



SWEDISH  
COLLEGIUM  
*for ADVANCED STUDY*

**Friday, 17 February. 16:30 – 18:00. Room: IIC Main – Conference Room I**  
**GENERAL SESSION**

**Session:** Globalization, Media and Markets

**Chair:** TBA

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I) *Sites of Sexuality in the Public Space: Looking Through Media and Legal Discourse*  
Carmel Christy K.J., University of Delhi

II) *Searching in Groups: A New Form of Collective Action in New Media*  
Yang Fan

III) *Foreign Soccer Matches and African Youths: Exploring Globalisation Information Technology and Youth Subculture in Southwest Nigeria*  
Omotosho Babatunde Joshua, University of Ado Ekiti

IV) *The Making of Transnational Flows of Images: Intermediation, Territorialization and Exclusiveness on Global Markets of TV and Cinema*  
Romain Lecler, Université Paris 1 Panthéon-Sorbonne and Ecole normale supérieure, Paris

V) *Post-humanitarian Communication: Between Politics and the Market*  
Pierluigi Musarò, Università di Bologna and New York University

## ABSTRACTS

### Papers

#### I) *Sites of Sexuality in the Public Space: Looking Through Media and Legal Discourse*

Carmel Christy K.J., University of Delhi

The paper is an attempt to map the configuration of the public space in relation to its continuous interaction with the cultural sphere. For doing this, I look at debates around women sexuality in the public space. I look at three important cultural sites through which debates around women sexuality gets circulated and given shape to. These sites are journalistic media, law and film. I take these three sites of the discourse for specific reasons--journalistic media, especially print media, as Kerala has a strong print culture due to its specific politico-historical peculiarities. Judiciary as the state mechanism stands as the symbolic institution which ensures 'equality' and this promise makes it a mechanism to look up to for the citizen. Film as part of the popular culture provides with lots of material to understand the complexities of the social field.

The paper proceeds in four sections. The first part is an attempt to situate the discourse on sexuality in the context of Kerala. This section points at the need to look at the specificities through which sexuality/gender should be understood in particular cultural contexts instead of the larger encompassing categories like class. The second part looks at the context for the ambivalence and/or erasure about caste and religion in postcolonial Kerala's particular public space, despite its otherwise highly politicized nature. Third part of the paper would summarise the incident in analysis, i.e., Suryanelli case. In the last part, my attempt would be to understand the exchanges and parallels between the High Court judgment in the case, media reportage and film discourse about the incident which might give interesting insights as to how the institutional mechanisms interact with the cultural circuit in constituting/reconstituting sexualities.

#### II) *Searching in Groups: A New Form of Collective Action in New Media*

Yang Fan

Human Flesh Search is a controversial and unique new media application that mobilizes groups of the Internet users to hunt for the culprit of an offence or crime that is made public. It is a typical collective action taking place in new media, yet it overcomes the traditional obstacles confronting original forms of collective action happened before, such as the famous "Free rider problem" or "the tragedy of commons". Generally speaking, these problems are caused as a result of internal energy loss within an action group, which, to the opposite, could be avoided by those taken place in new media, one of which is Human Flesh Search. This paper is taking Human Flesh Search as an instance to look into the ways traditional collective action is revolutionized by new media.

Key Words:

Collective Action; Human Flesh Search; New Media

#### III) *Foreign Soccer Matches and African Youths: Exploring Globalisation Information Technology and Youth Subculture in Southwest Nigeria*

Omotosho Babatunde Joshua, University of Ado Ekiti

The need to watch European soccer matches among youths in Nigeria prompted them to form fans clubs and also

construct viewing centres where youths visit and pay some charges to watch European soccer leagues. While this is a welcome development considering myriads of challenges in Nigeria, it also raises some questions regarding the youths who come to watch football matches within the halls and the youths who set up these halls for other youths to come and watch soccer. These and other issues were examined among youths who come to watch European soccer matches in football viewing centres in Ado Ekiti Nigeria.

Questionnaires, In-depth interviews (IDI), Key Informant Interviews (KII) and observation techniques were used to elicit information from the respondents. A total of 120 questionnaires were distributed among 120 respondents selected from 3 cinema halls in the city. In-depth interviews (IDI) were conducted among 6 respondents from each centre followed by interview of 3 key informants.

A majority of the respondents who visit to watch soccer matches were aged between 16 and 25 years (61.0 percent); also, 64.1 percent were students and 16.7 percent were fresh graduates. IDI revealed that the need for fun, profit making, association, sense of belonging and cost of acquiring and maintaining cable television were some of the factors that led to the establishment of the halls and attracted fellow youths (who come to watch matches) to these halls as captured through IDI. Aside watching soccer matches, social relationships within these viewing locations revolved around fashion, music, local and international politics. Further, these social relationships have translated into unique identities in terms of dress, style of communication and group dynamics. IDI and observation reveal that these viewing halls have become avenues for youths to assert their presence and connect with events both within and outside world.

#### *IV) The Making of Transnational Flows of Images: Intermediation, Territorialization and Exclusiveness on Global Markets of TV and Cinema*

Romain Lecler, Université Paris 1 Panthéon-Sorbonne and Ecole normale supérieure, Paris

Technological changes have embodied globalization in the past three decades: e.g. The diffusion of cable and satellite technologies for TV or the rise of digital cinema and piracy for cinema. The simultaneous apparition of transnational TV news channels (CNN, BBC Worldwide, Al Jazeera, Euronews, CNC World, Russia Today, France 24), and the booming of emerging countries cinema industries (Bollywood, Korea, Taiwan, Hong Kong, continental China, Nollywood) have symbolized, along with financial flows and digital networks, the most dematerialized and instantaneous flows in the current global era: flows of images.

Consequently, social scientists have much scrutinized phenomena that are related to those flows, such as: (i) the creation of transnational ethnic, linguistic or diasporic TV channels and how they were related to diasporic networks and migrants flows; (ii) the impact of worldwide broadcasted movies ("global Hollywood") or TV shows (Dallas); (iii) the promotion of national images worldwide; (iv) the local production of indigenous images against those transnational shows; (v) piracy and informal circuits. However, when one wants to fully address the issue of the globalization of images, it seems that one strategic place has been surprisingly neglected: the international markets themselves. In this paper, I challenge the assertion that globalization of images rests upon dematerialized flows. On the contrary, I argue that flows of images are territorialized in specific places, intermediated through specific actors, on specific and exclusive sites, within a specific set of interaction.

This paper is based upon an ethnographic work: a participant observation of the two largest marketplaces for TV and cinema: the MIPTV in April 2011 and the Film Market in May 2011. These two

markets are both located in Cannes, the Film market taking place during the Cannes Film Festival. I have used the French distributors and their representatives in professional organizations as an entry point for those markets, interviewed almost all of them in the cinema and the TV fields (n=38) and followed a few of them during their business meetings within both marketplaces.

I draw upon three bodies of literature - (i) media studies (ii) economic sociology and (iii) the sociology of globalization - to stress the role of intermediation, places and socialization. In particular, I would like to emphasize three hypotheses:

(i) International TV and cinema marketplaces expanded at the same time audiovisual flows were digitized and dematerialized; this paradox can be explained by the expertise global flows of images require to be “translated” from one territory to others, and the need for marketplaces to coordinate such an expertise;

(ii) International marketplaces, on one hand, are a reflection of the global market captured in charts and figures, but on the other hand, are a very distorted one. Rhythms, place configurations are decisive: in fact, although the two main marketplaces for TV and cinema are both located in the same place, Cannes, their temporal and spatial organizations are totally different.

(iii) International markets of images are less markets in a proper sense than a selective and private transnational professional club with a pricey entrance ticket, homogenizing the members through specific rituals, habits, language and mindset, and the exclusion of other players; this club itself has social and gendered divisions reflecting the re-creation of private spaces within the already enclosed and divided marketplace. Nation-States mainly intervene within this global TV market through a “national discount” accorded to small companies to access this private club.

#### *V) Post-humanitarian Communication: Between Politics and the Market*

Pierluigi Musarò, Università di Bologna and New York University

Humanitarian agencies, social movements and community organizations are the new socio-cultural institutions of representation. Their representations, including visual imagery, thus, influence policies, practices and discourses of development and connect cultures globally.

My paper aims to rethink and to reformulate the boundaries of mediatisation and marketization of humanitarian space, moving debate forward on questions of representation in the context of human rights and development where people appear visually and practically impaired.

Focusing on the ways in which aid agencies and media produce and disseminate images of crises and human suffering, the paper explores the emergent style of “post-humanitarian narrative”: A reaction to photorealism linked with the traditional registers of pity as motivations for action, which relies on aesthetic quality, irony, and hyperreality.

Drawing upon some findings based on the analysis of fund-raising imagery of NGOs and brief comparison with relevant media imagery, the paper reflects on the political and ethical ambivalence at the heart of this new style of communication, which goes beyond the compassion fatigue, offering both the tentative promise for new practices of altruism and the threat of cultural narcissism.

To discuss the impact, effectiveness, limits and risks of the post-humanitarian narrative, the paper considers the following questions: How is the viewer's experience shaped and aestheticized by audio-visual material? How do we

relate to the images of distant sufferers? How (post-) humanitarian communication deals with the tension between politics (awareness-raising) and the market (fund-raising)? How can the NGO-media interaction make a real difference in today's world?