



Film & Media 2016

The Fifth Annual London Film and Media Conference
Questions of Cultural Value

Thursday 7 July 2016 to Saturday 9 July 2016

Call for Papers and Panels

Deadline for Proposals: 31 March 2016

The Friends' House Conference Centre
173-177 Euston Road
Bloomsbury
London NW1 2BJ
United Kingdom



www.thelondonfilmandmediaconference.com

Organised by Academic Conferences London



Introduction

We extend a warm invitation to Film and Media scholars worldwide to submit proposals for Papers of 20 minutes' duration for presentation at **FILM & MEDIA 2016: The Fifth Annual London Film and Media Conference**. We also welcome proposals for complete Panels of three Papers. The conference will be held at the Friends' House Conference Centre, Bloomsbury, London WC1. The UK HQ of the Quaker movement, this beautifully refurbished landmark venue sits opposite Euston Station and is only a few minutes' walk from St. Pancras and King's Cross rail stations, the British Library and the British Museum, and the wider delights of the historic Bloomsbury district and the West End.

Questions of Cultural Value

The key theme for 2016 is '**Questions of Cultural Value**', a rubric under which a wide range of research areas will be considered. As at our previous events, we will be committed to the exploration, analysis and critique of global Film and Media in a welcoming and supportive environment with strong collegial values. Our previous events have accommodated up to 180 Papers. *Early submission is strongly advised.*

Conference Constituency

The conference brings together a broad constituency of global scholars: since 2011 we have been supported by many hundreds of contributors from nearly 40 countries. Speakers typically include senior Faculty, early career researchers, research students, and professionals in the media, cultural, and creative industries. The conference welcomes Speakers who wish to deliver a Paper, as well as Delegates who wish simply to audit the proceedings. *Please see our website for numerous appreciations, from around the world, of our previous events.*

Acceptance Process

Proposals consisting of Abstracts of 180-200 words are submitted via our online system. They are immediately considered by means of sympathetic Peer Review, with a response time of not more than 10 days. We value proposals which are clear and informative, and which offer a brief and compact account of the scope of the research together with essential basic description of the media texts (films, TV programmes, etc) being analysed.

Panel Presentation and Publication of Papers

Papers will be assigned to Panels of three Papers for presentation. A 30-minute period of discussion is included at the end of each Panel. Abstracts are published in a Conference ebook. Full Papers are not required in advance, but are invited for submission following the event to be considered for inclusion in *The London Film & Media Reader 5: Questions of Cultural Value*, which will be published in 2017 by our ebook imprint The London Symposium.

Registration Fees

We are an independent, professional organisation working on a volunteer basis. Subsidised by the unpaid labour of our staff, our Registration Fee includes a smart conference badge and bag, a copy of the Conference Programme, a Conference Reception, teas and coffees throughout the event, an invitation to a subsidised dinner at a West End venue (to be confirmed), and PayPal bank charges.

Speaker or Delegate Advance Registration (mandatory for all Speakers by 30 April 2016)

£175.00 ('Early Bird' Standard until 1 April 2016)/£199.00 (Standard).

£120.00 ('Early Bird' Concession until 1 April 2016)/£135.00 (Concession).

Cultural Values: From Shakespeare to the Somme

FILM & MEDIA 2016 welcomes research which, through analysis and discussion of media texts, institutions and experiences, helps to illuminate the ways in which we understand the notion of 'cultural value'. These issues are particularly pressing as we prepare to commemorate two famous and greatly contrasting moments of mortality in cultural history. April 2016 will see the 400th anniversary of the death of Shakespeare, the font of much received wisdom about the cultural value of poetic drama and of British Culture in general. The beginning of July, in the days leading up to our conference, marks the centenary of the start of the Battle of the Somme, the epitome of intercultural disaster amongst the nations at the heart of The Great War.

Entertainment, Art, and Science

The issues for the media are complex and wide-ranging. From the outset, the mass media were caught up in cultural tensions between ideas about 'entertainment', 'art' and 'science'. On a scientific level, their documentary potential offered a freshly realistic way of depicting the world. At the same time they could also be seen as serving the sophisticated representational interests of 'art', and yet in turn they were fundamentally committed to the more intensely commercial and illusionistic demands of mass 'entertainment'.

Media and the Arts: 'High' and 'Low' Culture?

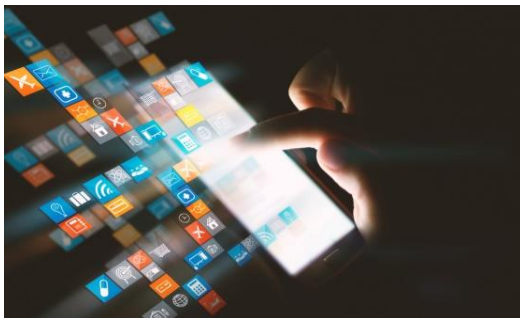
The mass media were brilliantly capable of adapting and extending extant cultural forms - from the novel to theatre and photography - but they did so in ways which soon involved them in ongoing debates about 'high' and 'low' culture. Here, the media were often critically considered as secondary, derivative and reductive - often precisely because of their mass appeal - in attempts to enforce hierarchies of cultural taste, value, and consumption.

Television: Information, Education, Entertainment

When television emerged, it was caught up in similar debates over its role as an agency for the competing interests of information and entertainment. Its many differing genres - from news and documentary to quiz shows and soap opera - enshrined their own systems of cultural value as they developed characteristic relationships to audiences, representational issues, and institutional protocols.

Digital Cultures: New or Old Values?

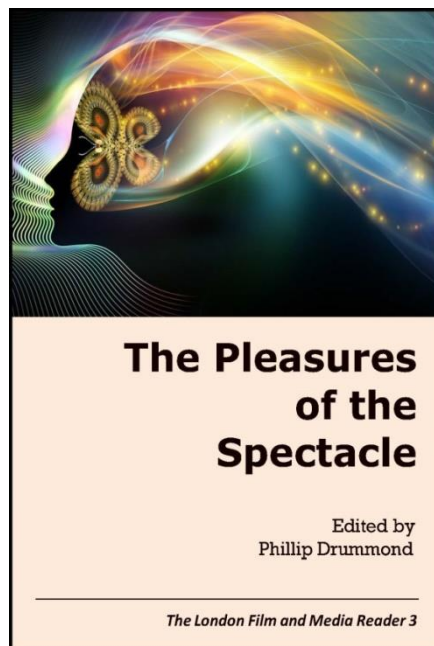
In the digital era the rapid evolution of technology has placed greater media capacity in the hands of individual consumers, who therefore face greater choices in assigning value to a multitude of competing media capabilities. At the same time as being rendered more intimate and manipulable, these technologies, of course, remain entrenched in the interests of powerful commercial interests, or in the hands of governmental agencies with their own explicit or hidden values and agendas.



FILM & MEDIA 2016: Potential Topics

- *Philosophies of 'Culture' and 'Value'*
- Representations of Cultural Value and Values within Films, TV Programmes, Popular Music, Advertising, Videogames, etc
- *TV Format Values: News, Drama, Documentary, Light Entertainment, Advertisements, etc*
- The Cultural Value of Hollywood/Bollywood/Nollywood *et al*
- *Regional, National and Transnational media values*
- Cultural Value: Race, Nationality, Gender, Age, Language, Social Class
- *Cultural Value and Questions of Morality*
- The Cultural Value of Media Censorship
- *Production Values and the Media Institutions*
- Cultural Values and Media Authorship
- *Cultural Value: The Star System*
- Popular Culture: 'High' or 'Low' Values?
- The Politics of Cultural Value
- *Media and the Values of Dominant and Subordinate Cultures*
- The Media and 'Family Values'
- *The Cultural Values of Regulation and Deregulation*
- Media and Multicultural Values
- *The Cultural Values of Media Criticism and Theory*
- Cultural Value and Media Education
- *Questions of 'Taste' and Cultural Value*
- Cultural Value and Media Aesthetics
- *Cultural Value: Debates on Media Realism*
- Audience Experience and Cultural Value
- *The Cultural Value of Social Media*
- Online Values and the Cultures of Virtuality
- *The Cultural Values of Modernity and Postmodernity*
- Media Ecology

● Our New Conference Reader ●



A collection of 60 essays from nearly two dozen countries, based on FLM AND MEDIA 2013.
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