spaces of war

war of spaces

WELCOME TO SPACES OF WAR, WAR OF SPACES

MEDIA WAR AND CONFLICT JOURNAL 10TH ANNIVERSARY CONFERENCE

22-23RD MAY 2018, ACCADEMIA EUROPEA DI FIRENZE, FLORENCE

The Media, War and Conflict journal was born in the midst of a global war on terror that locked down time and space such that all conflicts seemed to become part of a single campaign. Since then there have been significant transformations in the way war and conflict is produced, enacted, negotiated, remembered and 'felt' in, through and with media.

The aim of the tenth anniversary conference is to consider, evaluate and reflect upon these transformations through the themes: Spaces of War and War of Spaces.

Spaces of War allows us to analyse how media spaces (traditional, digital, cultural, aesthetic, embodied, mnemonic) are used to position wars in space and time in a manner that transforms the conduct, outcomes and consequences of war for all involved.

War of Spaces allows us to analyse how 'war' actors (political, military, survivors, victims) utilize, integrate and compete over (media) space thereby recreating space and time in a manner that is transformative across political, social, cultural and personal spheres.

Drawing on these themes, the tenth anniversary conference aims to showcase the best research in this field while also taking stock of how the field has developed and to identify the emerging challenges we face.

CONTENTS

ABOUT THE JOURNAL

Media, War & Conflict is a major international, peer-reviewed journal that maps the shifting arena of war, conflict and terrorism in an intensively and extensively mediated age. It explores cultural, political and technological transformations in media-military relations, journalistic practices, new media, the arts and their impact on publics, policy, and outcomes of warfare. Media, War & Conflict is the first journal to be dedicated to this field. It publishes substantial research articles, shorter pieces, book reviews, letters and commentary, and includes an images section devoted to visual aspects of war and conflict. The journal bridges communications, political science, sociology, history, cultural studies and other disciplines. It solicits submissions not just from academics but also professionals and practitioners working in areas related to this subject matter. The editors are looking for innovative, readable work that raises new issues as well as articles that examine new facets of traditional topics.

Editors

- Sarah Maltby, University of Sussex, UK
- Ben O'Loughlin, Royal Holloway, UK
- Katy Parry, Leeds University
- Laura Roselle, Elon University, USA.

FOR MORE INFORMATION VISIT THE JOURNAL HOME PAGE: http://journals.sagepub.com/home/mwca

ABOUT THE WAR AND MEDIA NETWORK

the war and media

network

The War and Media Network was founded in 2003 in recognition of the global interest in the subject of War and Media as an important area of research and debate. The aim of the WAM Network is to establish productive dialogue between academics and practitioners interested in this area. The WAM Network now has over 350 international members from academia, and the defence, journalistic and artistic communities.
In 2012 the network also established direct links with the major international journal 'Media, War and Conflict' that maps the shifting arena of war, conflict and terrorism in our intensively and extensively mediated age. Media, War & Conflict is the first journal to be dedicated to this field.

The War and Media Network Website is a resource that members can draw upon and contribute to. It provides opportunities to disseminate material and promote events related to war and media. Membership of the network permits notification of future War and Media Network events, email notification of relevant war and media information, events, publications, blog posts.

FOR MORE INFORMATION VISIT THE WAM WEBSITE: http://warandmedia.org

CONFERENCE VENUES

The conference will take place over two venues:

- Accademia Europea di Firenze (Palazzo Niccolini, Via Cavour, 37)
- Teatro Della Compagnia (Via Cavour 50) in the centre of Florence.

The Teatro Della Compagnia is also known as the Cinema Compagnia and is approximately 2 minutes walk from Accademia Europea di Firenze on the same street (see Map)

Please click here for more details of where to find Accademia Europea di Firenze:
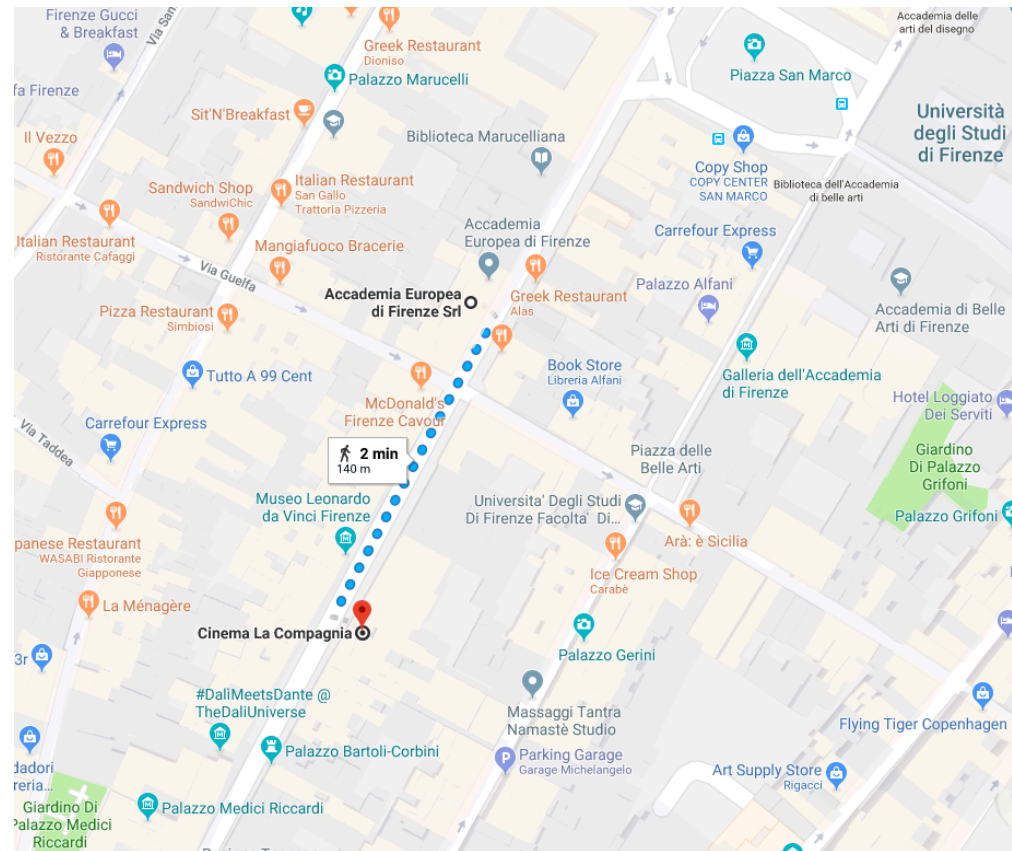
CONFERENCE DINNERS

OPENING CONFERENCE DINNER (TUESDAY 22ND MAY)

The Opening Conference Dinner on Tuesday night will take place at Finisterrae, (Address: Piazza Santa Croce 12, Firenze) which is approximately a 15 minute walk from Accademia Europea Di Firenze (see map below or click here to access on google maps)
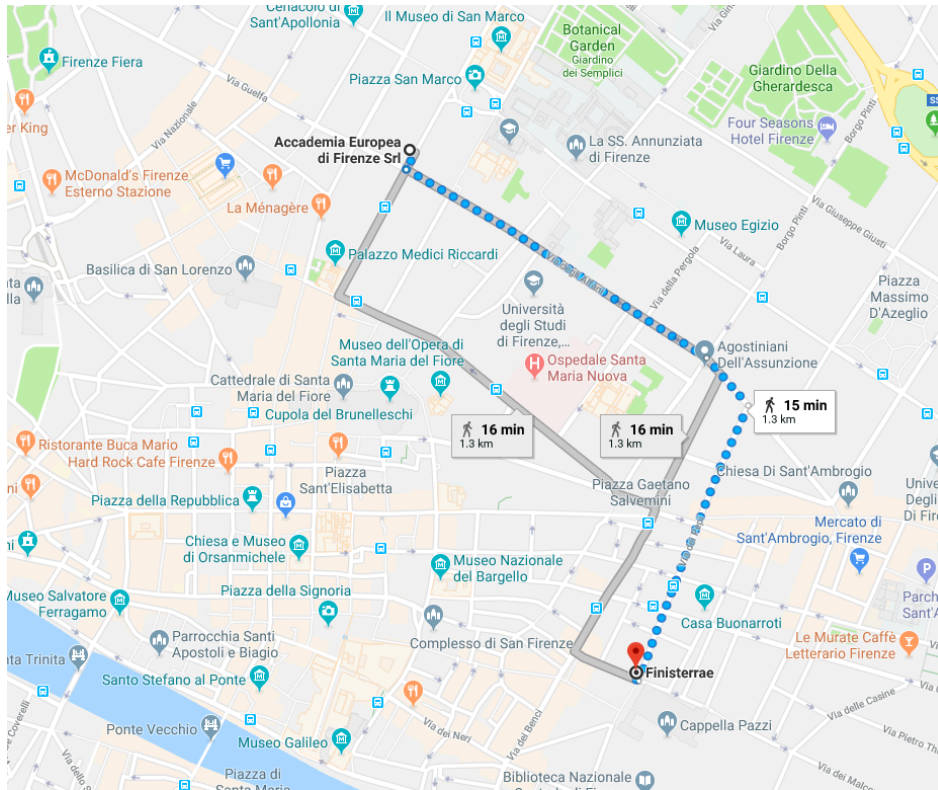
CLOSING CONFERENCE DINNER (WEDNESDAY 23RD MAY)

The Closing Conference Dinner on Wednesday night will take place at Lungarno Bistrot (Address: Piazza degli Scarlatti 1R, 50125 Firenze) which is approximately a 15-20 minute walk from Accademia Europea Di Firenze (see map below or click here to access on google maps)
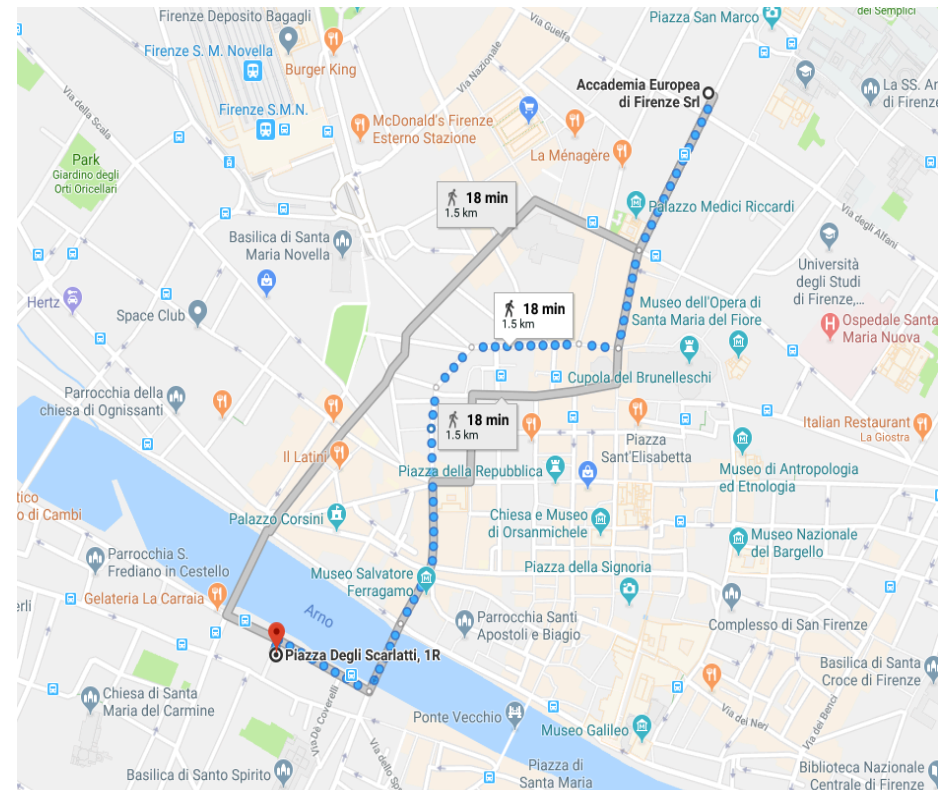
PROGRAMME AT A GLANCE

DAY 1: 22ND MAY

OPENS at 14.00	REGISTRATION	Accademia Europea di Firenze (AEF), 1st Floor
15.30-17.00	**PANELS**	**Room**
	MEDIA AND WAR IN UKRAINE	Aula Magna Frollano,
	MILITARISED SPACES	Michelangelo
	CORPOREAL SPACES	Arnolfo
	IMAGE WARS	Ghiberti
17.00 – 17.30	REFRESHMENTS	Teatro Della Compagnia
18.00 – 19.30	SPECIAL ALL WOMEN PLENARY: WOMEN, CONFLICT AND JOURNALISM	Teatro Della Compagnia
20.00	OPENING DINNER	La Finisterrae

Most sessions are being hosted in the Accademia Europea di Firenze: (AEF). The specific rooms can be found on the following floors of AEF:

- Aula Magna Frollano: 3rd Floor of AEF
- Michelangelo: 3rd Floor of AEF
- Arnolfo: 2nd floor of AEF
- Ghiberti: 2nd floor of AEF

The Special Plenary, Keynote and Film Screening will be held at Teatro Della Compagnia in centre of Florence (Teatro), please see map on page 5.

DAY 2: 23RD MAY

	PANELS	**Room**
9.00 -10.30	AESTHETICS OF LATE MODERN WAR	Aula Magna Frollano
	NARRATIVE SPACES	Michelangelo
	REPRESENTING SPACE OF TERRORISM/THE OTHER	Arnolfo
	ETHICAL AND POLITICAL SPACES	Ghiberti
10.30 – 11.00	COFFEE BREAK	*TBC*
11.00 - 12.30	CHALLENGES OF JOURNALISM	Aula Magna Frollano,
	PHOTOGRAPHIC PRACTICES	Michelangelo
	SPACES OF IDENTITY	Arnolfo
	CULTURAL SPACES OF MEMORY	Ghiberti
12.30 – 14.00	LUNCH	*TBC*
PANELS 14.00 – 15.30	CULTURES OF WAR IN GRAPHIC NOVELS	Aula Magna Frollano,
	DIGITAL/ONLINE SPACES	Michelangelo
	JOURNALISTS EXPERIENCE & PRACTICE	Arnolfo
15.30 – 16.30	COFFEE BREAK	*TBC*
16.30 - 17.30	KEYNOTE: ANDREW HOSKINS	Teatro Della Compagnia
17.30 - 18.00	BREAK	Teatro Della Compagnia
18.00 to 19.30	Film Screening FACES WE LOST	Teatro Della Compagnia
20.00	CLOSING DINNER	Lungarno Bistrot

CONFERENCE EVENTS

DAY 1: 18.00 – 19.30

SPECIAL ALL WOMEN PLENARY: WOMEN, CONFLICT AND JOURNALISM

This special all women plenary was organised by the MWC Editors to provide an opportunity for us to explore the role and experience of women in the reporting of conflict and journalism. The panel comprises three guest speakers, all of whom have worked as, worked with or researched women in conflict scenarios. The panel is chaired by **Dr Dina Matar from SOAS University of London**, herself an ex practising journalist in the Middle East.

Barbara Barnett: It "sits in your soul": Women journalists talk about covering violence

Barbara is the Lee Young Professor of Journalism at the William Allen White School of Journalism and Mass Communications at the University of Kansas (USA). She has conducted research on women and violence, examining women's roles as perpetrators, survivors/victims, and witnesses. Barnett is a former journalist, and she worked as a health communicator in Africa, Latin America, and Asia.

Linda Steiner: The Special Risks to Freelance War Reporters...and what to do about them

Linda Steiner is a Professor in the College of Journalism at the University of Maryland and editor of Journalism & Communication Monographs. She has published seven books, most recently The Handbook of Gender and War, and 100 book chapters and journal articles. She worked for a small newspaper in upstate New York before going to the University of Illinois at Champaign-Urbana, where she earned her PhD.

Daniella Peled

Daniella is a Journalist and Editor at the Institute for War and Peace Journalism (IWPR). IWPR supports local reporters, citizen journalists and civil society activists in three dozen countries in conflict, crisis and transition around the world contributing to peace and good governance by strengthening the ability of media and civil society to speak out. Daniella has a wide experience of reporting foreign affairs, particularly from the Middle East. She has trained IWPR journalists in both Iraq and Afghanistan and launched the IWPR Arab Spring project.

KEYNOTE: PROFESSOR ANDREW HOSKINS

WAR IN THE GREY ZONE

The concept of war seems stretched of late: unseen and undeclared, yet continuous and everywhere. The grey zone obscures war's provenance, actors and effects. But the mainstream media once relied upon (rightly or wrongly) for rendering wars and their origins, consequences and potential exits intelligible, have been effectively hacked and annexed to the very ambiguity that is the principal weapon of war of this era.

As information pours through the imploded battlefield, in which individuals are targets, and billions of 'participants' upload their versions of events via Facebook, YouTube, WhatsApp, the truth of war is pixelated to oblivion. It is no wonder that a crisis of representation and purpose has disabled war journalism.

This presentation asks: how can we move beyond the impasse of war in the grey zone? To answer this, I draw upon my ongoing collaborations with artists, historians and computer scientists, in re-visioning contemporary war and media.

Andrew Hoskins is Interdisciplinary Research Professor in the College of Social Sciences at the University of Glasgow, UK. He was founding Co-Editor of the Sage journal of *Media, War & Conflict*, and is founding Editor-in-Chief of the Sage journal of *Memory Studies*, founding Co-Editor of the Routledge book series *Media, War & Security* and founding Co-Editor of the Palgrave Macmillan book series *Memory Studies*.

His latest books are: (Ed.) *Digital Memory Studies: Media Pasts in Transition* (Routledge 2018) and (with John Tulloch) *Risk and Hyperconnectivity: Media and Memories of Neoliberalism* (Oxford University Press 2016). Forthcoming in 2018 are: (with Catherine Happer) *Broken Media: The Post-Trust Crisis of the Mainstream*, and (Ed. with Catherine Happer and William Merrin) *Trump's Media War* (Palgrave Macmillan).

FILM SCREENING AND Q& A WITH DIRECTOR: PIOTR CIEPLAK

FACES WE LOST

The 1994 genocide in Rwanda claimed almost a million lives in just 100 days. The world stood by as men, women and children were being hacked to death by machetes. When the international community finally decided it was time to pay attention, it did so through memorable photographs of mutilated bodies and seas of nameless refugees. But many Rwandans remember their loved ones through images of life, not death: a passport or I.D. card photo, an unguarded snap taken in the garden or a group portrait from a wedding or a baptism.

The Faces We Lost follows nine Rwandans (survivors, relatives of victims and professional memory-makers), who guide us through their stories and share their experiences, remembrance and images. It is the first documentary to explore the many functions of these priceless photographs, and one of the few films to engage with Rwandans as users of images, rather than simply their subjects. The film was made as part of a British Academy/Leverhulme funded project: 'Personal archives of trauma and violence. Image and memory in the digital age – Argentina and Rwanda'

Screenings and Awards:
- Official Selection: 2017 Cambridge African Film Festival, 2017 Africa-in-Motion, 2017 Rwanda Film Festival (Kigali), Afrykamera 2019 (Warsaw), 2018 Festival International du Film Pan-Africain de Cannes and 2018 World Film Festival (Estonia).
- Runner up Award: 2018 Best Practice-as-Research Portfolio (moving image) from the British Association of Film, Television and Screen Studies (BAFTSS).
- Official film at the 24th National Genocide Anniversary Commemoration Ceremony at the Kigali Genocide Memorial in Kigali (Rwanda), 2018.

Dr Piotr Cieplak is an award-winning director, writer and academic. He has worked on projects in Rwanda, Kenya, Tanzania, Argentina, Ukraine and the United Kingdom. He is the director of Memory Places (UK, 2009) – the winner of the Best Polish Lens Award at Afrykamera 2016 – and the recipient of the 2018 British Academy Rising Star Engagement Award for 'Public deaths, private archives: image-based commemoration and remembrance in Rwanda and the Global South.' Piotr is the author of [Death, Image, Memory: the genocide in Rwanda and its aftermath in photography and documentary film](#) (2017) and a lecturer in the School of Media, Film and Music at the University of Sussex.

PROGRAMME WITH SPEAKERS (SEE PAGE 17 FOR FULL ABSTRACTS)

			1	2	3	4	5
14.00	**REGISTRATION**	AEF 1st Floor					
15.30–17.00	**PANELS**	Room	CHAIR	1	2	3	4	5
	MEDIA AND WAR IN UKRAINE	Aula Magna Frollano, 3rd Floor	BEN O'LOUGHLIN	*Russia, Ukraine and the influence of presumed media influence in wartime* Joanna Szostek	*Legislation and media freedom in the Donetsk and Luhansk 'people's republics'* Jon Roozenbeek	*Making sense of news amidst pervasive distrust: Responses to conflicting narratives in the media among residents of Donbas* Dariya Orlova	*Public networked discourses in the Ukraine-Russia conflict: The case of the 'patriotic hackers'* Tetyana Lokot	*Universal journalistic ideals in the face of conflict: journalist associations, Ukrainian crisis and the media community divide* Voronova, Liudmila
	MILITARISED SPACES	Michelangelo, 3rd Floor	SARAH MALTBY	The Lacquer Box and the Field Gun (draft title) Friend, Melanie	Keyboard Warriors: Weaponising Social Media in the Modern Military Foster, Kevin	This is not a bomb – materiel culture in the arms trade Gibbon, Jill & Fisher, Tom	Militarism and Militarisation: The Normalisation and Roll Out of Liquid Warfare Lauren Gould	
	CORPOREAL SPACES	Arnolfo, 2nd floor	MATILDA MROZ	*Close Calls and Near Misses: Space in Wartime Narratives of British Army Second World War Veterans* Thomas Cheetham	*In search of new memories: Veteran return trips to former Yugoslavia* Driessen, Siri	*Affective Traces / Corporeal Spaces: On the Cinematic Corpography of War* Rositzka, Eileen	*Liminal Spaces of War and Play in Battlefield I* Ramsey, Debra	
	IMAGE WARS	Ghiberti, 2nd floor	DEBRA RAMSEY	*Cultures of anarchy. Images of Russia in Norwegian mainstream news media during the Ukraine crisis 2014* Kalnes, Øyvind & Nina M. Bjørge	*Tango with the imagery of conflict: interpretative art and the media* Quinn, Jane	*Photomontage as geopolitical form* Ingram, Alan	*Information Space conflicts: Fighting over the Image* Yarchi, Moran	

17.00	Refreshments					
18.00 - 19.30	Special All Women Plenary organised by MWC Editors: WOMEN, CONFLICT & JOURNALISM AT TEATRO DELLA COMPAGNIA	CHAIR: Dr Dina Matar, SOAS University of London	Prof Linda Steiner (Philip Merrill College of Journalism)	Prof Barbara Barnett (University of Kansas)	Daniella Peled (IWPR)	
20.00	Opening Dinner					

DAY 2: 23rd May

	PANELS	Room	CHAIR	1	2	3	4	5
09.00 - 10.30	AESTHETICS OF LATE MODERN WAR	Aula Magna Frollano, 3rd Floor	RHYS CRILLEY	*Operational Fictions in War and Art* Anders Engberg Perdsen	*Language as Technology: Scripted Wars and Stories of War* Christine Strandmose Toft	*The Shock of the New: The Logic of the Possibleand the Global War on Terror* Jens Bjering	*This Museum is Being Watched: Experiencing Surveillance in Laura Poitras' Astro Noise"* Terry, Jillian	
	NARRATIVE SPACES	Michelangelo, 3rd Floor	LAURA ROSELLE	Communicating Narratives: News media as a product and a process in narrating NATO in the Asia-Pacific Chaban, Natalia, Alister Miskimmon, Ben O'Loughlin	A knight without armour. Assessing the problematic relationship between strategic narratives and (master) frames Andrea Catanzaro & Fabrizio Coticchia	Conspiracy and the Epistemological Challenges of Mediatised Conflict Culloty, Eileen	The Myth of a Thousand Westerns: Media and Just War Theory Aday, Sean	
	REPRESENTING SPACE OF TERRORISM/THE OTHER	Arnolfo, 2nd floor	LAUREN GOULD	Gender, media and conflict: a gendered mediation analysis of The New York Times coverage of Boko Haram Ette, Mercy	One of us: Discourses of becoming in KKK, Al-Qaeda, & ISIS recruitment Fine, Zoe DuPree	Arab Media Framing of the Uprisings: The Dangerous "Other" and the Glorified Self el Issawi, Fatima	Mediating cultures of communication in the Syrian conflict Matar, Dina	

ETHICAL AND POLITICAL SPACES	Ghiberti, 2nd floor	ANDREW HOSKINS	Journalism as Evidence in Court: Experiences from the International Criminal Tribunal for the former Yugoslavia	Advocacy Journalism and the Syrian war	Conscientious Objection, War Resistance and the Contested Construction of Homeland in First World War Newspapers	Women's roles and sexual violence in Burundi and Congo post-war spaces: mapping the presence of media and gender issues on the European parliamentary debates
			Vukusic, Iva	Hammond, Philip & Sumaya Al Nahed & Tara McCormak	Hanson, Ingrid	Berganza, Rosa et al.

Coffee Break	Shake Café					

11.00 – 12.30

PANELS	Room	CHAIR	1	2	3	4	5
CHALLENGES OF JOURNALISM	Aula Magna Frollano, 3rd Floor	HOLLY STEEL	From traditional to digital: normative approaches to the role of the media in the Israeli-Palestinian conflict	A multimodal critical discourse analysis of the 2014 Israeli attack on Gaza	'Reporting armed conflict and the uncertain future of "Fake News"'	The normalisation of international broadcast facility targeting by the United States	
			Tiripelli, Giuliana	Tasseron, Michael	Rodgers, James	Paterson, Chris	
PHOTOGRAPHIC PRACTICES	Michelangelo, 3rd Floor	KATY PARRY	Terror Selfies: Digital Autobiographies of Glory, Death and Myth-Making in Ukraine, Iraq and Syria	#shaheed: a metaphotographic study of Kashmir's Insurgency	From Kodak to iPhone: amateur war photography and the contest for global opinion	The Soldiers' Camera: Barracks to Battlefields	
			Unver, Akin	Brunt, Nathaniel	Fox, Paul	Griffiths, Stuart	
SPACES OF IDENTITY	Arnolfo, 2nd floor	PHIL HAMMOND	Translating news on the war in Ukraine: Crimea and the "imagined community" of Greater Russia	Brother or Other? Transformation of representation of Ukrainians in the Russian television news during the Ukrainian crisis	A Graphic Account: Representing Canada's Participation in World War II within 'Canada at War'	Listening to the voices of war-affected citizens beyond the political sphere	
			Spiessens, Anneleen	Khaldarova, Irina	Goldie, Janis	de Smale, Stephanie	

	Room	CHAIR	1	2	3	4	5
CULTURAL SPACES OF MEMORY	Ghiberti, 2nd floor	PIOTR CIEPLAK	For Whom the Bell Tolls? Representations of the Ukraine-Russia conflict in Ukrainian literature (2014-2017) Yurchuk, Yuliya	Occupation, liberation, media and memory: A longitudinal look at French media commemorations of the liberation of Paris Keith, Susan	"They won't believe it back home, none of them".1 3D Cinema in the Wake of WWII and 9/11 Fadlon, Dor	Poland's memory wars and WWII geographies in contemporary visual and memorial culture Mroz, Matilda	

| 12.30 | Lunch | Shake Café | | | | | |

| 14.00 – 15.30 | **PANELS** | Room | CHAIR | 1 | 2 | 3 | 4 | 5 |

	Room	CHAIR	1	2	3	4	5
CULTURES OF WAR IN GRAPHIC NOVELS	Aula Magna Frollano, 3rd Floor	TATIANA PROROKOVA & NIMROD TAL	The Graphic Novel as a Space of Small-Scale Wars Nimrod Tal	A Story about Why the English Hate the French': The Hundred YearsWar in Graphic Novels Iain MacInnes	Framing Conflict through the Lens of Spirituality in Gene Luen Yang's Boxersand Saints Harriet EH Earle	The Haunting Power of War: Remembering the Rwandan Genocide in 99 Days Tatiana Prorokova	
DIGITAL/ONLINE SPACES	Michelangelo, 3rd Floor	BEN O'LOUGHLIN	Emotions and war on YouTube: Affective investments in RT's coverage of the conflict in Syria Crilley, Rhys	The Great War Remixed. Web and Social Media and representation of the centenary: a comparative glance Montanari, Federico	The Curated Other: Representation and the curation of graphic content within online news coverage of the Syria conflict Steel, Holly		
JOURNALIST'S (EXPERIENCE AND PRACTICE)	Arnolfo, 2nd floor	MERCY ETTE	Dutch War Journalists – backgrounds, experiences and effects Kester, Bernadette	Motivation, role perception, philosophy of life Regina van der Hoeven	A War Journalism of One's Own: Portugal and the First World War Baptista, Carla	News journalists and editors as 'conflict actors' in the context of the violent conflict in eastern Ukraine Slatis, Thomas	

| 15.30 – 16.30 | **Coffee Break** | Shake Café | | | | | |

Time	Session	Speaker	Title
16.30 – 17.30	**Keynote:**	Prof Andrew Hoskins, University of Glasgow **AT TEATRO DELLA COMPAGNIA**	**WAR IN THE GREY ZONE**
17.30	**Break**	FREE TIME	
18.00 to 19.30	**Film Screening with Q & A with Director**	Dr Piotr Cieplak University of Sussex **AT TEATRO DELLA COMPAGNIA**	**FACES WE LOST**
20.00	**Closing Dinner**		

PROGRAMME WITH ABSTRACTS

DAY 1: 22ND MAY

PANELS FROM 15.30 TO 17.00

MEDIA AND WAR IN UKRAINE

PANEL DESCRIPTION: Since 2014, the armed conflict in eastern Ukraine has been at the epicentre of a crisis in relations between Russia and the West. During the conflict, numerous local, national and international actors have worked intensively via the media to mobilize support, (de)legitimize action and contest meaning, with profound social and political consequences. Each paper on this panel sheds light on a different aspect of the media's role in Ukraine during the past four years of war. First, Tetyana Lokot explores the practices of grassroots hacker collectives, discussing their use of social media to construct 'patriotic hacker' identities. Next, Dariya Orlova looks at how audiences living near the conflict are responding to the contradictory narratives they see in the media. Her study draws on interviews and focus groups from government-controlled Donbas to reveal support for a 'middle ground' narrative that incorporates claims made by either side. Jon Roozenbeek then turns attention to the media environment in the 'people's republics' of Donetsk and Luhansk, examining the highly restrictive legislative framework created by the separatist authorities to crack down on media freedom. Finally, Joanna Szostek presents an analysis of 'presumed media influence' in Ukraine, tracing its impact on journalism and policymaking in Kyiv.

Joanna Szostek
Russia, Ukraine and the influence of presumed media influence in wartime

The greatest impact of a mediated message sometimes comes not from 'the reaction of the ostensible audience' but rather from 'the behaviour of those who anticipate, or think they perceive, some reaction on the part of others' (Davison 1983, p 3). The influence of presumed media influence occurs when people act on their perceptions of media influence, regardless of whether those perceptions are evidence-based. This paper examines presumed media influence and its consequences in the context of conflict between Russia and Ukraine. Drawing on a survey of Ukrainian journalists and interviews with policymakers in Kyiv, the paper demonstrates how presumed media influence led to Ukrainian responses that have diminished the Russian government's ability to convey its narrative to Ukrainian news consumers. The paper argues for the concept of presumed media influence to receive more attention in the literature dealing with the exercise of non-coercive influence by states in international affairs.

Jon Roozenbeek

Legislation and media freedom in the Donetsk and Luhansk 'people's republics'

In April 2014, groups of armed men seized key locations in the Donetsk and Luhansk regions of eastern Ukraine and announced the creation of the Donetsk and Luhansk 'people's republics' (DNR and LNR). Immediately after seizing power, the new authorities began to crack down on a previously active (albeit politically restrained) press. This paper investigates how these authorities have tried to regulate the press by means of legislation. The laws, statutes, bylaws, rulings, decrees and edicts that regulate the mass media are reviewed, based on five aspects of media freedom: legal protections, opinion crimes, accreditation, defamation, and censorship. The paper finds that some formal protections for journalists and media outlets are in place, but these are effectively nullified by laws and regulations that, taken together, form a highly restrictive legislative framework for mass media in both regions. While subtle differences in legislation between the DNR and LNR do exist, the two regions have embarked on very similar paths towards complete dissolution of media freedom. Both the DNR and LNR have drawn inspiration from laws that exist in the Russian Federation and have borrowed heavily from each other as well.

Dariya Orlova

Making sense of news amidst pervasive distrust: Responses to conflicting narratives in the media among residents of Donbas

The Ukraine-Russia conflict has been waged fiercely in the media domain, Challenging established political views and patterns of media consumption among the Ukrainian public. The population of war-torn Donbas has been particularly affected both by military activity and conflicting narratives communicated by and via the media. This paper explores how residents of Donetsk and Luhansk regions (oblasts) select news sources and interpret information they get from the media, especially with regard to the conflict. The study is based on nine focus group discussions and in-depth interviews with 48 families, conducted in eight different locations in government- controlled parts of Donetsk and Luhansk oblasts during summer 2017. Through analysis of how Donbas residents navigate different media and make sense of diverse and often contradictory information, the paper reveals the widespread ambivalence that shapes news media consumption and attitudes toward the clashing narratives about the conflict. The paper explains the emergence and acceptance of a 'middle-ground' narrative, which combines elements of the Ukrainian and Russian mainstream narratives, and discusses its implications for developments in the region and Ukraine as a whole.

Tetyana Lokot

Public networked discourses in the Ukraine-Russia conflict: The case of the 'patriotic hackers'

This paper explores the self-presentation and online discursive practices of grassroots hacker collectives on both sides of the Russia-Ukraine conflict, within a larger geopolitical climate of a contested globalisation agenda and a growing fear of cyber warfare. Both pro-Russian and pro-Ukrainian hacker groups engage in DDoS attacks, malware distribution and leaking information stolen from the opposing side. They also use social media to craft public presences and enter the broader political discourse around the conflict. The paper uses online ethnography to observe and examine the Twitter posts of prominent pro-Russian and pro-Ukrainian hacker collectives. The analysis reveals key modes of the groups' online practices and key discursive themes in

the context of the conflict, such as political activism, information warfare, hacker ethics and patriotism. The study elucidates how these groups use their social media presence to construct a 'patriotic hacker' identity for themselves, to delegitimise their opponents and ultimately to connect to the broader mediated discourse of the conflict, where issues of patriotism, sovereignty and nationhood are contested.

Voronova, Liudmila

Universal journalistic ideals in the face of conflict: journalist associations, Ukrainian crisis and the media community divide

Ukrainian media community since 2013 is undergoing a painful process of continuously adjusting to and counteracting the circumstances of conflict, with external and internal propaganda, economic pressure being a consequence of the more general crisis, and guidelines coming from the state institutions, such as the Ministry of Information Policy (MIP) (e.g. Bolin, Jordan & Ståhlberg 2016, Pantti 2016, Nygren & Hök 2016). Nygren et al. (2016), based on content analysis and interviews with journalists, conclude that one of the main challenges for the Ukrainian journalists today is a conflict between the ideal of neutrality in coverage and favoring of "patriotic journalism" in practice. According to Ukrainian scholars, there are today three groups of journalists: patriotism-charged, who give up standards for the sake of fighting propaganda; supporters of universal standards; and a mixed group (Dutsyk 2017).
In order to highlight the role of professional journalism organizations in this divide, this paper focuses on a specific case: project "Two countries – one profession" initiated and supported by the OSCE Representative on Freedom of the Media. Being based on the dialogue between Ukrainian and Russian professional journalism organizations around professional standards and safety of journalists, the project is perceived as contradictory and provocative by a part of the Ukrainian media community, as well as by some representatives of the political elite who suggest that it is "non-patriotic" and "anti-Ukrainian". The paper is based on analysis of observations of meetings between the National Union of Journalists of Ukraine and the Russian Union of Journalists, interviews with representatives of these and other media organizations and experts in Ukraine, focus groups with the journalists involved in the project, and negative and positive reactions to this project by the Ukrainian media community. It uses Hanitzsch's model of deconstruction of journalism culture (Hanitzsch 2007, Nygren et al 2016) and Mouffe's (2013, p.7) conceptualization of agonistic vs. antagonistic struggle.

MILITARISED SPACES

Friend, Melanie
The Lacquer Box and the Field Gun

I would like to present work-in-progress on my photography/sound piece The Lacquer Box and the Field Gun, which is envisaged as a photo-film/and or exhibition & publication. This work focuses in detail on one particular landscape in rural Wiltshire in England: Salisbury Plain. Salisbury Plain is itself a complex and ambiguous space encompassing the UK's largest military training area as well as acting as a playground for numerous other interest groups such as archaeologists, botanists, & lepidopterists. The Plain is both conservation area* and a militarised landscape. How can an intimate study of a particular landscape reveal attitudes to militarisation and political beliefs? Through landscape images looking at the co-existence of the tranquil/pastoral and violence, & through the interplay with the intimacy of inhabitants' voices (focusing on their attachment to Salisbury Plain & thoughts on the army's

presence), the piece aims to explore the acceptance and normalisation of militarization in a rural area. Interviewees range from a retired Brigadier & a female soldier who served in Afghanistan (and her memories of Salisbury Plain as a training ground) through to a war tax resister and a Salisbury CND spokeswoman. I will preface my presentation with a brief summary of two earlier projects – Homes & Gardens: Documenting the Invisible(1996) and The Home Front (2013). The former engaged with the legacy of violence behind images of homes and gardens in Kosovo/a, and the latter with the subliminal propaganda of the UK's air shows.

Foster, Kevin
Keyboard Warriors: Weaponising Social Media in the Modern Military

This paper will examine how different militaries from across the globe have sought to occupy and exploit a relatively new space in the information environment, social media. Drawing on original interviews with social media policy makers and digital practitioners from the US, Canadian, British, Dutch, German, Israeli and Australian militaries, the paper will compare and contrast how they have established policies and developed tactics, techniques and procedures around the integration and deployment of social media as an operational capability. In doing this the paper will;

- consider the trends or forces that convinced each of the militaries of the need to weaponise social media;
- identify which organisations served as role models for or provided leadership to the militaries' development of their social media policies and practices;
- describe the common issues that that the militaries confronted in their endeavours to establish a social media capability – command ambivalence, operational security concerns, reputational sensitivity, organisational challenges, and more – and detail how successfully they dealt with these challenges and with what effects;
- consider the organisational, cultural and political factors that enabled some militaries to seamlessly adopt social media in their operations and what it was that held others back.;
- determine the lessons we can take from the differing militaries' diverse degrees of progress towards effective social media operations.

On the basis of these considerations the paper will consider whether the time critical, shoot-from-the-hip, demotic, democratic landscape of social media is a space that modern militaries, with their hierarchies, formalities and risk aversion can hope to comfortably occupy let alone command.

Gibbon, Jill & Fisher, Tom
This is not a bomb - materiel culture in the arms trade

This paper focuses on a series of gifts given away by arms companies that the authors have collected as non-participant observers visiting arms fairs in Europe and the Middle East. There are sweets in the shape of fighter jets, toffees in wrappers saying 'welcome to hell', pens, and key rings. A gasmask manufacturer gives away condoms with the slogan, 'the ultimate protection'. Caterpillar has a line of toy bulldozers alongside the huge versions that have been used to clear homes in the occupied Palestinian territories. There are stress-balls in the shape of tanks, grenades, and a bomb with a string fuse. The paper contrasts the meaning of the gifts in the spaces of an arms fair, and an exhibition at the Bradford Peace Museum (April-June 2018). Marx argued

that, 'when commodities are exchanged, their exchange value manifests as something totally independent of their use value'. In an arms fair, the bomb-shaped gift normalises the status of weapons as objects of exchange. Here, squashy dozers and tanks are part of a collective disavowal of the actuality of the weapons that are being bought and sold. In contrast, in an exhibition, the same objects provide evidence of processes of commodification in the arms industry. The paper uses Micheal Taussig's writing on ethnographic artefacts to reflect on the ways the objects bear witness to spaces of war usually hidden from view.

Lauren Gould
Militarism and Militarisation: The Normalisation and Roll Out of Liquid Warfare

In the Middle East and across Africa an expanding conglomerate of armed actors is engaged in surveillance programs, training operations, targeted killings and manhunts, often outside conventional war zones. These Western state-led operations mark a shift away from 'boots-on-the-ground' deployments towards light-footprint military interventions, and involve a combination of drone strikes and airstrikes, special forces, intelligence operatives, private contractors and military-to-military training teams on the ground (Watts and Biegon 2017: 1). Aiming to reinvigorate a focus on militarism, Western state-led militarisation and its co-constitution with (in)security, and drawing on the case of the US Africa command AFRICOM, I aim to do two things in this paper. First, I emphasize the relevance of the term liquid warfare as a way of naming the key temporal and spatial features of extra-state military operations in late modernity. Second, I lay out, for the case of AFRICOM, and in particular the AFRICOM-led man-hunt for Joseph Kony (leader of the Lord's Resistance Army), how liquid warfare is normalised and legitimated by an array of actors using various media spaces, and how it plays out in practice and has political consequences.

CORPOREAL SPACES

Thomas Cheetham
Close Calls and Near Misses: Space in Wartime Narratives of British Army Second World War Veterans

This paper will use interviews with British Army Second World War veterans to discuss the importance of space (including temporal distance) as a factor when analysing veterans' oral testimony. It has long been recognised that oral narratives exhibit distortions in terms of space. In Holocaust studies space is recognised as a factor which can be used to create distance from traumatic events, negotiate morally ambiguous actions and generally allow respondents to exert control over their memories. Such considerations have rarely been applied to military testimony, however, even though space represents an equally potent tool allowing veterans to make sense of their war memories and bring them into alignment with the popular discourses around war and veterancy which proliferate via the media. Rather than being inflated to insulate respondents from traumatic events, space is instead compressed; understandings of war as an invariably dangerous and traumatic phenomenon—which are crucial to the idea of 'veterancy'—cause veterans to emphasise their proximity to danger, especially where this might be disputed, such as in the case of non-combatant logistical troops. Meanwhile the idea of soldiers as

victims—that the virtuous aspect of soldiering is exposure to the possibility of wounding, rather than actually inflicting violence—encourages veterans to stress their distance from the enemy themselves, and from the location where intentional violence and killing takes place.

Driessen, Siri
In search of new memories: Veteran return trips to former Yugoslavia

It is not uncommon for war veterans to return to places they have served at during their time in the army (eg. Fallon and Robinson 2016, Captain 2009). The last years, more and more Dutch veterans undertake return trips to former Yugoslavia, where the Dutch army has been present since the civil war started in the early nineties. This mission included the failed attempt to protect the 'safe-haven' Srebrenica. For obvious reasons, the genocide in Srebrenica dominates the (often mediated) collective memory about the military mission to former Yugoslavia in the Netherlands, and has had a great impact on the veterans' experiences after coming home from the mission. Consequently, many veterans relate their time in former Yugoslavia to feelings of shame, aversion, distrust, fear, and powerlessness. Until now, the return trips to former Yugoslavia undertaken by Dutch veterans have not been researched, and their (potential) value as a means to process memories and reclaim traumatizing spaces has not gotten any academic attention. In this paper, I present the results of my study about Dutch veterans who recently returned to former Yugoslavia. With the help of a series of in-depth interviews with seventeen Dutch veterans, I investigate the motives to return to former Yugoslavia, as well as the reported effects of the return trips on the lives of veterans. I argue that by returning to the familiar places of their mission, veterans seek to complement their post-mission narrative with re-created experiences, stories and memories.

Rositzka, Eileen
Affective Traces / Corporeal Spaces: On the Cinematic Corpography of War

Nowhere becomes the notion of a measurable landscape more evident and decisive than on the battlefields of war. The strategic planning and effective progress of battle action heavily relies on the soldier's ability to evaluate and make use of the given territory, which encompasses cognitive processes of abstraction and anticipation, as well as attuning the body to different geographical conditions. Consequently, the corporeality of war is based on the re-mapping of landscape through the soldier's body, which Derek Gregory calls "corpography". While scholarly work on the relationship between war and cinema has largely been dominated by an emphasis on optics and weaponised vision, my analysis of the Hollywood war film is based on the assumption that a wider sensory field is powerfully evoked in this genre. Here, the settings of war as revenant topoi of historical and media warfare form the ground on which the specific somatic experience of war can emerge as a spectatorial experience. These various landscapes, from the muddy trenches of World War I to the jungle of Vietnam, or the deserts of North Africa and the Middle East, are the very sites of negotiation for the mediated image of war, and for the cinematic positioning of the body. By focusing on selected examples of the Hollywood war film genre, combining aspects of cartography and embodiment, I want to carve out both consistent patterns and changing modes of staging throughout film history, taking a new approach to the genre as such.

Ramsey, Debra
Liminal Spaces of War and Play in Battlefield I

An air of exceptionalism pervades the cultural discourse around World War I. Commemorative events such as the poppy tribute (Cummins and Piper, 2014) emphasise senseless slaughter and poignant sacrifice as if particular to this war, as trench warfare on the Western Front functions as a synecdoche for the entire conflict. Reverence dominates the tone in which WWI is represented and remembered. WWI is also an exception in digital games. There are few games set in this conflict, and the consensus is that it is inappropriate for a ludic format. Battlefield I (EA Games, 2016) is the first major game title set in WWI. While critics have praised Battlefield I's single player mode as appropriately sombre, online multiplayer has been widely dismissed as a frivolous whitewashing of history. This paper challenges that perspective. Previous studies of multiplayer have focussed mainly on player interactions and behaviours (Jansz and Tanis 2007; Moore 2012), but this paper investigates how multiplayer generates powerful affective experiences that challenge cultural perceptions of WWI. Using the concept of liminality, I investigate the spaces of war and of multiplayer as volatile, inbetween spaces outside of social norms, and expose surprising parities. I interrogate the encounters, relationships and reconfigurations enacted in the collision of the liminal spaces of war and play in Battlefield I's multiplayer to answer the following questions: How is WWI repositioned in the liminal spaces of gaming? What implications emerge in multiplayer for the memory of WWI and the understanding of war today?

IMAGE WARS

Yarchi, Moran
Information Space conflicts: Fighting over the Image

Conflicts today differ from past conflicts based on two central factors which underwent significant changes in the last few decades: (1) the level of disparity between the actors taking part in the conflict - the shift to asymmetric conflicts, and (2) their transparency - the amount of information the public receives, due to technological developments (such as satellite TV, web 2.0 and social media). If so, 21st century conflicts are occurring in the 'Information Space' in which alongside the military confrontation an image war is taking place. Those type of conflicts are being fought simultaneously on a few different fronts: the military, the home and the international fronts, while the image war which occurs in the media (both traditional and social media) influences all fronts. This reality affects the behavior of the political actors involved in conflicts – both states and non-state actors. The paper presents the characteristics of 'information space' conflicts, with an emphasis on the image war in the social media environment; discusses the implications of the media's coverage, in those conflicts in which geographical borders has less meaning, on political actors' ability to achieve their political goals in the international arena; and suggests a different strategy for countries to better deal with those type of conflicts.

Kalnes, Øyvind & Nina M. Bjørge
Cultures of anarchy. Images of Russia in Norwegian mainstream news media during the Ukraine crisis 2014

This paper investigates how national mainstream news media act as a gatekeepers and potential agenda-setters during international crises. The "arrested war"-hypothesis (Hoskins & O'Loughlin 2015) claims that the trend towards media flux has reversed in recent years and that mainstream news has "re-asserted its centrality". However, re-presenting violent conflict is still complex. "Hybrid warfare" and the stream of unverified information persist.

Furthermore, ethical norms of journalistic professionalism, such as independence and presenting a diversity of views to the public, are expected to be followed. We examined the role of the news media through a case study of the representation of the 2014 Ukraine crisis in the three major Norwegian newspapers. Representing the crisis as it unfolded was a challenge for the news media. The crisis was highly unpredictable and complex, besides containing a "war" of incompatible information conducted by actors affiliated with parties in the conflict. Our focus is on the framing of Russia during the dramatic month of March 2014. We applied Wendt's three cultures of anarchy (Wendt, 1999) to classify the individual news items. The dominant media narrative resembled a Hobbesian "Cold War"-template", framing Russia as a potentially existential threat to Norway and the West. The image that was presented, despite the flux of information potentially providing for alternative narratives, may confirm the "re-assertion" aspect of the "arrested war"-hypothesis. However, it also raises the question whether the norms of presenting diversity contained in the Code of Ethics of the Norwegian Press – were not part of the re-assertion in this case.

Quinn, Jane
Tango with the imagery of conflict: interpretative art and the media

The impact of the extensive changes in the use of digital media since 1991 have challenged the nature and resilience of war art. The multiplicity and immediacy of media images appears to reduce the space for interpretative art. But do they? As audience perceptions are driven by the repetitive militarism and suffering shown on television, phones and tablets, juxtaposed with historically familiar images of battles from the two World Wars, contemporary war art uses echoes of the past, but exists in the present, engaging in themes of human rights, politics and suffering. Instead of retreating to a decreasing space, this distinctive and provocative art exists in a tango or dance with the imagery of conflict in the media. By embracing media images artists have created works which are complex, and multi-faceted. This paper illustrates how the genre has been in a rapid state of transition in the UK since 1991, when CNN reported immediately from a war zone for the first time using satellite technology. With reference to artists such as John Keane, Larissa Sansour and Forensic Architecture/Oceanography, and suggesting clear definitions which distinguish interpretative war art from media imagery, it considers the impact of digital images of conflict on the audience, practices and techniques of the artists, and the way in which commissioning and distribution outlets are changing. The emerging endgame is the new space which the interpretative art of conflict occupies: and the increasingly symbiotic nature of images of war in the media and the art gallery.

Ingram, Alan
Photomontage as geopolitical form

Photomontage – the practice of assembling disparate photographic elements within a single frame in order to create a new image – is flourishing. Photographic images of political events circulating online are immediately subject to manipulation and redistribution, to a variety of ends and effects. In a parallel development, photomontage has also come to be theorised as a pre-eminently geopolitical form, in that, by combining photographic images taken in different places, it provides a way of representing, encountering and perceiving the world otherwise. In this paper I argue for a revised and expanded understanding of photomontage by exploring its relation to the event. I focus in particular on the relation of kennardphillipps' *Photo Op* (2005), an image that seems to show a grinning Tony Blair taking a selfie photo in front of a burning oilfield amidst a rocky landscape, to struggles surrounding the 2003 Iraq

war in Britain, to which I argue it has become central. I further argue for a revised and expanded account of photomontage that considers questions of appropriation, re-contextualisation and amplification, and for recognition of its emergence as a truly popular geopolitical form.

23RD MAY

PANELS FROM 09.00 – 10.30

AESTHETICS OF LATE MODERN WAR

PANEL DESCRIPTION

Warfare in the new millennium has become increasingly mediated by fictions. From cinematic stagings and immersive virtual reality scenarios used to prepare and process military engagements over the use of computer games to train drone pilots to the employment of fictional projections of future geopolitical threats as arguments for belligerence, contemporary wars appear imbricated with the fictional on a hitherto unseen scale. This imbrication not only challenges academic and popular conceptualizations of war, but also poses a problem for aesthetics as such: what does the (geo-)political cooptation of a number of key tools and concepts from various artistic genres mean for these genres and their practitioners? Which forms can and should artistic comment on, critique of, or even resistance to war take when the very means of representation have become part of the war effort itself? With these overall themes and questions as its guiding threads, the suggested panel will discuss the chiasmus *Spaces of War/War of Spaces* from a humanities viewpoint. The participants presentations will outline a number of cases in which militarized fictions and artistic (counter-)fictions seem to battle for control over the space of fiction as such.

Anders Engberg Perdsen

Operational Fictions in War and Art

Since the emergence of what has alternately been labeled the 'military-entertainment complex,' the 'military-industrial-media-entertainment network,' or 'militainment' in the late 1990s, tech firms such as Virtually Better, Inc and Bohemia Interactive Simulations, special effect companies such as Strategic Operations, Inc., academic institutions like the University of Southern California and governmental institutions such as DARPA and PEOSTRI have joined forces to produce a number of immersive VR simulations for military use. As training devices used far from actual war zone, these fictional micro- worlds add a virtual component to the space of war. While building on products from the culture industry designed for entertainment, such inventions constitute powerful 'operational fictions' as tools of war. In my paper I present a brief history of such operational fictions from the invention of the modern war game

around 1800 to the digital spaces of contemporary simulations, and I discuss the concept against the background of aesthetic theory and contemporary artistic attempts to reclaim fiction from its cooptation by the military.

Christine Strandmose Toft

Language as Technology: Scripted Wars and Stories of War

The war in Vietnam was the first televised war. Journalists followed the American armed forces on their campaign in East Asia, and it is often said that the horrifying reports from the battlefield turned the American public against the war. Taught by experience, Pentagon came to realise the need to control the images and stories reaching the news industry, and since the invasion of Granada in 1983 – when Pentagon's attempt to feed the news media with stories and footage backfired – a number of strategies have been used. In my paper, I will start by presenting a brief overview of how not only the US, but also other countries' armed forces have tried to control stories about on-going wars. Subsequently, I will discuss how this co-optation of narrative strategies is depicted in aesthetic representations of the wars in Iraq and Afghanistan, and I will ask which forms the artistic critique of the military apparatus and war can take, when the means of fiction has become a part of war itself.

Jens Bjering

The Shock of the New: The Logic of the Possibleand the Global War on Terror

"We must not consider every possibility, only probabilities," wrote German military theorist Carl von Clausewitz in 1831. While Clausewitz' point relates specifically to the conduct of war, his focus on the *probable* as opposed to the *possible* represents, to borrow a term from Ian Hacking, the key "futurology"—of the 19th century, where new developments within statistics and record keeping enabled states to approach the question of the future with a hitherto unseen level of certainty. Since the days of Clausewitz and the great pioneers of statistics, this probabilistic *episteme* has dominated the way both individuals and governments approach the question of the future. Yet, following the 2001 attacks on World Trade Center, the logic of the probable has arguably been substituted for a logic of the *possible*, where the unlikely or even the fantastic future event is no longer relegated to the status of freak statistical outlier, but, rather, is at the very center of geopolitical intervention in the present. Focusing on preemptive interventions in the United States' War on Terror, my presentation conceptualizes these as relying on the creation of a new type of virtual, future-oriented spaces and fictions which, perhaps paradoxically, seem to draw on the *utopian* rather than on the *realistic* mode of storytelling.

Terry, Jillian

This Museum is Being Watched: Experiencing Surveillance in Laura Poitras' Astro Noise"

In 2016, filmmaker Laura Poitras – best known for her trilogy of films detailing the post-9/11 American "war on terror" and as Edward Snowden's confidante during his leak of NSA documents in 2013 – staged a solo art exhibition at the Whitney Museum of American Art (New York, USA). The exhibit, Astro Noise, interrogated questions of power, surveillance, and the state in the age of counterterrorism through interactive installation, video, and photographic media. Using Astro Noise as a backdrop, this paper examines how the inherent violence of surveillance technology is depicted and challenged through Poitras' art. The paper also considers the broader question of how cultural representations of contemporary violence in art can serve as acts of

resistance against technological modes of securitisation such as surveillance and the use of drones. Each of these questions is framed using a theoretical focus on feminist scholarship in security and surveillance, foregrounding calls that have recently been made by feminist scholars to consider the particular embodied contexts operating within these practices, including both those who are under the constant eye of surveillance and those who do the watching (Dubrofsky and Magnet 2015). The paper engages with the concept of experience as it has been recently deployed in feminist security studies (Sylvester 2013) to consider how the visceral encounters with surveillance felt by gendered bodies are represented in art such as Astro Noise. Viewers of Poitras' art are situating themselves in intimate contact with those who have been surveilled – including the artist herself – and considering their own emotive responses to the practice of government surveillance. In considering how art can serve as a lens through which we perceive the impact of securitising technologies, this paper unpacks the relationship between surveillance, embodiment, and experience, arguing that these concepts are central to feminist understandings of contemporary violence.

NARRATIVE SPACES

Chaban, Natalia, Alister Miskimmon, Ben O'Loughlin
Communicating Narratives: News media as a product and a process in narrating NATO in the Asia-Pacific

Informed by the Strategic Narrative Theory (Miskimmon, O'Loughlin and Roselle, 2013), our paper traces the projection and reception of NATO's narratives in NATO's five strategic partners in the Asia Pacific: Japan, South Korea, Mongolia, Australia and New Zealand. Our analysis explores NATO narratives on the system, identity and policy-issue levels. It problematizes the alignment of narratives – between those formulated and communicated through influential news media (leading popular and military presses in the respective locations in our case) and those revealed by the newsmakers in the five Asia-Pacific societies (news writers and information gatekeepers). Our focus on the most visible, locally resonant and emotively charged narratives helps to understand mechanisms of narratives' reception, the most undertheorized concept in the scholarship of strategic narratives in IR. Data come 16 media outlets observed in five countries on a daily basis between February–July 2015 and 50 semi-structured interviews with Asia-Pacific newsmakers specializing in the coverage of international relations and security affairs. The significance of the study is to show how longstanding narratives in international affairs are mediated by local gatekeepers (as a process) but that those media gatekeepers then become a resource (a product) for NATO for building understandings of how international affairs should function.

Andrea Catanzaro & Fabrizio Coticchia
A knight without armour. Assessing the problematic relationship between strategic narratives and (master) frames

A growing body of the literature has started to pay attention to the concept of "strategic narratives", stressing the role played by storylines in affecting public attitudes or highlighting the ways through which counter-narratives hinder a wider acceptance of a specific message. Some authors have clarified how strategic narratives go "beyond a concept of framing", establishing "casual relationship" between means, ways and results. However, the analytical differences among concepts like strategic narratives, frames and master frames have been rarely investigated through a comprehensive and interdisciplinary approach. Indeed, very different definitions and perspectives have been adopted in International Relations, Social Movements Studies,

Sociology, Media Studies, and Political Communication. In addition, despite it is crucial to identify how ideas and ideologies underlie frames and narratives, few studies of Political Thought have addressed such issue. The paper aims at filling such gap, investigating the problematic relationship between strategic narratives and (master frames). The research combines a theoretical section, which provides general definitions and illustrates conceptual boundaries, with an empirical analysis. Indeed, thanks to a case study (frames, narratives and the counter-narratives developed by Italian parties and peace movements to face security issues – such as military missions and procurement - in the new century) we better assess potential classifications among controversial and complex concepts. Only by adopting an interdisciplinary perspective we can unpack these notions, which require to be examined together to properly take advantage of their theoretical contribution.

Culloty, Eileen
Conspiracy and the Epistemological Challenges of Mediatised Conflict

The production and circulation of conflict conspiracies has been under-theorised within research on conflict media. Yet, conspiracy is now a conspicuous feature of conflict narratives; as exemplified in the controversy surrounding the April 2017 chemical weapons attack on Syria's Khan Sheikhun. Conspiracy theories, including accusations of conspiracy theorising, highlight the inherent instability of truth-claims about mediatised conflict. They amplify fundamental questions about the construction of evidence and explanatory context in conflict narratives and about the influence of ideological agendas. These tensions, already evident in the War on Terror era, have intensified during the protracted Syrian conflict as the media claims produced by various actors (states, militaries, insurgents, journalists, and activists) intersect with conspiracy theorising in complex ways. Many scholars argue that conspiracy narratives are a mode of oppositional engagement with globalised politics and a means of interpreting complex events (Auspers 2012; Basham 2001; Bratich 2008; Fenster 2008). However, this understanding needs to be refined to accommodate the tensions and overlaps between the circulation of conspiracy narratives and wider communicative practices such as journalism and activism and wider cultural discourses such as militarism, anti- militarism, and Islamophobia. In reference to the Khan Sheikhun attack, the presentation will trace the intersections of the various conspiracy narratives circulated about the attack and assess the epistemological implications for truth-claims in factual conflict media. As such, the paper will contribute to a deeper understanding of conspiracy theorising as it intersects with the mediatisation of conflict (Cottle 2006; Hoskins & O'Loughlin 2010) and the "disinformation disorder" (Wardle & Derakhshan 2017) of digital media.

Aday, Sean
The Myth of a Thousand Westerns: Media and Just War Theory

Philosophers, military theorists, politicians, religious figures, and scholars have for centuries debated what constitutes a just war, and a war fought justly. Michael Walzer's seminal modern work on the subject, Just and Unjust Wars (1977), recast these debates in light of the Cold War, and he and others have added to the discussion of what constitutes just reasons for going to war (jus ad bellum), how to wage war ethically (jus in bellum), and what a country's responsibilities are after a war is over (jus post bellum) in an age of globalized terrorism, drone warfare, and other 21st Century phenomena. Yet missing from these discussions is any exploration of media and their role in just war theory. This paper, part of a larger book project, demonstrates that this is a major oversight. It makes the case for the importance and even primacy of media in understanding and rethinking just war theory. Drawing on decades of mass communication research, including especially recent work on strategic narratives in foreign policy, it shows that media play a crucial role in all three

stages of just war theory, including (but not limited to): a) Framing justifications for war, especially by echoing and amplifying the strategic narratives of elites lobbying for war, and muting arguments against war. b) Downplaying and sanitizing casualties, atrocities, and war crimes in a way that makes it easier for elites and citizens alike to assume their country is waging war ethically. c) Not engaging post bellum questions before war is declared, and ignoring them after war is over.The paper discusses the implications of these arguments for just war theory and for better understanding media's role in the ethics of war.

REPRESENTING SPACE OF TERRORISM/THE OTHER

Ette, Mercy
Gender, media and conflict: a gendered mediation analysis of The New York Times coverage of Boko Haram

This study is a gendered mediation analysis of *The New York Times* coverage of Boko Haram, a transnational terrorist group, which has waged war against the Nigerian state since the late 1990s. The group was initially perceived to be a domestic problem but with its tentacles breaching national boundaries into the Republics of Chad, Cameroon and Niger, it has morphed into an international security threat. Although the group had made headlines around the world prior to 2014, the kidnapping of more than 200 schools girls in Chibok, in North-eastern Nigeria, in April of that year resulted in global censure and triggered the #bringbackourgirls Twitter campaign. This study will investigate the ways in which *The New York Times* framed the group before and after the kidnapping incident. The argument presented in this paper is premised on the view that the elite newspaper has discretionary power to shape social reality and/or influence public knowledge. As a newspaper of record in the United States, a country that has been in the vanguard in the war against terrorism, *The New York Times* is an important source of information and has the capacity to influence policy. Through a gendered mediation framing analysis, the study will identify dominant and recurring frames that underpin coverage of the group, interrogates the perception conveyed through the frames and explains how these reflect a particular understanding of the conflict. The gendered perspective in the analysis is an acknowledgement of gender as a salient issue in war and conflict.

Fine, Zoe DuPree
One of us: Discourses of becoming in KKK, Al-Qaeda, & ISIS recruitment

This analysis of terrorist recruitment communication is a study of how terrorist recruits and recruiters, as war actors, mobilize terrorism in media spaces. In this project I argue that online terrorist recruitment challenges notions of spaces of war, as well as those of wars of space. I show the becoming of a terrorist through communication by analyzing the online dialogue of recruits of the Ku Klux Klan, Al-Qaeda, and the so-called Islamic State. I illustrate how participants' use of multimodal, digital communication create and recreate communities that remain under investigated in Communication Studies, even post-9/11: recruits of terrorist organizations. The data analyzed is the discourse of three publicly accessible online interviews of individuals narrating their own terrorist recruitment experiences: a 2005 interview of Clinton (now Abdus-Salam) Sipes, a Ku Klux Klan affiliate, a 2012 interview of Colleen (now Fatima) LaRose, an Al-Qaeda affiliate, and a 2015 interview with Alex (a pseudonym), an Islamic State affiliate. By focusing on the conversational features of recruits' narratives of their recruitment, I approach dialogue in computer-mediated communication as an organizing phenomenon. The study concludes

with a discussion of new counterterrorist strategy possibilities that pivot on premise that terrorism is social action. Through this study, I exemplify the disarmingly effective power of dialogue as a tool wielded to mobilize people, and as a frame through which scholars and intelligence analysts should study the new interpersonal, virtual terrain of mediated spaces of war.

el Issawi, Fatima
Arab Media Framing of the Uprisings: The Dangerous "Other" and the Glorified Self

In the aftermath of the first waves of Arab uprisings, Arab national media remains actively engaged in the continued spread of narratives that extol national identity and patriotic pride. These narratives are based on a blunt rejection of 'otherness' as a dangerous threat to national identity and a call for the demonization of political opponents, to the extent that they endorse their physical extermination. Arab nat§ional media's glorification of the 'authentic Self' is rooted in a utopic perception that is at odds with a transforming political landscape and is contributing to the isolation of Arab audiences in a "post-nationalistic era" which serves to further disconnect them from the rest of the world.
This paper will investigate forms of glorification of the self and exclusion of the other developed by journalists in five North African countries in their framing of post uprisings conflicts and struggles and how these practices contribute to establish a utopic nationalistic identity rooted in a discourse of hatred against dissenting voices and the outsiders. The article argues that the continuous framing of debates related to the uprisings as a "threat" to national stability and identity thus leading to consolidating the status quo rather than supporting change. The article draws on data from extensive empirical work conducted in these countries post uprisings (Libya, Tunisia, Egypt, Morocco and Algeria) using semi-directed interviews with samples of journalists and media stakeholders as well as newsrooms observation and text analysis of regulations.

Matar, Dina
Mediating cultures of communication in the Syrian conflict

One of most urgent debates in public and official political discourse today is the role of media in conflict, particularly in contemporary long-term conflicts, such as those in Syria and Iraq. Such debates have gained urgency with the increasing media visibility and emergence of Islamic State and other Jihadist militant groups since 2012 and the expansion of media technologies, spurring research on how such groups use media to promote their ideologies and recruit supporters as well as studies on news practices, embedded journalism, citizen journalism and struggles over voice and representation, among others. However, despite the burgeoning research and interest, scholarship has yet to form a coherent body of knowledge on the dynamics of communication and conflict, let alone theorise the relationship. This is partly because there is no consensus on what the term conflict should refer to and partly because conflict has rarely been discussed in terms of its communication. Using the ongoing conflict in Syria as a case study, this paper proposes to use the optic of cultures of communication to address the dynamics between media and conflict and to explore how media produce and challenge already existing as well as emerging cultures of communication that ultimately clash in situations of conflict, making it difficult to arrive at shared meanings of conflict. In doing so, the paper addresses how various actors in the Syrian conflict use media spaces to promote particular cultures of communication that are meant to evoke meanings of the conflict and how media ultimately disrupt meaning by facilitating the endless re-creation and circulation of multiple, clashing cultures of communication.

ETHICAL AND POLITICAL SPACES

Vukusic, Iva

Journalism as Evidence in Court: Experiences from the International Criminal Tribunal for the former Yugoslavia

In December 2017, the International Criminal Tribunal for the former Yugoslavia (ICTY) in The Hague closed its doors. It was the first post-Nuremberg international criminal tribunal, established in 1993 by the UN Security Council, and an institution that paved the way for other courts to follow. In its numerous proceedings (it dealt with 161 individuals), the ICTY used journalist-generated material as evidence, and extensively relied on their testimony. Journalists, after bearing witness to the atrocities, were called upon to tell testify in court, in proceedings against defendants charged with genocide, crimes against humanity and war crimes in the former Yugoslavia during the 1990s. Journalists contributed to what Orentlicher has called "shrinking the space for denial", by presenting the material they filmed. This paper will analyze how these journalists contributed to the proceedings and which facts they uncovered about the mass victimization of civilians. It will be based on the testimony (and footage) of war correspondents like Martin Bell, Jacky Rowland, Aernout van Lynden, Jeremy Bowen, and Ed Vulliamy. It will discuss the Randal case, about a Washington Post journalist who declined to testify. Furthermore, the paper will consider the crucial footage created by Zoran Petrovic Pirocanac after the fall of Srebrenica, when he recorded the bodies of men executed in Kravica. These examples will be used to illustrate just how important journalists were for the first contemporary war crimes tribunal, and how their reporting contributed to achieving a measure of justice for the victims and establishing facts about the violence.

Hammond, Philip & Sumaya Al Nahed & Tara McCormak
Advocacy Journalism and the Syrian war

Over the last few years the international media have done much to highlight the suffering of civilians caught up in the on-going war in Syria, and of refugees fleeing the conflict. This has often involved innovative forms of reporting, including VR journalism, citizen journalism and news games. Yet in some respects the coverage harks back to an earlier era, recalling the style of 'attached' or advocacy journalism that developed in the 1990s. As in much Western reporting of the wars of that period, some journalists have interpreted the conflict as a moral challenge for the international community, representing it in simplified, black-and-white terms and calling for 'something to be done' to counter an evil regime and rescue innocent victims. Yet by the end of 2016 that narrative was fast unravelling, with questions being raised about a number of high-profile news stories, such as the use of chemical weapons, the role of the 'White Helmets' relief workers, and the bombing of Aleppo and other cities. Amid the claims and counter-claims of propaganda and 'fake news', news audiences glimpsed shifting and clashing explanatory framings of the Syrian war. A conflict that had initially been understood against the background of the 'Arab Spring' began to be seen as complicated by sectarian religious tensions, the rise of Islamic State, opaque factional and regional alliances, and international tensions reminiscent of the Cold War. An imperative to establish a moral framework for the story seemed to preclude more complex and searching questions about the motivations and actions of local and international actors.

Hanson, Ingrid

Conscientious Objection, War Resistance and the Contested Construction of Homeland in First World War Newspapers

This paper will discuss the role of three newspapers, the *Manchester Guardian*, the *Labour Leader* and *The Tribunal*, in the construction of communal and national identity through the sympathetic representation of war resistance in World War One. These three papers – the first a mainstream national, the second the mouthpiece of the International Labour Party and the third established in 1916 specifically to support Conscientious Objectors, all made use of the marginalised positions, moral and physical, of Conscientious Objectors and those who supported them to redefine the imagined spaces of nation, community and home. Drawing on Henri Lefebvre's theorisation of social space as akin to a *mille-feuille* pastry, layered, heterogeneous and interactive, I will argue that the space of the nation in wartime was shaped by competing and contested media constructions of objection, imprisonment and resistance as well as by those of war and its consequences at home, and will trace the ways in which these three newspapers drew on the recent history of anti-war journalism in their own approaches and narratives. In particular, I will consider the influence of W. T. Stead's populist Pro-Boer newspaper of 1899-1901, *War against War in South Africa*, and the London-based socialist newspapers of the 1890s on the approaches and narratives of these three papers. I will trace some of the ways in which Conscientious Objectors, including journalists, created, made use of, and drew strength from both newspapers and imagined geographies, contributing actively to contested public narratives of nationhood, community and home.

Berganza, Rosa et al.

Women's roles and sexual violence in Burundi and Congo post-war spaces: mapping the presence of media and gender issues on the European parliamentary debates

Empirical research has proved that media's agenda has an impact on parliamentary agenda (Davis, 2007). This paper analyses how gender issues (the presence of women, their roles and sexual violence topics) are incorporated into European parliamentary agenda concerning post-conflict situations in the Democratic Republic of the Congo (DRC) and Burundi. Moreover, we study which African and international media are mentioned in the parliamentary discussions and which ones influence the most the debates. We also examine if the different roles attributed to women, victims or peace-builders (Ahmed Ali, 2015), are correlated with the presence of specific media, and if the topic about sexual violence is incorporated in the parliamentary discussions by African media, or it remains as a taboo subject as it happens in the African society (Zicherman, 2007). The results confirms that the role of women prevailing in these debates depends on their representation through negative images, especially as victims. This study is funded by the Spanish Ministry of Economy and Competitiveness (2017-2019) and it is framed within the international research project "(In)Forming Conflict Prevention, Response and Resolution: The Role of Media in Violent Conflicts" (INFOCORE), funded by the European Commission (2013-2016). For that purpose, we created a dictionary adapted to the analysis of media and violent conflicts and we applied a computer assisted *quantitative* content analysis to all the minutes from the parliaments of United Kingdom, Germany, France, Spain and the EU, which included topics related to the Great Lakes post-conflict situation affecting the DRC (2012-2015) and Burundi (2010-2015).

PANELS FROM 11.00 – 12.30

CHALLENGES OF JOURNALISM

Tiripelli, Giuliana

From traditional to digital: normative approaches to the role of the media in the Israeli-Palestinian conflict

When *MWC* was preparing to launch its first issue, I was in Israel-Palestine gathering interviews with journalists and peace activists about the failed Oslo peace process, as part of my PhD at the Glasgow University Media Group. Those interviews formed the basis for the book *Media and Peace in the Middle East* (Tiripelli 2016), an ethnography about the role of the mainstream media in shaping opportunities for peace, and the views of both journalists and peace activists about it. That research added new evidence about traditional media's ability to regenerate conflicts. It also analysed how those media spaces were used to position the idea of *peace* in space and time in ways that affected the Israeli-Palestinian relations. It relied on the normative model of Peace Journalism (Lynch and McGoldrick 2005) to "positively" reflect on the role that news media could play to support fair negotiations, shifting away from an established academic focus on their contribution to conflicts. With this paper, I aim to review aspects of this research that are still relevant today, and to discuss opportunities and challenges of a similarly "positive" approach to researching media role in this conflict during the digital age. It is urgent to shape methodologies to reject or confirm actors' assumptions about the role of digital media in supporting this conflict (Wolfsfeld 2017). It is equally important that scholars shape impactful approaches, i.e. methodologies that show how the media can contribute to conflict transformation within the fragmented but intensively managed digital spaces and dynamics.

Tasseron, Michael

A multimodal critical discourse analysis of the 2014 Israeli attack on Gaza

The 2014 war in Gaza was the most recent, large scale military assault by the Israeli Defence Forces on the Palestinians. It lasted for approximately eight weeks and resulted in an unprecedented loss of life and destruction of the civilian infrastructure in the territory. The media coverage of the war was extensive, and it is the nature of this reporting which is the focus of my research. In the presentation I detail the preliminary findings of a multimodal critical discourse analysis of the news reports from the *Times* and *Guardian*, two prominent British news organisations which covered the conflict. The analysis comprised attention to the textual and visual elements of the news reports produced over the duration of the war. The conceptual framework for the study is the asymmetrical nature of the Israeli-Palestinian conflict. Attention to this overlooked aspect of reporting is one which can provide valuable insights into how news organisations deal with conflicts of this nature. The preliminary findings reveal that the two news organisations paid significant attention to the destructive consequences of Israel's actions, both textually and visually. The tragic consequences of the war also featured prominently in the coverage. However, explanations which dealt with causality were largely omitted. In addition, the *Times* and the *Guardian* paid little attention to Israel's overwhelming military superiority, choosing instead to foreground the capabilities of its far weaker opponent, Hamas. In doing so the war was portrayed as taking place between two equally matched sides.

Rodgers, James

'Reporting armed conflict and the uncertain future of "Fake News"'

Drawing on examples of changing journalistic practice during wartime from the 19th and 20th centuries, as well as the present one, this paper will advance the hypothesis that we are currently in an age when, for three main reasons, 'fake news' is occupying a prominent place in the media spaces used to describe war. It will further argue that this prominence may well be temporary. The three factors which, it is posited, lead to peaks in 'fake news' are: change in communications technologies (in the case of the present, the explosion of social media); armed conflict; and political uncertainty. While noting that the term 'fake news' has itself become problematic, on the grounds that it has been 'appropriated by politicians around the world to describe news organisations whose coverage they find disagreeable', this paper will employ it as shorthand for various types of mis- and dis-information. Examples of changing media for communicating used to support this hypothesis will include newspapers in the 19th and early 20th centuries; radio during the Second World War; TV news channels and social media. The paper will conclude by arguing that, as audiences became more familiar with emerging media, so they eventually became more discerning in their relationship with it, and 'fake news' became less effective – and suggest that this could therefore happen again, even in the social media age.

Paterson, Chris

The normalisation of international broadcast facility targeting by the United States

US involvement in the post-9/11 wars in Iraq and Afghanistan demonstrated a normalisation of acceptance of the use of force against civilian media operations when military planners perceive advantage, despite protocols intended to afford protection to media. To date, there has been no cohesive challenge to US actions, nor significant acknowledgement of a US government threat. This research sought to highlight the degree of cohesiveness of such a threat in order to facilitate more effective responses. The combination of deliberation in targeting and disregard for media in proximity to conflict has, since 1999, led to direct US government involvement in over 40 deaths of civilian media workers and the destruction or partial destruction of at least 12 media facilities; with each case officially dismissed as accidental, justified, or irrelevant. The normalisation of a US government disregard for media work, as evidenced through patterns of surveillance, coercion, apprehension, and the use of force, has increased in the past two decades and will inevitably result in further attacks on media personal and facilities if not confronted. The author argues that US success in deflecting responsibility and accountability for incidents of press repression has set back efforts to effectively bring international law to bear for press protection and to apply pressure to other governments to improve their own treatment of media.

Unver, Akin

Terror Selfies: Digital Autobiographies of Glory, Death and Myth-Making in Ukraine, Iraq and Syria

In a former research project, I have tested mortality salience (Florian and Mikulincer 1998; Greenberg et al. 2000; Pyszczynski et al. 2006) and terror management theories (Altheide 2006; Basra, Neumann, and Brunner 2016; Aly and Striegher 2012) by measuring whether images, framing, and discourse on death and war indeed increased the likelihood of further conflict. I did that through computational methods - by scraping 5,803 selfies that were taken by the pro-Kurdish militant group Kurdistan Workers' Party (PKK) in Syria, from January 2014 to December 2016 (Unver 2016). While a time-frequency geolocation of these selfies provides great insight into geographies of contestation, the time-frequency data alone told an interesting story: while 2–3 selfies taken in an interval of two hours is nothing special, once this figure rises substantially to 70–80, it indicates preparation for an armed conflict. Although quantitative measurement of selfies on the battlefield can also be an accurate predictor of armed conflict, it mainly reveals the extent to which taking a selfie is one of the main pre-war rituals of militants. Widening the geographical extent of this research, I have started to use web crawlers to gather digital selfie data from other armed groups in Syria – the Islamic State and the Free Syrian Army. This presentation deals with the use of battlefield selfies in Syria and Iraq by non-state armed/terrorist actors – PKK and ISIS, to explain how these groups use selfies as a digital framing tool through 2014 and beyond. Furthermore, the chapter offers new data and arguments, challenging both terror management and mortality salience theories directly. In doing so, this chapter explores how these groups challenge official framing of their struggles and also provides an in-depth view on how the purpose and function of these selfies has changed over time. I define these functions as "militancy lifestyle marketing," "capacity demonstration," and "diversionary selfies." In the earlier phases of an insurgency, militants seek to advertise themselves and post happy/relaxed selfies to set up group framing and attract new recruits. In the second phase, these selfies show battlefield victories (usually after a clash) in order to show off capacity and advertise skills. Finally, militant groups take diversionary selfies to mislead the opponent or provoke him into committing militarily to the wrong battle.

Brunt, Nathaniel

#shaheed: a metaphotographic study of Kashmir's Insurgency

In the early 21st century the traditional vertical relationship between professional photojournalist and subject has shifted to an increasingly horizontal format in which amateur participants involved in conflict, including both civilians and combatants, are active agents in the process of photographic witnessing and documentation. With near ubiquitous access to smartphones with imaging capabilities and internet connectivity, the capacity for amateurs in wars to create photographs and share them online is nearly infinite. These vernacular photos, which are embedded in this technological shift, have changed the way publics witness and perceive war, the way it is recorded, and access to previously unavailable viewpoints from the battlefield. *#shaheed* (2014-2016) explores these changes in professional and vernacular photography and reveals how this flux has fundamentally redefined the representation of contemporary conflict. The project is an intimate photographic study of the insurgency in India's Kashmir Valley, the young men fighting in it, and the changing nature of the representation of war in the early 21st century. #shaheed is comprised of a combination of collected mobile phone images and videos produced by Kashmiri militants, as well as my own photojournalistic images of the conflict. The project seeks to challenge simplistic

contemporary understandings of militancy in the Islamic world and contemporary definitions of photojournalism. Ultimately, *#shaheed*'s goal is to create an uncomfortable intimacy between the viewer and subject by using photographs, both collected and produced, to provoke difficult questions about the commonality and humanity of these young men.

Fox, Paul
From Kodak to iPhone: amateur war photography and the contest for global opinion

This paper analyses how two image-making technologies created new spaces of war: the Kodak camera in the 1890s; and the camera phone today. The paper considers how the conduct of military operations has been transformed by the competition for global opinion played out visually in a war of media spaces these devices have enabled. With reference to what Andrew Herscher calls 'the language of damage', the paper will trace the relationship between handheld photography, the material properties of war-torn buildings, and the rhetoric of a necessary campaign, justly fought to an appropriate conclusion, in the context of two media events. Firstly, the 4 September 1898 Gordon Memorial Service, conducted in front of Khartoum's ruined Governor's Palace by Anglo-Egyptian commanders who, with the camera in mind, staged perhaps the first modern battlefield media event in pursuit of impression management, transforming how counter-insurgency in Sudan was represented in Britain. The paper will then address contemporary armed conflict in Yemen. With reference to images of the damaged mosque on the Jabal an Nabi Shu'ayb hilltop, blogged in 2016, it will analyse how digital photography and the social media spaces of today confer powerful opportunities for multiple actors - from UNESCO, via coalition forces and their adversaries, to anonymous bloggers - to create, maintain or challenge dominant narratives asserting claims to (un)ethical conduct at war. The paper concludes that the rhetorical power of cultural property in representation has been amplified in social spaces shaped by media technologies, to the extent that 'heritage' is now a manifest component of strategic communications agendas.

Griffiths, Stuart
The Soldiers' Camera: Barracks to Battlefields

Two publications The Myth Of The Airborne Warrior (Photoworks 2011) and Pigs' Disco (Ditto Press 2013) are based upon my personal photographs of my time serving with an Airborne Infantry unit (3 Para) in Northern Ireland during the late 1980's and 1990's. In 2015 I embarked on my PhD at University of Ulster. My research examined soldiers' photographs, and took me across the UK in search of personal photographs taken by former soldiers, or "authors" who kept their photographs from their time in infantry units within the British Army. One of my main aims was to investigate "historical" photographs; ephemera and narratives from 1974 to 2014 that mapped the journey and personal histories of the civilian recruit in basic training, to the combat effective infantry soldier on the battlefield. Through the taking of personal photographs that offer nuanced accounts of the demands on the body of the soldier, and, despite their appearances of being "tourist photographs" can these "evidences" of soldierly performance evoke the embodied experiences of army life through amateur "mass photography"?

Spiessens, Anneleen

Translating news on the war in Ukraine: Crimea and the "imagined community" of Greater Russia

The ongoing war in Ukraine, and more specifically the annexation of Crimea in 2014, has triggered conflicting narratives in different parts of the world. While North-American and European newspapers denounced Russia's military intervention on the peninsula and declared the March 16 referendum illegal, president Putin seized the event to promote the idea of a "Greater Russia" before a domestic audience. During a speech at the State Duma on March 18, Putin justified Crimea's entry into the Federation as a "historical rectification," claiming that "in their hearts and minds," people have always known that Crimea is Russian land. My paper will demonstrate how a similar narrative is pushed on the Russian news translation website InoSMI (http://inosmi.ru/), a media project affiliated with RIA Novosti news agency that monitors and translates foreign press into Russian. Through selective appropriation of source material, and subtle yet effective translation shifts, the website reframes original news stories on Crimea to interpret the peninsula's "homecoming" through the "Greater Russia" lens. An analysis of the translation process reveals a clear focus on the idea of "one people divided by borders", with blood ties emphasized both on a literal (presence of ethnic Russians in Crimea) and figurative level (family metaphors). Furthermore, the 1954 transfer of Crimea to Ukraine is repeatedly described as an anomaly, while popular nostalgia for the lost glory of the Soviet and Russian Empire is brought to the fore. My paper thus illustrates how the Crimean episode is used to redefine the geographical and political concept of "Russia" by including "historic Russian lands" now outside its borders and capitalizing on the place Crimea holds in Russian imagination. I will particularly draw attention to the role of translation in the global circulation of news, and to its capacity to reframe war narratives.

Khaldarova, Irina

Brother or Other? Transformation of representation of Ukrainians in the Russian television news during the Ukrainian crisis

The paper aims to explore how the Russian television news deconstructs the image of Ukrainians as brothers and repositions them inside the imagined social reality where Ukrainians represent threatening Others. The research material is extracted from Channel One, which is one of the biggest and most popular television channels in Russia. The data was collected from the website of Channel One during the period from 1.11.2012, a year before EuroMaidan started, to 1.11.2014, when Crimea got already included into the Russian Federation, nearly 50 people were killed in fire and clashes in Odessa, Malaysian boing was shot down and the conflict in the Eastern part of Ukraine got in its active and most violent phase. In total, the study covers two years, during which 480 news stories were sampled based on the tag words and numbers of shares and likes in social media. The frames of visual, auditory and text streams of the sampled units were analysed to explore the process of transformation of images: from brother nation into enemy. The data revealed particular features of the image of an average Ukrainian during a pre-conflict period: mostly positive, though dependent and inferior 'brother'. When EuroMaidan started, Channel One transformed this image into threatening Other that specifically appealed to the cultural and spiritual values of its

audience. The references to the World War II and the theme of fascism were used to develop the image of enemy into an appealing and frightening construction.

Goldie, Janis
A Graphic Account: Representing Canada's Participation in World War II within 'Canada at War'

Much has been made of a trend in Canadian political culture towards militarization. That Canada is becoming a 'warrior nation' with evidence of a 'return' of the Canadian soldier into popular discourse and artifacts is being debated in scholarly and popular circles alike (Managhan 2012; Richler 2012;). While the debate continues, it is crucial to closely interrogate popular culture sites and artifacts themselves in order to determine evidence of such a trend. As such, this paper investigates an important artifact of war memory in recent Canadian popular culture, the graphic novel by writer Paul Keely and illustrator Michael Wyatt, entitled *Canada at War: A Graphic History of World War Two.* Released in 2012 by publisher Douglas & McIntyre, *Canada at War* attempts to present and narrate "the true stories behind some of this country's most defining military moments". As a graphic novel, *Canada at War* is particularly interesting for analysis because of its narrative style as well as its visual presentation. While the representation of Canadian identity, culture, power, international relations and militarism can be evidenced in various genres such as film, television, novels and memorial sites, for example, Keery and Wyatt's graphic novel is one of the first attempts to construct Canadian war memory within the graphic novel format. Thus, this paper relies on rhetorical narrative analysis and semiotics to interrogate the visual and narrative representation of Canada's participation in WWII within, and broadly considers what this particular space of war may imply about Canada's past and potential future military engagements.

de Smale, Stephanie
Listening to the voices of war-affected citizens beyond the political sphere

This paper presents empirical findings of post-conflict memory discourse emerging in digital popular culture. Parallel to the emergence of citizen voice in news media are the relatively unknown but large-scale masses of citizens that communicate their (past) war experiences on these platforms in their leisure time. These are not intentional acts of political activism, but accidental encounters between media objects and individuals that evoke an emotional reaction and instigate communicative action. Positioned within the field of digital memory research (van Dijck 2011; Hoskins 2009), the paper answers how these post-conflict collectivities converge in digital popular culture; what war memories are mediated and debated; and how digital methods can be used as tools to study these interactions. The methodological reflections and empirical findings are based on a case study of post-Yugoslavian publics mediating and discussing war memories in collectivities forming around YouTube videos of *This War of Mine* (11 bit studios 2014), a war game inspired by the post-Yugoslav wars, most notably the Siege of Sarajevo. Using a mixed method approach, 61.542 comments of 534 YouTube videos were scraped, filtered with a key word dictionary and analysed through emergent coding to distil themes and analyse patterns in the comments and emerging conversations (Stemler 2001). As vernacular memory practices, these individual experiences of traumatic events evoked discussions on the causes and consequences of events, victimhood, and blame. In sum, this research provides a framework to study the interactions and memory discourses emerging in the masses of digital popular culture.

Yurchuk, Yuliya

For Whom the Bell Tolls? Representations of the Ukraine-Russia conflict in Ukrainian literature (2014-2017)

The article focusses on the analysis of books which were published in Ukraine between the years 2014-2017 which explicitly deal with the ongoing Ukraine-Russia conflict. The questions addressed in the study include: How is the conflict presented in the contemporary literature? How is the war remembered, enacted, and narrated in the fictional writing? What is the role of a writer in the time of war? Which futures are predicted and strived for in these writings?
The books I am analyzing can be technically divided into several categories: 1) books written as memoirs of those who were directly involved in the conflict (as a soldier or a volunteer); 2) books of fiction – written by prominent Ukrainian writers (Serhii Zhadan, Volodymyr Rafeenko, e.g.); and 3) books for children which aim to explain the current situation in the country to the youngest audience. I focus on both fictional and memoir accounts on war as I believe that such an analysis can shed light on the differences and similarities of the imagined and remembered experiences. What is selected to be remembered by the actual witnesses of the events and what is selected by professional writers (and for different audiences)? The paper will enrich our understanding of the role of popular culture at times of war as well as contribute to the discussions on witnessing, testimony, and imagination, which are crucial in memory studies.

Keith, Susan

Occupation, liberation, media and memory: A longitudinal look at French media commemorations of the liberation of Paris

One of the key events of World War II was the liberation of Paris, which took place between Aug. 23 and Aug. 25, 1944. The occasion is commemorated, at least on decennial anniversaries, with various commemorations, from solemn events, such as a ceremony marking the handover of the city by the Germans, to shows attempting to re-create the celebrations that broke as Parisians reveled in freedom. The French news media also mark the liberation, with special broadcasts and extensive anniversary journalism in the city's daily newspapers and news websites. The ways in which media present the liberation, however, reveal as much about the present as about the past. Chronologies can be muddied, with emphasis placed on what appears relevant to the current moment, and "inappropriate" subjects (the Germans, French collaborators, non-French Allied troops) can be crowded out (Keith, 2010). In addition, framing of the liberation is not always consistent from commemoration to commemoration, with little attention on non-decennial anniversaries (Keith, 2013). This paper, part of an ongoing project, expands on research that examined liberation commemoration in two contemporary years, 2004 and 2009. It compares anniversary journalism in five French newspapers (Le Monde, Le Figaro, Le Parisien, La Croix, and l'Humanité) during three anniversary years (1954, 1974, and 2014), with the goal of drawing initial conclusions about the interplay of narratives in war coverage. The analysis, which takes into account both textual and visual portrayal of the liberation, is expected to form part of the basis of a monograph examining media memory of a key World War II event at 10-year intervals.

Fadlon, Dor

"They won't believe it back home, none of them".1 3D Cinema in the Wake of WWII and 9/11

The surges of 3D cinema into the heart of mainstream attention in the US during the early fifties and since 2009 were attributed mainly to economic and technological factors. These explanations overlook the cultural context in which 3D cinema came to prominence, as in both instances 3D cinema's success followed defining violent events – WWII and 9/11. Connecting trauma theory with 3D cinema I argue that 3D cinema provided new means of representation for audiences and filmmakers alike, as they struggled to represent, engage with, and make sense of a world that changed significantly following the collective traumas of WWII and 9/11. I demonstrate how both 3D style and narratives were utilized differently in these two periods to engage with the nature of traumatic events specific to each period. As returning veterans of WWII struggled to bring trauma home, 3D cinema of the fifties focused on themes of representation, drawing on the tension that the stereoscopic image maintains between materialism and illusionism, echoing the ambivalent relation to image and index in trauma theory. Conversely, the highly visible, yet unfathomable trauma of 9/11 led 3D cinema of the new millennium to focus on the role of the body within experience. To explain this contemporary focus, I have developed the concept I refer to as 'empowering kinaesthesia'. I support my argument by drawing, out of a larger corpus, on two examples which stem from the same premise yet utilize 3D style much differently – *The Creature from the Black Lagoon* (1954) and *Avatar* (2009).

Mroz, Matilda

Poland's memory wars and WWII geographies in contemporary visual and memorial culture

This paper explores the 'memory wars' (Etkind et. al., 2012) that are currently being waged following recent historical research relating to WWII pogroms in Poland. New approaches to the Holocaust in Poland were precipitated by historian Jan Gross's work Neighbours (2000), which brought global attention to the 1941 Jedwabne village pogrom, in which several hundred Jewish Poles were killed by their Polish neighbours, with German approval. This work and similar studies have generated the most controversial international discussion of Polish-Jewish relations since WWII, leading to innumerable conflicts about how the memory of WWII and the Holocaust should be crafted. The paper will indicate how these memory wars are being played out across the virtual spaces of visual culture (in fiction and documentary films, for example, and in the media more generally) and in the physical spaces of commemoration (restored, neglected or defaced Jewish cemeteries and monuments in Poland, for example). In geographical terms, the recent histories of WWII pogroms have initiated a significant shift in scholarly attention from the urban ghettos and concentration camps which have thus far been dominant in historical scholarship (and cinematic representations), to the rural and small-town spaces in which many of the pogroms and 'hunts' for Jewish citizens (Grabowski, 2013) took place. Crucially, the rural pogroms have left behind almost no photographic evidence. Instead, the visual memory of the events is being shaped largely through fictionalised forms. This paper will examine how contemporary Polish cinema is contributing to the reconfiguration of rural wartime histories, focusing in particular on two controversial films that have played a key role in the 'memory wars' (in Poland and internationally): *Aftermath* (Pasikowski, 2012) and *Ida* (Pawlikowski, 2013).

CULTURES OF WAR IN GRAPHIC NOVELS

Panel Description: This panel engages with the question of the representation of small-scale and often downplayed conflicts from around the world and throughout history in graphic novels. By presenting a theoretical framework and through the analysis of several case studies of graphic novels about the Hundred Years War (1337-1453), the Boxer Rebellion (1899-1901), and the Rwandan genocide (1994), the panel explores the multi-layered relation between the graphic novel as a popular medium and war as a pivotal recurring experience in human history. The focus on less studied graphic novels about largely overlooked small-scale conflicts contributes not only to advance the understanding of graphic novels about war and of the cultural aspects of war as reflected in graphic novels, but also to better understand the world of the early twenty-first century, in which popular media and limited conflicts have become closely interrelated.

Nimrod Tal

The Graphic Novel as a Space of Small-Scale Wars

Although the two world wars of the twentieth century have entered history as the defining wars of the modern era, today's world has been shaped to no lesser degree by the myriad smaller conflicts that have been erupting continuously around the globe in ever increasing numbers. At the same time, media usage has gained a central place in present-day conflicts, and arguably plays a greater role than ever before. Amongst the most influential cultural agents to have been shaping our experience of conflicts, both as individuals and society, the graphic novel is unique in combining the visual and verbal modes of representation. It can simultaneously narrate and visualize events so as to tell a war story from a unique vantage point and explore phenomena in ways that other media cannot. The paper presents a theoretical framework within which to analyze how graphic novels represent conflicts. Characterizing the lacuna in the literature, namely its exclusive focus on the western world and the major wars of the twentieth century, the paper focuses on three themes that graphic novels on small-scale conflicts from around the globe and throughout history allow to revisit: the representation of non-western conflicts, the depiction of non-combatants' experiences during war, and graphic novels as a *lieu de mémoire* or site of memory.

Iain MacInnes

A Story about Why the English Hate the French': The Hundred Years War in Graphic Novels

The Hundred Years War was the major conflict of the medieval period. Involving campaigns in France, the Low Countries, Scotland and Spain, fought by warriors from various European kingdoms, it has a claim to be the first general European war. As such, it is unsurprising that the conflict shaped the national identities of those kingdoms most involved in it. And that these identities and their relation to medieval events still resonate today. The modern consideration of such events is reflected through the retelling of the history of the Hundred Years War in the modern medium of the graphic novel. French graphic novels lead the way in providing depictions of this conflict, through series such as Le Trône d'Argile and Hawkwood: Mercenaire de la Guerre de Cent Ans. But English-language sources also consider these events, in works such as Warren Ellis's Crécy and Will Gill's Agincourt 1415. This paper will

consider the depiction of this period of conflict in such works, with particular focus on war and its portrayal. In so doing, the paper will analyze the nature of war in such depictions, and the extent to which these novels provide a predominantly modern or medieval view on the conflict.

Harriet EH Earle

Framing Conflict through the Lens of Spirituality in Gene Luen Yang's Boxers and Saints

In 1900, the Society of the Righteous and Harmonious Fist led an uprising in northern China against the spread of foreign (mostly Western and Japanese) influence. The uprising became known as the Boxer Rebellion; the rebels killed foreigners and Chinese Christians. Although the rebellion lasted barely two years, over 100,000 people were killed. Gene Luen Yang's two-volume history of the rebellion, Boxers and Saints, tells the story of two individuals caught on opposite sides of the conflict: Little Bao, a prominent leader of the Boxers and Four-Girl, a Catholic convert. This paper considers Yang's work, with specific focus on spirituality and its relationship to violence. The Boxers harnessed the power of ancient Chinese gods through ritual and 'spirit possession'. Conversely, Four-Girl's story follows her conversion to Catholicism and visions of St Joan. In contrast to the ritual of the Boxers, Four-Girl's journey of faith appears bleak. However, I argue, both sides of the story use spirituality for personal strength and as a tool for both engagement with and survival of violent conflict. I show that, in Boxers and Saints, spirituality and violence are linked. Through these two themes Yang finds common ground between the characters of Little Bao and Four-Girl.

Tatiana Prorokova

The Haunting Power of War: Remembering the Rwandan Genocide in 99 Days

War is frequently treated as a military phenomenon that exists within the frame of specific territorial and temporal spaces. Yet, there is another side of war that reveals itself through the physical and/or psychological impact it inevitably has on survivors. As long as a survivor is alive and his/her family members who have either come through war themselves or learnt about it from others keep bloody events in their memory, war haunts generations. This is the main concern of Matteo Casali and Kristian Donaldson's graphic novel 99 Days (2011) that focuses on the detective Antoine Davis from Los Angeles who survived the Rwandan Genocide in 1994. Antoine was eventually adopted by an American family and, it seems, left the horrifying events in the past, until the moment a serial killer starts murdering innocent (African American) people with a machete. The murders on the streets of Los Angeles resurrect the memories about the war in Rwanda, where the main means of killing people was chopping them to death with a machete. The paper will examine "the haunting power of war" that allows one to analyze war as a cultural phenomenon that cannot be forced into the frame of specific days or years as history claims but rather it becomes everlasting.

Crilley, Rhys
Emotions and war on YouTube: Affective investments in RT's coverage of the conflict in Syria

Research on narratives and images of war has often focused on the content of these media, and rarely have scholars explored how they are interpreted by audiences. This paper addresses this gap by arguing that images of war and conflict have political effects, not simply because of their content and discursive 'form', but also because of their affective and emotional 'forces'. To support this claim, we draw on a case study of RT's (formerly Russia Today) YouTube videos of Russia's military intervention in Syria. Our paper presents a two-fold analysis of how viewers interpret and express emotions towards the narratives and images of the conflict, as presented by RT. We begin with a detailed audio-visual analysis of the videos that sets out the core representational modes present in RT's representations of the Syrian conflict. We then analyse a sample of 600 comments and social media interactions of YouTube viewers to explore how viewers interpret and express emotions towards the narratives and images presented to them at three stages of the conflict: the commencement of Russia's military intervention; during the 'media event' that accompanied the re-taking of Palmyra; and following the announcement of plans to withdraw Russian troops. Following this, we set out our conclusions about 'affective investments' in representations of war and conflict. We go on to suggest a number of ways in which the study of emotions and 'affective investments' in war and conflict can be taken forward.

Steel, Holly
The Curated Other: Representation and the curation of graphic content within online news coverage of the Syria conflict

This paper examines the discursive practices shaping the (non-)uses of graphic digital content in online news coverage of the 21st August 2013 chemical attack in Ghouta, Syria. Social media is changing the ways in which conflict appears within global media spaces, with footage and testimonies produced by those on the ground making the violence of conflict more visible than ever before. In this context, curation, whereby content is aggregated and organised from a variety of sources onto a single webpage, has become a key tool for news organisations covering events in real-time. Curation offers new opportunities for conflict coverage and holds the potential to transform representations of those caught up in the conflict, shrinking the space between 'us' and 'them'. Focusing on curation as a web-native representational practice, this paper examines curated coverage produced by *Al-Jazeera English*, *The Guardian*, and *The New York Times*. It will examine the discursive practices used to negotiate graphic content emerging on YouTube from the aftermath of the chemical attack. This footage includes those who are in pain, those who are dying and those who have died. It will explore the ways in which violence is deferred within the curated text, and identify the key strategies used by journalists for managing proximities to such violence. It will conclude by discussing the emergence of the curated other; a social media actor who is valued for their visual labour in documenting violence, but appear unacknowledged, untranslated and framed by uncertainty.

Montanari, Federico

The Great War Remixed. Web and Social Media and representation of the centenary: a comparative glance

First World War has represented the advent of the media as an epochal turning point (cinema, photography, diaries, journalism). Studies, now considered as "classics" (from Fussell to Leed, and Winter, to Virilio, and Keegan) insisted on this question. Starting from this general evaluation, with this paper I would like to propose, first, a mapping of the field of investigation in which I am working: exploring the way in which new and digital media have "reworked", "remixed" and "remediated" First World War, inventing new cognitive and material spaces about war, reshaping it, particularly relating to the centenary. For arriving, secondly, to propose a comparative glance between different visions of this new digital and social memory, by observing italian situation, linked to some european projects about social media, such as Europeana. And confronting it with some examples from east and south european cases. How digital and social media landscape deals with – and perhaps challenges – the perception of a shared memory of Europe? The general issue I would like to propose starts from this basic question: how to investigate the way in which the current production of new social media (such as websites, e-monuments, social media as Facebook or Twitter, or web series) provide a feedback to the narrative of first world war memory? And this particularly concerning the building up of new forms of public and audiences. From a methodological point of view I would like to propose a cultural-semiotic perspective of those media production: concerning digital media, their grammar, their capacity of producing forms of "remix" (and, sometimes, forms of counter-narrative and of resistance to official celebrations?) either from their expressive point of view or from the content level.

JOURNALIST'S (EXPERIENCE AND PRACTICE)

Slätis, Thomas

News journalists and editors as 'conflict actors' in the context of the violent conflict in eastern Ukraine

This conference paper explores the role of news journalists and editors in Ukraine as 'conflict actors' from the perspective of conflict transformation theory. Their views, adopted institutional practices and editorial decisions are reflected in media content and hence impact on how the conflict in the eastern part of the country is produced and enacted, and ultimately impacts on its dynamics. Conflict transformation theory allows to interpret those actions and processes so as to assess how they alter the characteristics and manifestations of conflict, such as its structural and attitudinal aspects (Miall 2004; Ramsbotham, Woodhouse, & Miall 2011). The key concept is mediatization, which in the context of violent conflict has arguably entered a new phase, "arrested war" (Hoskins & O'Loughlin 2015). It is characterised by appropriation and control by mainstream media of previously chaotic dynamics of social media, where the former selectively capture exchanges of user-generated and other social media content grant them credibility by entering them in the mainstream news media – while also gatekeeping information. Television remains the most important news source in Ukraine (InMind 2017). By conducting semistructured interviews with journalists and editors in national and regional television stations, the actions and processes in negotiating content mediation across various media outlets are explored. The data is analysed using subject positions as classifications, viewpoints and focalisations

(Törrönen 2013). The results contribute to understanding how journalists and editors, and mainstream news media more broadly, can be construed as factors in conflicts and providing avenues for exiting their violent forms.

Kester, Bernadette
Dutch War Journalists – Backgrounds, experiences and effects

Without any doubt war journalism is one of the most dangerous occupations within the news This presentation will be focussing on different aspects concerning the war experience of Dutch war journalists. First of all we asked journalists what kind of experiences they encountered during their work in the war zone. Secondly, as one of the main issues in this research, we were interested in the different ways war journalists coped with their experiences, while at work and particularly afterwards. Lastly, we asked them how they prepared for their next assignment in the war zone and which lessons they had learned from their previous assignments. Overall the results will show how important it is that not only news organisations, but also the general public become(s) more aware of the dangers involved in reporting war, particularly nowadays when journalists no longer derive protection from their status as a journalist but have become targets instead.

Regina van der Hoeven
Dutch War Journalists - Motivation, role perception, philosophy of life

We will set out with a definition of war journalism and how we arrived at our of 12 interviewees, balancing type of media and gender. This presentation will focus on the concepts motivation, role perception and philosophy of life. As danger is central in the work of the war journalist, it is intriguing what makes journalists choose for this profession. Especially in the Dutch case, since the relatively small Dutch news organisations offer less protection compared to the Anglo-Saxon media companies. Motivation is clearly a multi-conditional concept; we distinguish different factors as background, personal ambition, sensation seeking, feeling of privilege and ethical arguments. Notably, seeking adventure stands out as a motive. Dutch war journalists appear to be reluctant in presenting their work in moral dimensions. Questions on why the war journalists chose this profession overlap with the professional role they see for themselves. Here there appears to be a dichotomy between those journalists who want to engage with the victims of war and those who see a professional distance as a necessity for doing their work. We have also questioned the journalists on whether and how their working experiences have changed their motivation and impacted their life philosophy.

Baptista, Carla
A War Journalism of One's Own: Portugal and the First World War

This paper addresses the historical process in which Portuguese war journalism was first formed, during the country's participation in WW1 (1916-18). In accordance with a highly political polarized press system, the existent newspapers were used as cultural weapons to create a space of war, a war mentality and disposition that were previously absent from the collective imagination. Using discourse analysis of several journalistic war narratives of the time, we will trace the main journalistic representations of the Portuguese Expeditionary Corps and the rationale behind the need to go into the war. We will also address how Portuguese journalism become a war actor itself, by re-inventing a peculiar war narrative based, on one hand, assumptions of what

journalism should be and can be according to the international patterns of the time and, on the other hand, the political and professional constraints, including war censorship, fragile professionalization and political affiliation of newspapers. The Portuguese war journalism was settled following the same general lines of European war journalism during WW1, namely becoming one of the primary sources of political and military disinformation and manipulation. It represents the seminal experience allowing the formation of a war reporters elite group whose narrative conventions reflect simultaneously former and future practices, values, and power relations.