elements, is spread and which tools students need for deconstructing it (Holzer 1994; Zapata-Barrero & Rubio-Carbonero 2014). In addition to the theoretical framework, precise teaching strategies, in order to deconstruct right-wing media content together with students and to uncover the ideologies behind it, are presented.

This presentation discusses a secondary school implementation of the analysis of right-wing utterings in both text and map format based on online discussion fora of newspapers as well as VGI maps (Golser & Jekel 2018). While secondary school students were reasonably proficient in analyzing text in a two hour research project, deconstruction of maps of the same topic and content proved more difficult. One reason for accepting it in a non-reflective way could be the apparent objectivity of media content. The contribution argues to re-consider the VGI content of the map as text, and devises an alternative strategy for a critical reading of online maps.
Who owns the city?  
An exploration of children’s reflections of the (re)production of public space

Jana Pokraka, Universität Duisburg-Essen

This paper examines the exploration of power relations related to children’s participation in public space, following the central question of “who owns the city?”, and thus focusing on children’s geomedia-based and -communicated reflections of spatial and social in- and exclusion from the background of children’s geographies (Skelton 2008) and an education for Spatial Citizenship (Gryl & Jekel 2012).

Hereby, the focus lies on an analysis of intersectional power relations (Crenshaw 1989) along categories such as age, gender, and socio-economic background, that emerge around the (re)production of public urban space (Lefebvre 1991) on the one hand and social space within children’s (spatial) negotiations on the other hand.

The empirical basis of this paper derives from a workshop that was conducted with 6 to 10 year-olds in a voluntary vacation programme in the city of Essen, Germany. The children explored and mapped their places of comfort and discomfort in the city-centre to create a counter-map with an alternative spatial vision of the study area. The paper presents a qualitative analysis of data that includes audio recordings of group discussions and -reflections, subjective paper maps as well as digital maps, photographs and field notes.
Holocaust Education, Geomedia and the Student Experience

Katharina Wöhs & Thomas Jekel, University of Salzburg

Recently, a variety of geomedia-based platforms have been developed, which make specific aspects of the holocaust accessible online and on handheld devices. These include simple databases, as in the case of Memento Vienna (Schellenbacher 2017), where addresses of holocaust victims are linked to personal data. These platforms relay cartographic access to users. At the same time, pedagogically more elaborate concepts which include the re-writing the history of places that are rooted in activist concepts of education (Mitchell & Elwood 2013, Wöhs et al. 2018; Gordon, Elwood & Mitchell 2016).

However, few of these learning environments include an evaluation of the student experience. This presentation encompasses two conceptions of geomedia-based holocaust education in the cities of Vienna and Salzburg, which combine geo-databases with wikis. Students therefore are confronted with the task to re-write local history and constructing places of remembrance that otherwise would be either forgotten or intentionally left out of collective memory. It reports an exploratory evaluation of these geo-media augmented places of remembrance in a pedagogical setting based on real world teaching and on qualitative interviews with both secondary and postsecondary students.
2C: Cartographies and mapping
Chair: Theo Röhle
On the concept of media landscape

Göran Bolin, goran.bolin@sh.se, Södertörn University, Sweden

One of the more frequent concepts used in media research is the metaphor ‘media landscape’. However, the concept of media landscape is most often used as a descriptive category; very seldom the concept is theorized; its etymological roots are rarely explored, and the theoretical implications of the concept are far from exhausted. This paper will take on a discussion of the concept of media landscape, and remedy this situation. It will be argued that the concept of media landscape has theoretical and explanatory power precisely because of its linguistic roots, stemming from the Dutch landschop as in ‘shoveled land’, that is, land that is worked on by humans, and that it opens for new vistas of exploration in media and communication studies because of its multiple connotations.

Keywords: media landscape, media theory, conceptual development
URSAL: the construction of a consumption territory based on memes and products

Ana Carolina, Almeida Souza, acas.jornalista@gmail.com, UFMG (Universidade Federal de Minas Gerais), Brazil
Juliana Lopes de Almeida Souza, julianasouza@prof.una.br, UFMG (Universidade Federal de Minas Gerais), Brazil
Luciana Andrade Gomes Bicalho, lucianadrade@gmail.com, UFMG (Universidade Federal de Minas Gerais), Brazil

During the Brazilian presidential elections in 2018 an unexpected story won the spotlight, after Band TV debate, where the candidate Cabo Daciolo asked the contestant Ciro Gomes, about a supposed conspiracy of the left wing in Brazil and other south American countries. According to Daciolo, their intention was to create U.R.S.A.L - União das Repúblicas Socialistas da América Latina (United Socialist Republic of the Latin America –in free translation). The term was twitted intensively in the subsequent days, and became one of the most important memes during the elections of 2018, especially with the choose of Jair Bolsonaro as Brazil’s new president. URSAL, actually, is a mock term introduced by the Brazilian sociologist Maria Lúcia Victor Barbosa in 2001 to ironize the criticisms made by leftwing politicians and intellectuals of the United States-led Free Trade Area of the Americas, since that, the term was taken serious by some right wing thinkers and even became a YouTube video. Even though it was a conspiracy theory, URSAL fell to the graces of left-wing political supporters and began to generate various constructions linked to a supposed nation, such as T-shirts, passports, uniforms, stickers and online engaging. Therefore, this paper aims to discuss the construction of a territory formed by consumer goods, and the idea of a nation engaged by memes. To do so, we made a Twitter and Facebook collect during the elections using the term URSAL, and pointing the discourse of a nation formation, connected by products and memes.

Keywords: URSAL, memes, territory, consumption
Visualizing Time and Geography through District Heating

Elsa Kosmack Vaara, elsa.vaara@ri.se, RISE, Sweden
Petra Edoff, petra.edoff@ri.se, RISE, Sweden
Alvaro Aranda Muñoz, alvaro.aranda.munoz@ri.se, RISE, Sweden
Veronica Domova, veronika.domova@se.abb.com, ABB, Sweden

In this paper we investigate our ongoing work in visualizing district heating. The goal of our analysis is to expand designers’ view on how to give shape to activities in time and space through looking at the behavior (movement, temperature and pressure) of water in district heating.

The fundamental idea of district heating is ‘to use local fuel or heat resources that would otherwise be wasted, in order to satisfy local customer demands for heating by using a heat distribution network of pipes’ (Fredrikssen et al 2013). District heating provides hot tap water and heating to industries, homes and other facilities. The first generation of district heating (DH) systems appeared in Europe in the beginning of the 19th century, and subsequently, there has been continuous development that has led to the current state of district heating in Sweden (Vesterlund and Toffolo 2017). There are some obvious challenges in operating DH such as thermal losses, pipe dimensions, flow, pressure, seasonal changes and consumer behaviors. The dimension that we play with here is the water: We discuss the water velocity and how the movement of the water adjusts the temporal distance to the destination. We explore various ways to visualize the temporal distance, that is continuously changing in district heating, as spatial.

Through our 2D visualizations we investigate the transformation of time experience into spatial representations. We ask if this kind of visualization can help designers and other practitioners to expand their imagination around the entanglement and plasticity of geography and time.

Keywords: District Heating, water, movement, geography, time, velocity, plasticity, design, visualization
Mapping Home. Modalities of the cartographic negotiation of place

Theo Röhle, theo.rohle@kau.se, Sweden, Karlstad University

The presentation focuses on the role of digital cartography in negotiating the meaning of home. It is widely recognised that maps play an important role for the representation of place. It has also been argued that the advent of digital media has redistributed power relations involved in cartography, e.g. by making digital mapping tools easily accessible. As many examples have shown, the maps created with these tools can potentially challenge prevailing representations of place.

I take Jeremy Crampton’s concept of “new spatial media” as my point of departure, but expand on its distinctive feature that “the public is gaining (some) access to the means of production of maps”. The main question will be what “means of production” and “(some) access” actually means under digital conditions. By engaging with a seminal historical example – the “Guide psychogéographique de Paris”, created by Situationists Guy Debord und Asger Jorn in the 1950s, as well as the corresponding methodological concept of the “derivé” – I develop an analytical distinction between two modalities of mapping. Accumulative modes of mapping, it is argued with reference to Bruno Latour, reproduce categories established by “centres of calculation”. In aggregative modes of mapping, on the other hand, the malleability and expandability of data collection takes centre stage, allowing for established categories to be challenged. Drawing on this terminology, several current examples of popular digital mapping services will be discussed in terms of their potential for negotiating the meaning of home.

Keywords: Neo-cartography, New Spatial Media, Open Data, Data Divide, Mapping Mashups
Embodied Cartographies of the Unscene: A Feminist Approach to (Geo)Visualising Film and Television Production

Laura Sharp, laurasharp@email.arizona.edu, University of Arizona, United States

As cinema scholars continue turning to cartography and GIS to uncover new dimensions of an old media, they risk repeating the static and top-down approach to maps castigated by feminist and poststructural geographers since the 1990s. Here, I propose that cinematic cartographers strive to bring contradictory positionalities to bear on the cinematic map, a cyborg epistemology that privileges neither the view from above or the view from below. To demonstrate this approach, I detail my own methodology and techniques using GPS tracking and ESRI Story Maps to explore the daily activities of a film location scout in Los Angeles, California.

Keywords: geovisualisation, embodiment, cinematic cartography, on-location filming
Abstracts

9 MAY: SESSION 3
13:45 - 15:15
3A: Geomedia and social change
Chair: Michael Karlsson
Reviewing the field of environmental communication and climate change: geographically biased, theoretically limited and methodologically monocular

Sol Agin, sol.agin@kau.se, Karlstad University, Sweden
Michael Karlsson, michael.karlsson@kau.se, Karlstad University, Sweden

Climate change spans across many disciplines including media and communication. In fact, it can be argued that the problems of climate change to a large extent is a problem of communication, attitudes and behaviour rather than knowledge about climate change and its mechanisms. This place a great responsibility on media and communication research. In response to that challenge we review previous research in the field in terms of, amongst other things; theoretical and methodological approaches; places and people/organisations investigated. The preliminary findings show that framing, confirmation bias, and adaptations of uses and gratifications and agenda setting are the dominating theoretical approaches, and that the research is primarily qualitative. There is also a geographical bias towards certain areas (i.e., it is mainly US-centric, or e.g., focuses on the Amazon rainforest). Moreover, it shows that a majority of people and places most hard hit by the effects of climate change are being overlooked, in benefit of TNC/MNC, large ENGOs or groups of indigenous people and grassroots movements. We conclude by proposing new approaches and perspectives in the climate change context, such as quantitative evaluations of attitudes and behaviours, the implications of filter bubbles and echo chambers on dissemination of information and comparative studies of how local vs global effects of climate change alter peoples willingness to make environmental friendly changes in their everyday lives.

Keywords: environmental communication, media communication, climate change, geographical bias
Digital Geographies, Adolescents and Geomedia Education – Findings from a systematic review on social media research

Christina Reithmeier, reithmeier@geo.uni-frankfurt.de, Goethe-University Frankfurt, Germany

Adolescents grow up in a digitized world where web 2.0 enables the production and consumption of unfiltered constructions of space via social media that alter their self-perception and their relation to the world. So far, however, little is known about the influence and patterns of the perception and reception processes of space among young people in the context of the changed spatial assignment of meaning through digitization processes.

In the presentation, I will explore the mechanisms of the socio-spatial environment construction among adolescents through the digitalization of society, as well as the implications for geomedia education.

Therefore, I analyse in a first step current empirical studies that investigate the relations between social media and adolescents regarding constructions of spaces. In a second step, I will link these results to the findings of studies on the use of social media by adolescents in order to identify how significant adolescents’ social media activities are for their perception and reception of space.

Generally, these studies show the boosted use of social media and other digital media; however, there are so far only few empirical studies which deal with the question how social media alters the perception and construction of spaces and places, for example, through locational dependent hashtags like #Frankfurt in combination with other hashtags and pictures in postings. The results of these studies will then be discussed from a reflective approach on geomedia education.

Keywords: social media, geomedia education, construction of space, adolescents, digital geographies
A Blue Whale Street Art as a Landmark: Extracting landmarks from Children Cognitive Maps for the Design of Locative Systems

Cláudia Silva, claudia.silva@m-iti.org, Madeira Interactive Technologies Institute, Portugal
Catia Prandi, catia.prandi2@unibo.it, University of Bologna, Italy

Inspired by the trend of mobile ownership among younger children worldwide (Mascheroni & Ólafsson, 2016) and also by lines of thought in Human Computer Interaction (HCI) research advocating for the inclusion of children in the design process (Druin, 1999), this paper provides specific examples of how children have “personal views” of their local environment. This work was done in search of an understanding of how children perceive the urban space of Funchal and its surroundings, the capital of Portugal’s Autonomous Region of Madeira Islands, and what we could learn from children for the design of a locative system that helps them to achieve independent mobility. Within this context, we have engaged 70 children (9-10 years old), enrolled in three public schools, and located in different neighborhoods of Funchal, with the creation of cognitive maps (of the home-school path) as an exercise to understand the place where they inhabit. Cognitive maps don’t refer to exact representations of space, but rather a “mental picture” of a place, including geographical features as well as memories, emotions, and other connections [see Figure 1]. Later on, 31 out of 70 participants were interviewed about their drawings. By using Kevin Lynch seminal work ‘Image of the City’ as a framework, we coded the drawings for the appearance of landmarks. Ten landmarks categories emerged from our analysis showing what children recall in the urban space.

Keywords: cognitive maps, local environment, children, locative systems, urban space
Transmedia Education and Space: a case study in Brazil, East Timor and Mozambique

Ana Carolina Almeida Souza, acas.jornalista@gmail.com, UFMG (Universidade Federal de Minas Gerais), Brazil
Geane Carvalho Alzamora, geanealzamora@gmail.com, UFMG (Universidade Federal de Minas Gerais), Brazil
Lorena Péret Teixeira Tárcia, lorenatarcia2@gmail.com, UniBH (Centro Universitário de Belo Horizonte), Brazil
Luciana Andrade Gomes Bicalho, lucianadrade@gmail.com, UFMG (Universidade Federal de Minas Gerais), Brazil

This article aims to discuss the importance in considering the implications of the geographical topic in transmedia planning, especially in projects like the one we’re going to explore in this paper. We are presenting a case study from a larger project of international cooperation, whereupon three schools located in three Portuguese-speaking countries (Brazil, East Timor and Mozambique) apply methods of transmedia education and transmedia literacy. The broader project is now applying the transmedia education kit in Mozambique, in Brazil we have just finished the pilot, and in the East Timor we will administrate the transmedia kit in 2019. Aside the geographical topic, the planning is also constructed by a diagnosis of each school to identify the central problem of communicational planning based on the following methodological procedures: in-depth interview with teachers and principals, focus group with students, Design Thinking workshop to building personas and choose the theme of the main narrative, and subsequent definition of scripts for the multiplatform proposition based on the projected canon narrative. Thus, our intention with this paper is to elucidate how the space as a sociocultural and mediated territory, implies directly in the making of a transmedia planning. For this, we articulate, mainly, the thoughts of Henry Jenkins, Carlos Alberto Scolari, André Jansson and Milton Santos.

Keywords: transmedia education, space, textures, territory, Brazil, Mozambique, East Timor
Visualizing mobility in time and space for an educational digital platform

Karolina, Ugglä, karolina.uggla@mdh.se, Mälardalen University, Sweden

When movements in time and space are to be visualized, components like lines and arrows usually function as a map overlay or as a free-standing timeline, running from left to right. How could timelines and maps for a new educational digital platform be designed in an efficient way to be comprehensible without confirming already established narratives? How would a new project focusing on the movement of historical objects and intercultural exchange in the past offer a more open-ended space?

Eviatar Zerubavel introduced the concept of sociomental topography for a collection of categories of how the past is remembered by groups, which also includes how the past can be envisioned. (Zerubavel 2003) Perhaps there are structural similarities between how the past is remembered and how history is visualized. There is more to be discovered in how structuring categories in the writing of history, such as breaks and continuities may correspond to visual categories such as lines, shapes and vectors.

The case study for this paper is the project of producing a new digital teaching platform for schools starting in 2019 at the National Historical Museums in Sweden.

Keywords: information design, museum education, timelines
3B: Home-making and domestic media
Chair: André Jansson
Between ideals and domestic practices: the micro-geographies and media technologies of home management. A Swedish case study

Charlie Järpvall, charlie.jarpvall@lnu.se, Linnaeus University, Sweden
Magnus Andersson, magnus.andersson@kom.lu.se, Lund University, Sweden
Charlotte Nilsson, charlotte.nilsson@kom.lu.se, Lund University, Sweden

The home is constituted of materials, cultural meanings and practices (Blunt & Dowling 2006), which means that we make home through our domestic practices (Hollows 2008). In an ongoing cultural historical project on home management we are studying practices of domestic paperwork during the 20th century in Sweden, an area that is often neglected in research about the home. The study is conducted through interviews with people born before 1940, and analysis of public documents.

In this paper we take the writing desk and paperwork practices as a starting point to discuss the micro geographies and media technologies of home management. In focusing on these concrete objects, we activate questions about everyday life, gender roles, relation between home and work, and memory practices, as well as ideas about modernity and industrialization in Sweden. During the middle of the 20th century in Sweden the home was an object of rationalization something that manifested in renowned scientific studies and standardization of the kitchen conducted by “The home research institute” (Hemmens forskningsinstitut), established 1944. In the shadow of this modern project many people still lived in remote and poor rural areas, in homes where interiors and practices were shaped by traditional values. In such a context the home represents an interesting example of different time scales.

Keywords: home management, media history, domestic paperwork, modernity
Ontological and Material Dimensions of ‘Home’-Making in an Era of Mediatization

Ilkin Mehrabov, ilkin.mehrabov@gmail.com, Lund University, Sweden

Even if frequently used in an interchangeable manner, the words house, home, and homeland have very different meanings. Etymological and linguistic differences implied by the words ‘house’ and ‘home’ are long-established ones, yet the difference between the words ‘home’ and ‘homeland’ still needs to be explored further on. As Joseph Rykwert (1991) points out, home “could just be a hearth, a fire on the bare ground by any human lair” (p. 51) – so in this sense home as an individual micro-space is open for multiple constructions and re-configurations, gaining more importance in a temporal sense. This is unlike the homeland, which necessarily, even if only through the passport needed for legal traveling, requires a country to be connected with (although without the necessity to feel completely belonging to it), implying the sense of collective entity and thus the feeling of spatial belonging within a social macro-space.

Within such strait, this paper revolves around the necessary question of where exactly to place the ‘home’ and the sense of ‘feeling at home’ within the complex intersectional panorama of contemporary migration, media, and communication research fields, and how to further treat this research problem. Paper aims to theoretically explore the ontological and epistemological notions of ‘feeling at home’, and especially chase after the new definitions (and senses) of home-making as a process in a media-saturated contemporary world.

Keywords: mediatization, home-making, migration
Sleep mode: smart devices and the re-configuration of bedroom spaces

Bjorn Nansen, nansenb@unimelb.edu.au, The University of Melbourne, Australia

Within broader domestic media ecologies of code/spaces, in which Internet of Things (IoT) devices are spreading throughout the home, the bedroom is emerging as a significant site of design and intervention for the management of sleep ’architectures’ – both physical spaces and sleep cycles. The ever-increasing range of ’smart’ devices that can potentially be built into the fabric of bedroom architecture, bedding, and furniture includes the Philips Somneo Connected Lamp, the Zeeq smart pillow, and Luna smart mattress cover.

This paper investigates how these technologies extend an established trajectory of sleep monitoring and modulation involving sleep-tracking apps, mobile and wearable devices, personal data collection and dashboard visualization. Yet, the paper shows how they hold out the promise of a more embedded and integrated system that re-configures bedroom spaces for a better night’s sleep, as part of a growing range of products from the sleep industry for managing rest, wake, and alertness.

In doing so, these intensive arrangements of sleeping environments remediate the tools of the 20th century sleep lab, such as the polysomnogram, the datafication of personal sleep tracking apps, and the hype of IoT augmentation for the customization and optimization of sleep-spaces. The reconfiguration of sleep-spaces, then, heightens both the crisis and commodification of disturbed sleep in the contemporary, materializing the contradiction of digital technologies for both disrupting and solving the problem of sleep. In particular, this paper identifies how these technologies operate to target key sensory modes – sound, light, touch – in optimizing the architectures of contemporary sleep.

Keywords: sleep, Internet of Things, bedroom, data
Modern Quilt Craftivism and Online-Offline Geographies of Home

Christine Quail, quailc@mcmaster.ca, McMaster University, Canada

Quilting is a historically gendered practice, performed by women as unpaid domestic labor in their households and communities. Many times an act of necessity, quilting has often consisted of refashioning used textiles into a new blanket to decorate one’s home and to keep one’s children warm at night (Wright 2013, Mulholland 1996). Whether via bonds built in communities of women quilting together in a domestic setting, or the deep political messages that have been incorporated into quilts produced by marginalized peoples, quilting is a practice that is extremely rich in meaning, and fraught in complex political climates. Today’s quilters find their communities in both online and offline settings; each of these informs the other in a hybridized geography of knowledge sharing and community building. Drawing on feminist scholarship that has long theorized the material effects of feminized, unpaid domestic work (Fedirici 1975, 2012; Hochschild 2012; hooks 2000; Gregg 2006), affect and emotional labour (Berlant 2011; Ahmed 2004, Hochschild 2012), feminist political craftivism (Greer 2008), and media studies (Jenkins et al. 2013, Huws 2014, Shade 2014), this paper will present two quilt case studies of projects #QuiltsForPulse, a quilt project to support LGBTQ2S+ communities, and a San Jose, California project of “Quilts for Guns,” in which quilters make blankets to donate to people who surrender illegal guns, in a “something cold for something warm” exchange. These two quilt activist projects play with the notion of domesticity, political action, community, and home in a wired world.

Keywords: quilt, craft, craftivism, feminist media studies, home
The place of the phonograph and gramophone in Sweden 1900-1945: Mediatization of Music and Musicalization of the Media

Ulrik Volgsten, ulrik.volgsten@oru.se, Örebro University, Sweden

It has become a commonplace to describe the entrance of the phonograph into Western music history as taking place in the parlor, or (depending on the decade of focus) the more modern living room. "Americans", as we are told in an influential book, "increasingly welcomed the phonograph into their parlors". People were "at home with the phonograph" already at the turn of the 20th century, since there was "a phonograph in every home". With classical musicians such as Caruso, Toscanini, and Heifetz on record, one can even speak of a "domestication of the concert hall". This paper looks at role of the phonograph/gramophone from a different perspective. Rather than the economically prosperous east coast of the USA, the focus is on Sweden, a country with one of the lowest standards of living in Europe during the first half of the 20th century. Instead of commercial advertising (as in many of the above cases), the sources are daily papers and weekly journals (addressing the middle and lower classes), together with catalogues of early housing- and home exhibitions, and a national survey from 1962. By inquiring locations, spaces and rooms where gramophones were actually used, a different picture appears that emphasizes popular music and dancing. The results are discussed in the context of the "mediatization of music", as well as the corresponding "musicalization of the media".

Keywords: musicalization, music, gramophone
3C: Landscapes and cultures of media production
Chair: David Ceruiyot
The gendered geopolitics of TV drama in the era of media convergence

Julie Cupples, julie.cupples@ed.ac.uk, The University of Edinburgh, United Kingdom
Kevin Glynn, kevin.glynn@northumbria.ac.uk, Northumbria University, United Kingdom

This chapter explores some of the entanglements of gender and geopolitics in TV drama in relation to the emergence of new forms of narrative complexity in the genre, the securitization of the post-9/11 world, and processes of media convergence that facilitate and invite intense forms of audience participation. Since 9/11, shows such as ER, Lost, Brothers and Sisters, Commander in Chief, and Six Feet Under have explored the gendered dimensions of US foreign policy and military engagement, including the myriad ways in which “distant” wars and military interventions led by the US in Iraq, Afghanistan and elsewhere permeate everyday familial and gendered relations “at home” in the US. We examine these dynamics through a detailed analysis of the character of Carrie Mathieson in Homeland and of audience engagements with this character. We argue that in the narrative logic of Homeland, good/bad foreign policy and good/bad mothering constitute overlapping realms of knowledge and judgement that defy practical, political, ethical and epistemological differentiation.

Keywords: popular geopolitics, gender, media convergence, Homeland, drones
Old Tucson Studios and the Landscapes of Sonoran Westerns

Chris Lukinbeal, clukinbe@email.arizona.edu, University of Arizona, United States

From the 1940s through the 1990s Old Tucson Studio helped to define the Western film genre. Building of the Studio came from the Colombia Pictures Art Department’s design for the film Arizona (1940) which was deliberately made to look like the City of Tucson in the 1860s. Film production did not take off until Robert Shelton reopened the site in 1960. As film production grew so too did its routinized production practices which were centralized at the studio as well as on location in specific environs of Southern Arizona. Further, remote backlots were developed in Mescal and at the Empire Ranch that offered varying densities of development, vegetation, and terrain. In addition, with over 7,000 feet of elevation change the extreme variation and biotic diversity of the regional Sonoran landscape offers an endless supply of spectacular landscapes all within a day’s driving distance of the studio. The Westerns of Old Tucson’s thrive in the Sonoran Deserts diverse landscape ecology. The studio occupied the ecological niche of desert scrub dominated by creosote, ocotillo, and grand saguaro cacti. In contrast, the backlots at Mescal and Empire Ranch appear Midwestern in nature with expansive grassland vistas. Mixed in is Southern Arizona’s rich cultural history of ranching, mining, missions, Native American tribes, and Hispanic culture. With this presentation I examine the history and production practices of one of the most famous studios in North America focused on the Western genre.

Keywords: film production, film history, cinematic geography
The Urban-Rural Divide on Short Video Apps in China: Perspectives on Social Stratification and Mobility

Rui Qiao, raeliya@sjtu.edu.cn, School of Media and Communication, Shanghai Jiao Tong University, China
Jun Xu, 812663735@qq.com, School of Media and Communication, Shanghai Jiao Tong University, China

The short video applications, represented by TikTok (DouYin) and Kwai (KuaiShou), are quickly gaining popularity in China since 2016. As the innovation of mobile internet technology, these two apps are similar at first glance. However, they are quite different in terms of users and media content. In short, most users of TikTok lived in cities and towns, while Kwai’s users are concentrated in vast villages and rural towns in China. Massive short videos with geographic information and regional culture from the two top platform almost record the whole urban-rural society in China.

We try to find the difference of the top two short video apps and the urban-rural divide society behind it. Applying methods of media economics, content analysis and data mining, we analyzed the characteristics of the top two short video apps’ users (urban-rural areas, regional differences, income levels, education levels, gender divide), media content (category-tags-geo-information, users data, audience feedback data) and the algorithm recommendation mechanism.

We think that the popularity of short video apps is due to the new technology empowerment. Smart phones, mobile Internet technology and the short-video platforms provide the opportunities for many people lived in rural areas to record and share their daily lives and entertainment to the public. But on the other hand, the urban-rural divide society presented by the short videos is a strong proof of social stratification in China. Users from different region and different social classes in China try to get attention and voices through produce, communicate or interact with short videos.

Keywords: short video apps, geomedia, social stratification, Chinese urban and rural media spaces
The Cinematic Home as Intercultural Space

Elisabeth Sommerlad, e.sommerlad@geo.uni-mainz.de,
Johannes Gutenberg University, Germany

Cinematic cities are often constructed and staged as places of cultural diversity – as places where people from various cultural backgrounds come together and constantly negotiate their cultural differences in the context of everyday encounters. In my study on the construction of intercultural spaces in US-American feature films, using the example of the cinematic city New York, it turns out that such encounters are not only staged in public spaces, but often in the private sphere of cinematically staged homes. The core of this paper lies on the question as to what extent movies use ‘home’ as place of action to stage intercultural encounters and which strategies and motives can be derived in this respect. More precisely, questions on the cinematic construction of intercultural interaction contexts are addressed (e.g. in which situations those encounters and interactions take place, how they are shaped and on basis of which cultural aspects or variables the depicted characters negotiate cultural differences). Additionally it will be asked how the analyzed film sequences approach the interactive ‘in-between’ of the encountering characters by certain means and lend special qualities to their encounters and the emerging intercultural spaces. For approaching the phenomenon of ‘intercultural spaces’ from a film geographic perspective, the paper sketches the proposal for a theoretical framework that combines theoretical approaches to geographies of encounter, interculturality and border crossings. In order to present various facets of the theme, key sequences from various contemporary feature films set in New York City will be used as empirical examples.

Keywords: interculturality, intercultural spaces, encounter, cinematic city, filmgeography
The construction of alternative cultural space in contemporary Hong Kong documentary films

Qing Zhao, zhaqing19890908@hotmail.com, The Chinese University of Hong Kong, Hong Kong

This paper examines the filmic geographies in Hong Kong documentary films to engage with the Hong Kong independent film as a genre, and links this to the cultural phenomenon of decolonization appears in the integration of Hong Kong film production with Mainland China after 1997. Facing the situation that the marginalization of local-content films in the last twenty years, the significance of alternative cultural space created by documentary films means the possibility of construction of cultural memory which is unrevealed in the dual discourses of British colonialism and decolonization raised by China’s official government. This paper explores three films produced by local filmmakers at crucial points in the history of Hong Kong’s cultural geographical relations with the mainland of China and the western world: Evans Chan’s Journey to Beijing (1998); Cheung King-wai’s KJ: Music and Life (2008); Louisa Wei’s Storm under the Sun (2011). Focusing on the artistical and sociopolitical critique in the documentary films, it considers how these films reflect the generic tropes of self and other, local and global, urban and rural against the double hegemony of the national and the colonial in the context of globalization.

Keywords: Hong Kong documentary film, filmic geographies, cultural space, double hegemony, globalization
3D: Data spaces and digital cultures
Chair: Raul Ferrer Conill
Geomedia: (in)advertent data sharing processes and individual control-relations

Helena Atteneder, helena.atteneder@sbg.ac.at, University of Salzburg, Austria

The increased pervasion of societies by media is deepened by processes of ubiquitous geodata capture that can reveal spatial-relational and spatio-temporal information about individuals and have penetrated people’s final decision-making and action. Location has become vital for operation and service at all levels and is core to many business processes.

The concept of Geomedia considers these developments and raises questions of geoprivacy and corporate surveillance, that is no longer just about targeted marketing but can be used for risk-evaluation of citizens. Geomedia structure communication spatially and regulate social behaviour, but often in an unpredicted way, or one that for the user is unforeseeable and invisible. Taking into consideration these economic and socio-technical transformation processes, this study wants to investigate what kinds of geolocation data are shared wittingly or unwittingly, and in what contexts, how much individuals know about data-sharing processes and the underlying commercial logic, and how they act upon this knowledge (whether paradoxically or not). Addressing power relations with regard to economic forces, the study was theoretically framed by an approach of contextual privacy. The quasi-experimental design (using a WiFi-capture device) combined with a questionnaire revealed participants’ attitudes to, and awareness of, data sharing, and their understanding of geoprivacy and geomedia use. In a second round, the results were followed up by qualitative in-depth interviews to uncover the layers and motives of (in)advertent geodata sharing such as the individual control-relations and the trade-off between advantages of geomedia usage and disclosure.

Keywords: geomedia, data sharing processes, corporate surveillance, individual control relations, ubiquitous geodata capture
Engaging with mobile audiences. Rethinking the rituals and rhythms of mobile news

Raul Ferrer Conill, raul.ferrer@kau.se, Karlstad University, Sweden
Dawn Wheatley, dawn.wheatley@dcu.ie, Dublin, Ireland

Mobile devices are embedded in people’s media repertoires and are transforming news consumption patterns (Molyneux, 2017). The affordances of mobile news (Westlund, 2015) and the increasing personalization of news (Thurman & Schifferes, 2012) create new forms media consumption rhythms and rituals (Peters, 2012). This paper aims to explore, analyze, and compare how 21 news organizations across eight North-Western European countries use push notifications to a) (re)establish a relationship between news organizations and their mobile audience; b) bypass social media and news aggregators by reaching readers directly; and c) conform to the consumption rhythms and rituals that mobile use has created. Using a mixed-methods approach, combining qualitative and quantitative content analyses of N=6933 push notifications, we trace the connections between mobile news consumption and the news consumptions of European mobile audiences. The basis of comparison is frequency, distribution, prevalence, topic, polarity, objectivity, emotion, and language style of push notifications. The preliminary results show a predominantly homogenous push notification practice across countries in which the most significant difference is the frequency, in which Nordic countries have a higher frequency in using push notifications compared to Ireland, the UK or mainland Europe. Overall, there seems to be an attempt to synchronize and adapt to mobile audience’s rhythms of news consumption, instead of trying to disrupting them and establishing new ones. The paper contributes to a growing literature that concerns itself with the effects of mobility on news consumption, and the increasing audience-orientation of media organizations.

Keywords: mobile audiences, media rituals, push notifications, mobile news, comparative study
Floating Homes and the Rejection of Paradise: To “voyage in place” in _The Flame in the Flood_ (2017)

Andreas Nyström, andreas.nystrom@kau.se, Karlstad University, Sweden

The dialectical relation between space and place, as described by for example Tuan and Casey, seems to constitute the entire narrative structure of _The Flame in the Flood_, a 2017 post-apocalyptic computer game. However, by applying the framework offered by Deleuze and Guattari of nomadic/migratory movement it is possible to unpack several more layers to the game’s logic. The game is set in a flooded America where incessant raining has turned the landscape into a rushing river with scattered islands. The player’s in-game avatar, a girl referred to by the extradiegetic menus as Scout, races down a swift river on a ramshackle raft together with her dog Aesop in an attempt to escape the rising water. From the very start, _The Flame in the Flood_ quite literally advertises itself as a game of movement: only by staying mobile is it possible to survive. Even though the game positions the paradisiacal island of ‘The Kingdom’ as the game’s stationary end, where Scout can find the immobility usually necessary to constitute a home, I argue that the game instead explores and questions the notion of home as a fixed point in space. The girl becomes a nomad traveling on the smooth space of the river with her raft the home she always brings with her on her Deleuze-guattarian “voyage in place,” thereby creating movement as a mode of being as well as be-coming.

**Keywords:** voyage in place, Deleuze and Guattari, computer game, mobility
Uncanny methodologies of virtual places

Linnea Saltin, linnea.saltin@kau.se, Karlstad University, Sweden

The home is known in human geography as the first place, or intimate universe. As media technologies allows us to deconstruct, recreate and mediate place (place in human geography is very much tied to our corporeality) it begs questions of how we can understand place as a concept differently and how to treat it in a simulacra like world where meaning and significance are seemingly more elusive. This paper is a part of the methodology section of my doctoral thesis and aims to discuss how to methodologically study recreation of place in Virtual Reality. The cases are selected from how Swedish museums work with reproducing places in VR and focuses on how nostalgia for being in the world as well as the uncanniness of technology adaption to our imaginaries of places affects the production process. This raises questions of how technologically produced place can be studied from a rather than more-than-human perspective, how human sentiments and imaginaries creates a human-after-all methodology. It also focuses on questions of authorship in relation to ethnographical approaches in virtual methodology as well as the uncanny nostalgia of ethnographic methodologies themselves. The uncanny, or the unheimlish, might provide fruitful in how to understand the nostalgic notion of capturing ones research subject as well as finding the role of place in geomedia.

Keywords: Virtual Reality, place, nostalgia, uncanny, methodology
The poetics of platforms: on audio-visual containers and topophilia in platform cultures

Andreas Schellewald, andreas@schellewald.com,
The University of Edinburgh, United Kingdom

Following Gaston Bachelard (1964), we can understand home through the concept of topophilia. A place that is experienced in intimate moments one lives and lived in it. Following Hans Ulrich Gumbrecht (2013), it is a container providing existential protection. A footing, a finite and present experience of one’s place in the continuity of life. Or the desire for such stability. In short, home creates a strong feeling of belonging. Working this understanding, the paper shows how algorithmically curated audio-visual containers of YouTube videos allow for such topophilia to exist in the digital. We will take the ‘Vlog Squad’, an ensemble of YouTube creators which individually create different forms of daily and weekly contents in the Los Angeles area, as case. Firstly, the form of these contents will be outlined. Shot on handheld SLR cameras or mobile phones, they take the form of semi-professional staged and behind the scenes materials. Secondly, the algorithmically ordered network structure of these videos will be analysed. Showing how the boundary between front and backstage is actively blurred by linking staged with behind the scenes materials, actualizing a sense of belonging, of hanging out with peers having fun. Concludingly, we outline how this intimate experience of belonging emerges from the assemblage of the audio-visual container. Doing so, the paper argues that the home in platform cultures is constituted by implicating oneself in a container of audio-visual and algorithmically ordered contents. The resulting experience being meaningful in activating a present and lively sensibility of the human condition.

Keywords: topophilia, platform cultures, network analysis
Abstracts

10 MAY: SESSION 4
9:00 – 10:30
4A: PANEL: (Re)Framing innovation within geomedia and education: subject, technology & space
Chair: Inga Gryl & Jana Pokraka

Current digital geomedia are technological innovations, involved in complex processes of societal change. They are products and tools of innovation processes alike. By forming a layer of georeferenced information, and becoming part of everyday experiences, they shape spaces. The mobile Geoweb draws attention to particular locations, and at the same time opens up global interaction. Humans as information producers and prosumers are localized and delocalized at the same time. Thus, the geomedia innovation has changed everyday praxis radically.

Furthermore, geomedia may also be used as a tool to foster innovations. Starting from the idea of counter mapping and valuing the broad audience of the Geoweb, the Spatial Citizenship approach (Gryl & Jekel 2012) regards geomedia as instruments to add new spatial visions to the debate and to participate in spatial planning. Spaces may be innovated with the help of geomedia communication. However, these innovations do not occur in an isolated manner. A complex relation between subject, medium/technology, and society influences the grade of spatial innovation which is suggested and fostered. Influencing these determinations demands a fundamental understanding of innovation processes as well as a number of abilities from the persons involved, being aware of the potential and limitations of new geomedia communication.

This session starts with a theoretical model to explain (geomedia) innovation processes and then draws attention to the societal consequences of geomedia innovations, before a cornerstone of innovation processes, reflection/reflexivity is introduced. Finally, creative and subversive strategies, and educational environments using geomedia to foster spatial innovations are presented.

**Keywords:** innovation, innovativeness, creativity, education, participation, technology, Spatial Citizenship, geomedia education
Fostering participation in shaping spaces and societies: The approach of an education for innovativeness

Claudia Scharf, claudia.scharf@uni-due.de, University of Duisburg-Essen, Germany
Inga Gryl, inga.gryl@uni-due.de, University of Duisburg-Essen, Germany

Society and policy claim for participation while its neoliberal (educational) system is instrumentalizing this claim with self-regulation, efficiency and contestability (e.g. Krautz 2007). Consequently, an education is needed that fosters Mündigkeit (maturity, Adorno 1971). This presentation seeks to highlight the approach of innovativeness and education for innovativeness (Gryl 2013), that tries to address these aims, as an instrument that may further the understanding of innovative geomedia usages and may be applied to such processes in order to utilize geomedia to innovate societies.

Innovativeness is the ability to participate in developing societies, for instance, by positioning against social circumstances that are perceived as problematic, and by initiating and shaping change that eases these problems (Scharf et al. 2019). The approach defines certain components: (self-) reflexivity in terms of questioning norms and recognizing problems (Gryl 2013) as a condition for creativity (Scharf et al. 2019), and implementivity, the ability to convince others of the importance of identified problems and of creative solutions (Weis et al. 2017). These components are important throughout the whole process of innovation that is illustrated within this approach and that proves to be rather complex.

Furthermore, power relations are identified as a significant momentum in innovation processes (Scharf et al. 2019) that are integrated using new theoretical insights.

For classical, but altogether essential geomedia approaches such as deconstructing the map, counter mapping, and neogeography, innovativeness seems to be a door opener to foster the full potential of geomedia to innovate spatial constructions and with this, to improve society.

Keywords: innovativeness, geomedia, participation, education
Do we exchange or do we share?
On the digital renaissance
of place-based communities

Tilo Felgenhauer, tilo.felgenhauer@ph-ooe.at,
Pädagogische Hochschule Oberösterreich, Austria

Digitalization evokes new meanings of space and place. Given the trinity of society, technology and space the paper revisits classical theoretical concepts of society, culture and community in order to prove their potential for framing new observations and phenomena of the digital age.

First, a modernist tradition is outlined with its emphasis on technology’s role in societal differentiation, the growth of complexity of societies, and manifold strategies of rationalization. In this regard, the dominant evolutionist paradigm is to consider modernity as the process in which society becomes more complex and differentiated while at the same time the different parts of society become functionally interlinked and, thus, co-dependent (logics of efficient exchange). Models of „networks“ and „systems“ usually follow this tradition implicitly.

The second, the culturalist tradition, stresses the importance of community, culture and identity for current socio-technological developments – keywords which in their original sense sound rather pre-, post- or even anti-modern. They are based on the logics of sharing among (identical) members of a community – the sharing of e.g. common goods, knowledge, customs, practices, and especially, common notions and shared meanings of place. This can be observed in digital media use, e.g. location-based social media.

In acknowledging the difference between these two approaches (modernity/differentiation/exchange vs. culture/identity/sharing) the question arises how modernist (exchange) and culturalist (sharing) aspects are reflected in new constructions of place, society, and community in digitized environments: How are the different logics of exchange and sharing intertwined in practice and which tensions arise between the two?

Keywords: community, society, culture, place identity, location-based services
Revisiting the home
Book of Abstracts

From ‘the map’ to an internalized concept. Deconstruction as a method for reflexive cartography

Michael Lehner, michael.lehner@uni-due.de, University of Duisburg-Essen, Germany
Inga Gryl, inga.gryl@uni-due.de, University of Duisburg-Essen, Germany
Jana Pokraka, jana.pokraka@uni-due.de, University of Duisburg-Essen, Germany

Harley’s (1989) Deconstructing the Map has had a major influence on critical cartography. Within his canonical paper, Harley offered tools that help to deconstruct maps. A Derridean way of deconstruction, however, shifts the focus from externalized reflection on ‘the map’ within its power relations to a specific self-reflection. In contrast to Harley’s adaption of deconstruction, Derrida regards deconstruction as a reading practice revealing what the recipient constructs from the text through reading (see Derrida 1997, p. 158). The Derridean way of reading is widely seen as productive, in the sense of producing a new text (see Lüdemann 2013, p. 78). In accordance with first educational approaches such as reflexivity (Schneider 2011) and the deconstruction of map hypothesis production (Gryl & Jekel 2012, based on MacEachren 2004) this paper opens up the question: ‘What do I read in the map?’ and reveals the production of new text as a map reading, but also deconstructive practice.

The ongoing production of new layers is closely linked to Adorno’s (1971) concept of the internalized that shows the subjectively normalized. Thus, we gather the potential to turn the map’s normalizing effects upside down. Due to a revision of the adaption of Derrida to cartography (and GIScience), the text production becomes an object of reflection and the internalized becomes discussable. In our presentation we provide first methodological approaches and explorative empirical results of a Derridean way of reading maps that may provide a potential for any educational contexts dealing with geomedia and fostering the political subject.

Keywords: deconstruction, reflexive cartography, education
Gaming the system – creative and autonomous acting in the digital condition

Christian Dorsch, dorsch@geo.uni-frankfurt.de, Goethe University Frankfurt, Institute of Human Geography, Germany

Background: Considering Felix Stalder’s concept of “digital condition”, which describes referentiality, communality, and algorithmicity as the prevailing cultural practices, new tasks for spatial education arise. Besides technical knowledge, abilities such as creativity and the disposition to deal with uncertainty are needed to participate in the post-digital world.

Additionally, the ability of resistance against algorithms that restrict democracy and the creativity to outwit them becomes important. Purpose: The study deals with the question of how spatial education can support creative and autonomous acting in the “digital condition” using the example of online participation platforms in the context of spatial planning. The platforms offer on the one hand a low-threshold instrument of influence on communities’ development. On the other hand, the success of initiatives depends on the ability to promote them by understanding and using the platforms’ algorithms.

Methodology/Approach: A portfolio analysis in two teacher training seminars revealed that the students when creating their own initiatives accepted restrictions of participation platforms and used the conventional instruments to promote their initiatives. Differences in success and range of the initiatives were determined with interviews and QCA. Based on the findings, techniques of outwitting and manipulating the platforms are identified and discussed. Implications: The skillful and occasionally outwitting usage of participation platforms and other algorithm controlled systems will be crucial for citizens to be involved in communities’ development. The study indicates what spatial education can contribute to meet these challenges.

Keywords: emancipation, creativity, digitalization, digital condition, spatial education
Students as innovators – Innovation Education through Spatial Thinking and the Use of Geomedia?

Karin Golser, karin.golser@sbg.ac.at, University of Salzburg, Austria
Marcel Vorage, marcel.vorage@phsalzburg.at, Salzburg University of Education, Austria
Thomas Jekel, thomas.jekel@sbg.ac.at, University of Salzburg, Austria

Innovativeness is a central indicator for the competitiveness of individuals as well of groups. In order to be able to participate in a complex and dynamic world, which is rapidly changing, students, which are the employees and citizens of “tomorrow”, need to be well prepared. To enable the society to reflect about continually developments a critical and constructive “mindset” needs to be formed. Nevertheless, there is no consistent promotion of innovativeness in European school curricula. The funded project Innovation_Schools aims to address this issue from a variety of subjects.

Within the wider domain of innovation education (Shavininja 2013), this paper addresses the theoretical framework (reflection, creation, implementation, Gryl 2013, Weis et al 2017) behind innovativeness and links it to spatial thinking (NRC 2006). It presents exemplary geomedia-based learning environments that hint at supporting either the reflexivity needed in the innovation process, or the creative act or communication as needed for implementation of innovations. The main intention of this paper is to discuss the potential of geomedia and possible contributions of the spatial approach to foster innovativeness. It also discusses the limitations of the spatial approach to support innovation in the more social sphere beyond the act of reflexivity (Janelle & Goodchild 2010) and therefore positions traditional GIS within the innovation process accordingly.

Keywords: innovation education, spatial analysis, geomedia-based learning
4B: Home, mobilities and nostalgia
Chair: Mats Nilsson
Revisiting the home

Rebuilding the Pavilion: Plural Sense of Heritage at the GeoMedia Age

Xian Huang, xian.huang@ouce.ox.ac.uk, University of Oxford, United Kingdom

In contrast to the traditional view that network media leads to “space of flows” and “timeless time”, I argue that the current geomedia technologies serve as the mediation between human and heritage at the rapidly changing and highly mobile age, and help to generate a plural sense of homeplace both spatially and temporally. Based on a case study about the rebuilding of the central pavilion in the Old City of Shantou, southeastern China, I explore the new relation between citizens and the historical local environment saturated with geomedia. On one hand, online communities of citizens were founded with the same interest in the heritage site, and they got involved into local events physically on site and experienced the homeplace when simultaneously being in the global network. On the other hand, the online sharing about the history and the real-time dynamics of the heritage helped to create a multi-temporal archive, and it was further blended with the contemporary site to provide a complex sense of the historical environment. In this way, the rebuilding of the geographical space is also the recreation of a place full of plural experiences, narratives, and meanings. The plurality refers to both the spatial diversity and temporal overlapping that citizens experience with the heritage, and emphasizes on the entanglement of the local and the global, the past and the present, and the embodied and the imagined, which is enhanced by the location-based and continuously-recording geomedia.

Keywords: geomedia, heritage site, space and time, plural sense of place
Homing Tourism Theory

Mats Nilsson, mats.nilsson@kau.se, Karlstad University, Sweden, Mekonnen Tesfahuney, mete@kau.se, Karlstad University, Sweden

The home is our first universe, a place for binding relations and experiences. It is the normative point of orientation in our everyday lives. Home shapes our dreams, colors likes and dislikes, shapes our motivations and behaviors. Thus we carry our homes with us. Although tourism is essentially about the home and away dialectic, yet home is a subject drained of interest value, to speak with MacCannell. Hence, home is absent as a key ingredient of the familiar, common sense world of tourism. Home is neither a given part of tourism studies’ problematic subject matter, nor does it figure in the very constitution of the touristic frame of mind. As such, it does not exercise an odd and obstinate sovereignty over tourism scholars’ truth claims, to paraphrase Garfinkel. Home haunts the disciplinary canon of tourism. In its eagerness to follow the tourist, the discipline has forgotten that the home is the very precondition for tourism. Home and the homely are written off as symbols of estrangement, alienation, i.e. domains of the uncanny. In itself an ironic reversal of the heimlich-unheimlich dyad, which by default translates the homely (heimlich) as the unfamiliar (unheimlich), while designating the exotic and strange as the homely and familiar. In short, home is a symbol of disenchantment in modernity. The paper aims to (1) bring tourism studies home, (2) highlight the theoretical and conceptual implications of the home for tourism studies, and (3) thereby herald a home turn in tourism studies.

Keywords: home, tourism theory, tourist capita, distant hospitality, home turn in tourism studies
Home Is Where the Prize Is: Constructing Local Nostalgia in Israeli Reality TV Shows Travelling Abroad

Oren Livio, olivio@com.haifa.ac.il, University of Haifa, Israel

As a genre, reality television has been closely linked to constructions of the nation-state, due to commonplace features such as its selection of contestants in ways that are meant to reflect the national population, its allusions to democratic involvement in the reliance on audience voting, and its careful tailoring of global formats in ways that fit local culture. While some research has examined reality programs shot outside of their country of broadcast (e.g., “Survivor”), few studies have examined what happens when normally locally-situated shows travel trans-nationally for isolated episodes focusing on regions away from home.

In this study, I examine two such cases in which the Israeli reality show “A Star Is Born” (a local variant of the global “Idol” franchise) travelled to India and Brazil to conduct auditions among Israeli backpackers abroad. While framed as a travelogue meant to inform Israelis about other countries, a close discursive analysis of these postcolonial hybrid encounters demonstrates how in practice India and Brazil were utilized strategically to construct a nostalgic yearning for an imagined Israeli past allegedly characterized by “positive” orientalist tropes such as “simplicity” and “authenticity”. At the same time, India and Brazil were also portrayed using traditional negative orientalist characteristics such as being primitive, undeveloped, and polluted, thus maintaining the superiority of the homeland and constructing the prize given by the show – a return flight home – as a most desired achievement. Local Israeli identity was thus constructed through a dialectic of enlightenment and disgust, attraction and revulsion.

Keywords: reality television, orientalism, postcolonialism, Israel, critical discourse analysis
Rolling Coal Videos: Pollution Porn, Petro-Nostalgia, and Mediated Discourses of Anti-Environmentalism

Doug Tewksbury, dtewksbury@niagara.edu, Niagara University, United States

This paper is a critical discourse and aesthetic analysis of user-generated ‘Rolling Coal’ videos and online social media communities.

‘Rolling coal’ video show the practice of predominantly American modifications of diesel pickup trucks to billow dense, black clouds of exhaust smoke that is then targeted at Prius drivers, environmentalists, liberal protesters, bicyclists, and women. But also, at coal-rollers, themselves, intentionally blowing black exhaust soot into their faces as a celebration of their anti-environmental credibility and value system. They are extremely popular amongst conservative, fossil fuel-embracing online communities and social media groups.

This project is a critical discourse and aesthetic analysis of these videos and communities. I argue that as highly ideological media texts, rolling coal videos:

(1) function as a form of ‘pollution porn’, a mediated conservative discourse of anti-environmentalism and climate change denial, a trolling backlash against liberal ideals;

(2) are an exercise of what Dagget (2018) calls ‘petro-masculinities,’ where the mediation of this assault becomes a shorthand discursive argument against the cultural norms of not only environmentalism, but also of values of environmentalism, urbanism, regulation, and feminism;

(3) a form of ‘petro-nostalgia.’ Rolling coal videos serve to reinforce a hegemony of fossil fuel dominance, through the ideological celebration of fossil-fuel culture, where the creation of pro-fossil-fuel media is a provocation to the left and a celebratory moment for the right, a short-sighted remembrance for a time when traditional constructions of privileged subjects (white, male, hetero, capitalist, etc.) led the way for the establishment of carbon-capitalist ideologies and norms.

Keywords: anti-environmentalism, pollution videos, climate change, online communities, discourse analysis
The Gaze, Glance and Spectacle of Nostalgia: Multiple Embodied Scopic Regimes in the Landscape Production of Nostalgic Tourism in China

Yan Yuan, yyline200@yahoo.com, Huazhong University of Science and Technology, China

This article uses investigations into two villages to scrutinise the politics of visuality and the mechanisms employed in the development of ‘nostalgia tourism’ in many Chinese villages since 2014. It goes beyond John Urry’s theory of ‘tourist gaze’ and discovers that the process of landscape production is structured by ‘multiple embodied scopic regimes’: ‘stop/gaze regime’, ‘flâneur/glance regime’, and ‘play/spectacle regime’. Each regime produces a unique fashion of visual pleasure and distinct mode of physical movements, manifested and afforded by different sets of cultural technologies, including the construction of village gates, viewing platforms, tourist trails, as well as the organisation of promotional events and the gamification of the attractions. The overall production of the tourist sites is featured by: A. the intertwining of certain ways of seeing and moving within each regime; B. the coexistence of three different regimes in the production of tourist landscape and experience. Meanwhile, the coexistence of multiple embodied scope regimes also diversifies the meanings of nostalgia that these tourist sites claim to narrate. While the ‘stop/gaze regime’ tries to represent a timeless and singular past, the ‘flâneur/glance regime’ points to multiple images of ‘past’ associated with different historical periods. The ‘play/spectacle regime’, on the contrary, totally subverts the collective identification with one united past or a set of common pasts, instead it reverses adulthood to childhood, encouraging tourists to retreat into their personal pasts. Such ambiguity suggests that the development of nostalgia tourism in the two villages is more about ‘reflective nostalgia’ than about ‘restorative nostalgia’.

Keywords: nostalgic tourism, visuality, scopic regimes, embodiment
4C: Mediated spaces and urban transformations
Chair: Karin Fast
Revisiting the ‘home’ (again, and again, and again): On the troubled relationship between coworking spaces and neoliberalism

Karin Fast, karin.fast@kau.se, Karlstad University, Sweden

The number of coworking spaces globally have increased from 8,700 in 2015 to 13,800 in 2017, and the business predicts that there will be 24,000 coworking spaces worldwide by 2020. A coworking space is a shared workspace where workers can rent a desk for a limited period.

It is no coincidence that coworking has gained momentum recently. Rather, the growth of coworking can be understood as a response to post-Fordism and the rise of the informal ‘gig economy’. While obviously feeding from increasing work precariousness, coworking spaces typically construct themselves as counter-spaces that – largely by way of network sociality – promise to defeat the loneliness epidemic caused by radical individualization and competitive neoliberalism. Major coworking franchise WeWork, for example, claims to provide its members with the ‘space, community, and services you need to make a life, not just a living’. In unison with many other coworking spaces, WeWork confidently constructs itself as a ‘home away from home’.

This paper draws on the figure of the ‘replica of home’ to discuss the troubled relationship between coworking spaces and the neoliberal work models they claim to resist. The relationships is troubleshooted with respect to coworking spaces’ (construction of) geographical location, worker subjectivities, and communicational doxa. Empirically informed by discourse analyses of coworking space communication and theoretically engaged with current debates on work under post-Fordism, the paper ultimately questions coworking spaces’ abilities to deliver what they promise their clients: at-homeness instead alienation, family instead of colleagues, and care instead of competition.

**Keywords:** coworking spaces, neoliberalism, home, replica, discourse
The role of augmented content and context in creating identity places in public spaces

Jacek Kotus, tatra@amu.edu.pl, Adam Mickiewicz University, Poland
Michał Rzeszewski, mrz@amu.edu.pl, Adam Mickiewicz University, Poland

In 2002, in his book entitled Face to Face, Jonathan H. Turner wrote: “Despite modern technologies that mediate communication among individuals, face-to-face interaction is still primal and primary” (2002:1). However, the technological progress that has followed since 2002 encourages us to pose a question regarding the role of digitally mediated communication in the development or demise of public spaces which have their place identity. We assume that virtual worlds have become a kind of an “eighth continent” - the sphere where the contemporary people are passing their lives, being more or less aware of that fact. This virtual content augments the content and contexts found in physical spaces (Adams 2005). From this perspective, it is interesting for us if this content and contexts become a “magnet”, encouraging the user to stay in a given space and enriching it - thus building identity places, or whether they are the space user’s “escape gate” to other worlds, which exist outside the physically defined place of stay and take this identity away. Perhaps, however, they are neither “a magnet” nor “an escape gate” and perform other roles, still not defined by researchers, such as that of a home? To answer the questions we have been observing human behaviours and contexts related to selected public places, both in physical and virtual spaces, with the help of netnographic techniques.


Keywords: virtual worlds, content, context, identity places, netnography
Mediating Urbanity: The (Anti-) Spectacle of Public Space in the Neoliberal City

Joern Langhorst, joern.langhorst@ucdenver.edu, University of Colorado Denver, United States

This paper investigates how the agency of physical change in public urban spaces extends into aesthetic-representational practices.

Analyzing iconic design projects on post-industrial urban sites, most prominently the High Line in New York City, it develops a framework that complements the traditional focus on material-physical-capital-ecological performances in the production and reproduction of contemporary concepts of “sustainable” and resilient cities.

This framework employs Debord’s concept of “spectacle” and Baudrillard’s notion of “hyperreality” to critically interrogate the aesthetic and representational processes through which urban space and “urban nature” is involved in its own production and reproduction.

WJT Mitchell (1994:1) frames city and urban space as “both represented and presented space, both a signifier and a signified (…)”. It operates simultaneously as real place and a way of seeing, as a sensibility and a lived relation.

Past and contemporary concepts and experiences of the city then are not just generated through production of images of urban space (the mediated city), but through production of urban space itself as image to be consumed and interacted with (the city as medium). This aestheticizes and reduces complex lived experience, producing a narrow range of acceptable meanings and behaviors, replacing the “aesthetics of performance” with a “performance of aesthetics”.

These aesthetic-visual practices play an important and often underestimated role in territorializing and deterritorializing loci and processes of memory, meaning, place and community identity, and need to be analyzed to understand “urbanity” and “city” in its quality as a socio-ecological assemblage involving conflicting and contested values and agendas.

Keywords: spectacle and anti-spectacle, mediated city, urbanisms, high line, postindustrial cities, sustainability and resilience - critical perspectives
From the tag to the #hashtag: Street art, Instagram, and gentrification

Erika Polson, polson@du.edu, University of Denver, United States

Key to a contemporary focus on wellness (as the new happiness) is the drive to accumulate memories rather than things, and in this vein consumer aspirations—and market offerings—have shifted from the accrual of material goods to the pursuit of memorable experiences. Economists refer to this as the “experience economy,” where spending shifts from buying to doing, and digital media are at the crux of how these experiences are accessed, lived out, and shared. This presentation comes out of a larger project that critically examines how a nexus of location-aware platforms and social media serve to connect people (temporarily) to place through the production of experience, and how the growing market for experiences is altering boundaries and creating new and contested claims to place. Here, I will discuss the rise of officially sanctioned street art, as well as street art fairs and events, as a way of creating an “urban experience” to attract visitors into unknown environments, and will trace the circulation of these often geotagged images as they circulate on Instagram. While some may celebrate the experience of discovering visually impactful art along the walls of former industrial or otherwise “undeveloped” neighborhoods, it is also significant to ask how newly emplaced arrivistes and the images they distribute are implicated in processes of dis-placement, for example, through neighborhood gentrification.

Keywords: digital placemaking, Instagram, experience economy, gentrification
The values of live music in urban development: the case of Rotterdam

Arno van der Hoeven, vanderhoeven@eshcc.eur.nl, Erasmus Research Centre for Media, Communication and Culture, Netherlands

Erik Hitters, hitters@eshcc.eur.nl, Erasmus Research Centre for Media, Communication and Culture, Netherlands

This paper examines the role of live music ecologies in urban development. Live music ecologies can be defined as the networks of music organisations (e.g. venues, festivals and talent competitions) that together support local live music performances and scenes. The paper seeks to contribute to the existing research on the geography of music by conceptualising the impact of live music on urban places.

To understand the role of live music ecologies in urban development, this paper distinguishes four different values. The social value of live music concerns its contribution to social capital, community engagement and identity building in cities. Cultural value, which could also be described as the intrinsic value of music, encompasses the dimensions of musical creativity, cultural vibrancy and talent development. The economic value of live music includes its role in job creation, increased tourism and consumer spending. Finally, spatial value concerns the impact that live music has on the ways in which the physical environment of cities is experienced by citizens and managed by policy makers and urban planners.

These four values will be explained by discussing the case of live music in Rotterdam. Rotterdam is the second city in the Netherlands in terms of population size. After the bombings in the Second World War, festivals have played an important role in redeveloping the cultural infrastructure of this post-industrial port city. As this paper discusses, public and private organisations in Rotterdam have used live music in various ways to achieve social, cultural, economic and spatial objectives.

Keywords: live music, urban development, live music ecologies
Conference participants
<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abend Pablo</td>
<td><a href="mailto:pablo.abend@uni-siegen.de">pablo.abend@uni-siegen.de</a></td>
</tr>
<tr>
<td>Agin Sol</td>
<td><a href="mailto:sol.agin@kau.se">sol.agin@kau.se</a></td>
</tr>
<tr>
<td>Andersson Magnus</td>
<td><a href="mailto:magnus.andersson@kom.lu.se">magnus.andersson@kom.lu.se</a></td>
</tr>
<tr>
<td>Aranda Alvaro</td>
<td><a href="mailto:alvaro.aranda.munoz@ri.se">alvaro.aranda.munoz@ri.se</a></td>
</tr>
<tr>
<td>Atteneder Helena</td>
<td><a href="mailto:helena.atteneder@sbg.ac.at">helena.atteneder@sbg.ac.at</a></td>
</tr>
<tr>
<td>Balogh Johanna</td>
<td><a href="mailto:johanna.balogh@piteasciencepark.se">johanna.balogh@piteasciencepark.se</a></td>
</tr>
<tr>
<td>Bayraktar Nilgun</td>
<td><a href="mailto:nbayraktar@cca.edu">nbayraktar@cca.edu</a></td>
</tr>
<tr>
<td>Bender Hendrik</td>
<td><a href="mailto:hendrik.bender@uni-siegen.de">hendrik.bender@uni-siegen.de</a></td>
</tr>
<tr>
<td>Bergman Stina</td>
<td><a href="mailto:stina.bergman@kau.se">stina.bergman@kau.se</a></td>
</tr>
<tr>
<td>Billebo Sofia</td>
<td><a href="mailto:sofia.billebo@kau.se">sofia.billebo@kau.se</a></td>
</tr>
<tr>
<td>Bolin Göran</td>
<td><a href="mailto:goran.bolin@sh.se">goran.bolin@sh.se</a></td>
</tr>
<tr>
<td>Borukhovich-Weis Swantje</td>
<td><a href="mailto:swantje.weis@uni-due.de">swantje.weis@uni-due.de</a></td>
</tr>
<tr>
<td>Braunerhielm Lotta</td>
<td><a href="mailto:lottbrau@kau.se">lottbrau@kau.se</a></td>
</tr>
<tr>
<td>Cheruiyot David</td>
<td><a href="mailto:david.cheruiyot@kau.se">david.cheruiyot@kau.se</a></td>
</tr>
<tr>
<td>Cupples Julie</td>
<td><a href="mailto:julie.cupples@ed.ac.uk">julie.cupples@ed.ac.uk</a></td>
</tr>
<tr>
<td>Dorsch Christian</td>
<td><a href="mailto:dorsch@uni-frankfurt.de">dorsch@uni-frankfurt.de</a></td>
</tr>
<tr>
<td>Edin Fredrik</td>
<td><a href="mailto:fredrik.edin@kau.se">fredrik.edin@kau.se</a></td>
</tr>
<tr>
<td>Edoff Petra</td>
<td><a href="mailto:petra.edoff@ri.se">petra.edoff@ri.se</a></td>
</tr>
<tr>
<td>Evansluong Quang</td>
<td><a href="mailto:quang.evansluong@fek.lu.se">quang.evansluong@fek.lu.se</a></td>
</tr>
<tr>
<td>Fast Karin</td>
<td><a href="mailto:karin.fast@kau.se">karin.fast@kau.se</a></td>
</tr>
<tr>
<td>Federici Francesco</td>
<td><a href="mailto:francesco.federici@unimol.it">francesco.federici@unimol.it</a></td>
</tr>
<tr>
<td>Felgenhauer Tilo</td>
<td><a href="mailto:tilo.felgenhauer@ph-oeoe.at">tilo.felgenhauer@ph-oeoe.at</a></td>
</tr>
<tr>
<td>Ferrer-Conill Raul</td>
<td><a href="mailto:raul.ferrer@kau.se">raul.ferrer@kau.se</a></td>
</tr>
<tr>
<td>Fjellgren Patricia</td>
<td><a href="mailto:patricia.fjellgren@gmail.com">patricia.fjellgren@gmail.com</a></td>
</tr>
<tr>
<td>Gibson Laila</td>
<td><a href="mailto:laila.gibson@kau.se">laila.gibson@kau.se</a></td>
</tr>
<tr>
<td>Glynn Kevin</td>
<td><a href="mailto:kevin.glynn@northumbria.ac.uk">kevin.glynn@northumbria.ac.uk</a></td>
</tr>
<tr>
<td>Golser Karin</td>
<td><a href="mailto:karin.golser@sbg.ac.at">karin.golser@sbg.ac.at</a></td>
</tr>
<tr>
<td>Gregg Melissa</td>
<td><a href="mailto:melissa.gregg@intel.com">melissa.gregg@intel.com</a></td>
</tr>
<tr>
<td>Grip Lena</td>
<td><a href="mailto:lena.grip@kau.se">lena.grip@kau.se</a></td>
</tr>
<tr>
<td>Gryl Inga</td>
<td><a href="mailto:inga.gryl@uni-due.de">inga.gryl@uni-due.de</a></td>
</tr>
<tr>
<td>Hartmann Maren</td>
<td><a href="mailto:hartmann@udk-berlin.de">hartmann@udk-berlin.de</a></td>
</tr>
<tr>
<td>Hellekant Rowe Erika</td>
<td><a href="mailto:erika.hellekant-rowe@kau.se">erika.hellekant-rowe@kau.se</a></td>
</tr>
<tr>
<td>Hill Annette</td>
<td><a href="mailto:annette.hill@kom.lu.se">annette.hill@kom.lu.se</a></td>
</tr>
<tr>
<td>Hind Sam</td>
<td><a href="mailto:hind@locatingmedia.uni-siegen.de">hind@locatingmedia.uni-siegen.de</a></td>
</tr>
<tr>
<td>Hintermann Christiane</td>
<td><a href="mailto:christiane.hintermann@univie.ac.at">christiane.hintermann@univie.ac.at</a></td>
</tr>
<tr>
<td>Holloway-Attaway Lissa</td>
<td><a href="mailto:lissa.holloway-Attaway@his.se">lissa.holloway-Attaway@his.se</a></td>
</tr>
<tr>
<td>Huang Xian</td>
<td><a href="mailto:xian.huang@ouce.ox.ac.uk">xian.huang@ouce.ox.ac.uk</a></td>
</tr>
<tr>
<td>Izzo Ahmad</td>
<td><a href="mailto:a.izzo@geo.uni-mainz.de">a.izzo@geo.uni-mainz.de</a></td>
</tr>
<tr>
<td>Jansson André</td>
<td><a href="mailto:andre.jansson@kau.se">andre.jansson@kau.se</a></td>
</tr>
<tr>
<td>Jekel Thomas</td>
<td><a href="mailto:thomas.jekel@sbg.ac.at">thomas.jekel@sbg.ac.at</a></td>
</tr>
<tr>
<td>Kanderske Max</td>
<td><a href="mailto:max.kanderske@uni-siegen.de">max.kanderske@uni-siegen.de</a></td>
</tr>
<tr>
<td>Karlberg Helena</td>
<td><a href="mailto:helena.karlberg@piteasciencepark.se">helena.karlberg@piteasciencepark.se</a></td>
</tr>
<tr>
<td>Karlsson Michael</td>
<td><a href="mailto:michael.karlsson@kau.se">michael.karlsson@kau.se</a></td>
</tr>
<tr>
<td>Kern Isabel</td>
<td><a href="mailto:isabel.kern@univie.ac.at">isabel.kern@univie.ac.at</a></td>
</tr>
<tr>
<td>Kotus Jacek</td>
<td><a href="mailto:tatra@amu.edu.pl">tatra@amu.edu.pl</a></td>
</tr>
<tr>
<td>Name</td>
<td>Email</td>
</tr>
<tr>
<td>-----------------</td>
<td>--------------------------------------------</td>
</tr>
<tr>
<td>Langhorst</td>
<td><a href="mailto:joern.langhorst@ucdenver.edu">joern.langhorst@ucdenver.edu</a></td>
</tr>
<tr>
<td>Lehner</td>
<td><a href="mailto:michael.lehner@uni-due.de">michael.lehner@uni-due.de</a></td>
</tr>
<tr>
<td>Livio</td>
<td><a href="mailto:olivio@com.haifa.ac.il">olivio@com.haifa.ac.il</a></td>
</tr>
<tr>
<td>Lukinbeal</td>
<td><a href="mailto:clukinbe@email.arizona.edu">clukinbe@email.arizona.edu</a></td>
</tr>
<tr>
<td>Lynch</td>
<td><a href="mailto:john.lynch@kau.se">john.lynch@kau.se</a></td>
</tr>
<tr>
<td>Mehrabov</td>
<td><a href="mailto:ilkin.mehrabov@gmail.com">ilkin.mehrabov@gmail.com</a></td>
</tr>
<tr>
<td>Meini</td>
<td><a href="mailto:monica.meini@unimol.it">monica.meini@unimol.it</a></td>
</tr>
<tr>
<td>Molloy</td>
<td><a href="mailto:desperateoptimistsfilm@gmail.com">desperateoptimistsfilm@gmail.com</a></td>
</tr>
<tr>
<td>Möller</td>
<td><a href="mailto:cecilia.moller@kau.se">cecilia.moller@kau.se</a></td>
</tr>
<tr>
<td>Nansen</td>
<td><a href="mailto:nansenb@unimelb.edu.au">nansenb@unimelb.edu.au</a></td>
</tr>
<tr>
<td>Nilsson</td>
<td><a href="mailto:Mats.Nilsson@kau.se">Mats.Nilsson@kau.se</a></td>
</tr>
<tr>
<td>Nyström</td>
<td><a href="mailto:andreas.nystrom@kau.se">andreas.nystrom@kau.se</a></td>
</tr>
<tr>
<td>Pokraka</td>
<td><a href="mailto:jana.pokraka@uni-due.de">jana.pokraka@uni-due.de</a></td>
</tr>
<tr>
<td>Polson</td>
<td><a href="mailto:epolson@du.edu">epolson@du.edu</a></td>
</tr>
<tr>
<td>Qiao</td>
<td><a href="mailto:raeliya@sju.edu.cn">raeliya@sju.edu.cn</a></td>
</tr>
<tr>
<td>Quail</td>
<td><a href="mailto:quailc@mcmaster.ca">quailc@mcmaster.ca</a></td>
</tr>
<tr>
<td>Reithmeier</td>
<td><a href="mailto:reithmeier@geo.uni-frankfurt.de">reithmeier@geo.uni-frankfurt.de</a></td>
</tr>
<tr>
<td>Roberts</td>
<td><a href="mailto:les.roberts@liverpool.ac.uk">les.roberts@liverpool.ac.uk</a></td>
</tr>
<tr>
<td>Rose</td>
<td><a href="mailto:gillian.rose@ouce.ox.ac.uk">gillian.rose@ouce.ox.ac.uk</a></td>
</tr>
<tr>
<td>Ryan Bengtsson</td>
<td><a href="mailto:linda.ryan-bengtsson@kau.se">linda.ryan-bengtsson@kau.se</a></td>
</tr>
<tr>
<td>Rzeszewski</td>
<td><a href="mailto:mrz@amu.edu.pl">mrz@amu.edu.pl</a></td>
</tr>
<tr>
<td>Röhle</td>
<td><a href="mailto:theo.rohle@kau.se">theo.rohle@kau.se</a></td>
</tr>
<tr>
<td>Saltin</td>
<td><a href="mailto:linnea.saltin@kau.se">linnea.saltin@kau.se</a></td>
</tr>
<tr>
<td>Scharf</td>
<td><a href="mailto:claudia.scharf@uni-due.de">claudia.scharf@uni-due.de</a></td>
</tr>
<tr>
<td>Schellewald</td>
<td><a href="mailto:andreas@schellewald.com">andreas@schellewald.com</a></td>
</tr>
<tr>
<td>Schmitz Weiss</td>
<td><a href="mailto:aschmitz@sdsu.edu">aschmitz@sdsu.edu</a></td>
</tr>
<tr>
<td>Seuferling</td>
<td><a href="mailto:philipp.seuferling@sh.se">philipp.seuferling@sh.se</a></td>
</tr>
<tr>
<td>Sharp</td>
<td><a href="mailto:laurasharp@email.arizona.edu">laurasharp@email.arizona.edu</a></td>
</tr>
<tr>
<td>Silva</td>
<td><a href="mailto:claudia.silva@m-iti.org">claudia.silva@m-iti.org</a></td>
</tr>
<tr>
<td>Sjöberg</td>
<td><a href="mailto:patrik.sjoberg@kau.se">patrik.sjoberg@kau.se</a></td>
</tr>
<tr>
<td>Sommerlad</td>
<td><a href="mailto:e.sommerlad@geo.uni-mainz.de">e.sommerlad@geo.uni-mainz.de</a></td>
</tr>
<tr>
<td>Souza</td>
<td><a href="mailto:acas.jornalista@gmail.com">acas.jornalista@gmail.com</a></td>
</tr>
<tr>
<td>Tesfahuney</td>
<td><a href="mailto:mete@kau.se">mete@kau.se</a></td>
</tr>
<tr>
<td>Tewksbury</td>
<td><a href="mailto:dtewksbury@niagara.edu">dtewksbury@niagara.edu</a></td>
</tr>
<tr>
<td>Thielmann</td>
<td><a href="mailto:tristan.thielmann@uni-siegen.de">tristan.thielmann@uni-siegen.de</a></td>
</tr>
<tr>
<td>Uggløa</td>
<td>karolina.ugglø<a href="mailto:a@mdh.se">a@mdh.se</a></td>
</tr>
<tr>
<td>Vaara</td>
<td><a href="mailto:elsa.vaara@ri.se">elsa.vaara@ri.se</a></td>
</tr>
<tr>
<td>van der Hoeven</td>
<td><a href="mailto:vanderhoeven@eshcc.eur.nl">vanderhoeven@eshcc.eur.nl</a></td>
</tr>
<tr>
<td>Vicencio</td>
<td><a href="mailto:avicencio@ateneo.edu">avicencio@ateneo.edu</a></td>
</tr>
<tr>
<td>Vipsjö</td>
<td><a href="mailto:lars.vipsjo@his.se">lars.vipsjo@his.se</a></td>
</tr>
<tr>
<td>Woehs</td>
<td><a href="mailto:s1017440@stud.sbg.ac.at">s1017440@stud.sbg.ac.at</a></td>
</tr>
<tr>
<td>Volgsten</td>
<td><a href="mailto:ulrik.volgsten@oru.se">ulrik.volgsten@oru.se</a></td>
</tr>
<tr>
<td>Yuan</td>
<td><a href="mailto:yyline200@yahoo.com">yyline200@yahoo.com</a></td>
</tr>
<tr>
<td>Zhao</td>
<td><a href="mailto:zhaqing19890908@hotmail.com">zhaqing19890908@hotmail.com</a></td>
</tr>
<tr>
<td>Örnebring</td>
<td><a href="mailto:henrik.ornebring@kau.se">henrik.ornebring@kau.se</a></td>
</tr>
</tbody>
</table>
Book of Abstracts

Revisiting the home