

Popular Cultures Research Network Newsletter

November 2012

ISSUE 8

Editorial

Hello and welcome to the November 2012 *PCRN Newsletter*. In this issue we bring you a report on the conference, *From Adele to Zeca Afonso: The Singer-Songwriter in Europe*, organised by our own 'European Popular Musics' research cluster. We also bring a short report on the event *Sing-Folk-Speak* (see right), and we profile PCRN member, Emma Bielecki.

This issue also contains the usual news of forthcoming events and calls for papers, together with details of new publications - both books and articles.

As always, we are keen to hear what you are up to and share it with other PCRN members. So please do keep us informed of any activities that you would like to publicise.

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Conferences/Events

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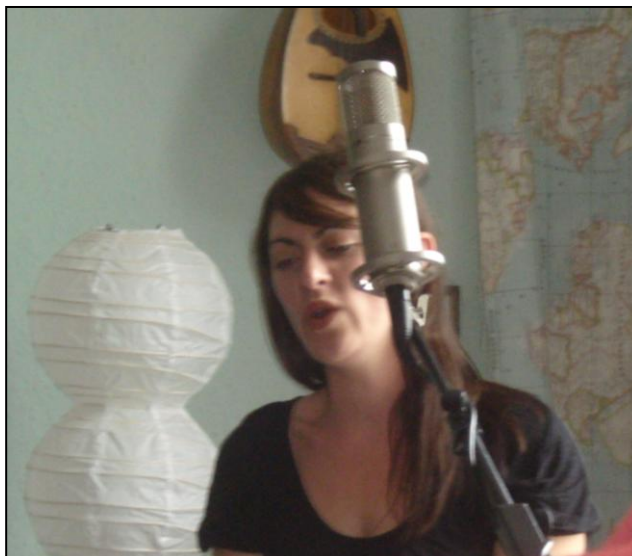
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Member Profiles

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Sing-Folk-Speak

Singers, academics and members of the public joined in a celebration of dialect in folksong at Sheffield on 24 June.



Fav Hield performs at *Sing-Folk-Speak*

The event *Sing-Folk-Speak* included performances by Fay Hield and also Dave Burland. The audience joined in with singalongs and discussion of the relationship between dialect and folksong.

The event was organised by Dr Alex Broadhead. Its website provides more information with recordings to follow.

Visit: <http://singfolkspeak.wordpress.com/>

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From Adele to Zeca Afonso

Rachel Haworth reports on the *Singer-Songwriter in Europe* conference

The international conference *From Adele to Zeca Afonso: The Singer-Songwriter in Europe* was held at University of Leeds, 13-14 September 2012. The event brought together UK, European and American scholars and practitioners with backgrounds in media and communications, modern languages, music technology, popular music, and social work and social change.

The conference was the second of what we hope will be a series of events for the PCRN's new 'European Popular Musics' research cluster, and built on the success of *The European Popular Musics Research Symposium*, a one-day event organised by the cluster in June 2011 (see *PCRN Newsletter*, November 2011).

The latest event continued the dialogue initiated there on the study of popular music across the academic disciplines.

Papers were presented at this year's event on a variety of themes, approaches and contexts, with key preoccupations and questions emerging across the two days. As well as addressing the notion of construction, the place of gender and the importance of politics/protest in the context of the singer-songwriter, presentations and discussions also crystallised around a central question: that of the problem of authenticity. Although an ever-present and recurrent topic in popular music studies, the liveliness of the debate and the different ways in which the term *authenticity* was employed and even discarded would suggest (to me at least) a possible theme for our next event!

Our three keynote speakers, Professor David Looseley, Dr. Nicola Dibben and Lucy O'Brien introduced the figure of the singer-songwriter from three different disciplinary backgrounds; they informed our debate; they challenged our pre-conceived ideas regarding the very nature of the singer-songwriter; and they prompted and fed into a rich and fruitful discussion across the academic disciplines. Meanwhile, Peter Hawkins delivered a paper on the French singer-songwriter, Léo Ferré, and then treated us and the local community to a performance of some of Ferré's most famous songs, translated by Peter himself.

The conference was organised by Stuart Green (University of Leeds) and Isabelle Marc (Universidad Complutense de Madrid) who were *ably* assisted by yours truly (I'm based at University of Hull) and Duncan Wheeler (University of Leeds).

We would like to thank Peter Hawkins and the keynote speakers. Also we are grateful to the School of Modern Languages and Cultures and the School of Music both at the University of Leeds for their financial support and facilities respectively.

Finally, the organisers are planning for an eventual publication on the singer-songwriter in the European context, so watch this space!

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Peter Hawkins entertains conference participants and members of the public.

Maria Salicrú-Maltas

Member Profile

Emma Bielecki

I currently work as a lecturer in French studies at St Peter's College, Oxford, where I teach widely across nineteenth- and twentieth-century French and Francophone literature. It was in Oxford, indeed, that my academic career began, when, as an undergraduate, I fell down a Mallarméen rabbit-hole and found myself some years later in possession of a PhD from King's College London on representations of the collector in French literature from Balzac to Proust.

A book based on my doctorate was published earlier this year, entitled *The Collector in Nineteenth-Century French Literature: Representation, Identity, Knowledge*. This explores the intersections between material culture and literary aesthetics in the long nineteenth century by examining the different kinds of meaning - social, psychological and aesthetic - that were folded into the discourse surrounding collecting across the period.

My current research project also seeks to build a bridge between cultural history and literary studies, by exploring the idea of identification in early twentieth-century French crime fictions, literary and cinematic. Crime serials proliferated in the early decades of the last century. Readers were enthralled by the adventures of Arsène Lupin, gentleman-thief, shocked by the crimes of Fantômas, and astounded by the ingenuity of Joseph Rouletabille, teenage roving reporter and super-detective. Many of these early twentieth-century crime serials are deeply embedded in the French cultural imagination, and continue to circulate in various forms, through continuations, adaptations into different media, and other kinds of reimagining. An obsession with disguise and concealed identity runs through this corpus of texts, whose heroes and anti-heroes devise ever more ingenious,



extravagant and grotesque counter-forensic measures to foil the scientific police.

The texts, produced in the early years of the biometric control society, raise a number of important questions that are still of enormous relevance today - about the body as a site of identity formation, the relationship between the individual and the state, and the social role of science. In addition to examining these texts as part of the discourse surrounding the emergence of biometrics, I am also interested in their reception and continued circulation in the cultural marketplace. (I am part of the Adaptation, Recreation, Translation Network based at Bristol University, dedicated to exploring the field of adaptation in modern times. This will be organising research activities in the coming year.)

A forthcoming article in *Studies in French Cinema* (13:1), on the *Fantômas* books and films, is the first fruit of my new research project, and it addresses the two concerns that I have outlined. It examines the texts as a critique of forensic anthropometrics, and considers how transmediation from page to screen inflects this critique.

I joined PCRN after taking part in a conference on French crime fiction (*Re-)Writing Wrongs* organised by two of its members, Amy Wigelsworth and Angela Kimyongür. I want to collaborate with other scholars working on (early) crime fiction, early cinema, masked avengers, and the intersection between popular literature and scientific discourse.

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FORTHCOMING EVENTS AND CALLS FOR PAPERS

Journalism and 'protest' music in France:

A workshop with 'Les Inrockuptibles' Editor, JD Beauvallet

University of Manchester, Wednesday

28 November 2012, 2-4pm

Samuel Alexander Lecture Theatre

JD Beauvallet is one of the co-founders of France's legendary rock mag *Les Inrockuptibles*, and its editor-in-chief. He will be visiting the University of Manchester to lead a workshop on the evolution of music journalism in France, and the changing place of the notion of 'protest' in music and the media. Attached to the final-year undergraduate unit 'Protest Music in France' (convened by Dr Barbara Lebrun), the event is also open to all with an interest in French media, French popular music and music in France, and the notion of 'protest'. It will be led in both French and English. The event is free but places are limited.

Email Barbara Lebrun:

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Remake Television: Reboot, Re-use, Recycle

Call for Contributions

Contributions are invited for a new book *Remake Television*. Remakes are pervasive in today's popular culture, whether they take the form of reboots, 're-imaginings,' or overly familiar sequels. Television remakes, from *Battlestar Galactica* to the recently announced *Have Gun - Will Travel*, have proven popular with producers and networks.

Some TV remakes have been critical and commercial hits, and others haven't made it past the pilot stage; all have provided valuable material ripe for academic analysis. When significant time elapses between original and remake, new versions of old programs must adjust to changing cultures, settings, and audiences. What can differences between original and remake tell us about changing cultural contexts, such as advances made by feminist, queer or civil rights movements? Have developments in digital imaging and other production values fundamentally altered television texts? How have stories adapted to incorporate now-common technologies (such as cell/mobile phones and surveillance cameras)? Has the rising popularity of narrative 'arcs' inflected contemporary versions of older properties? What happens when a remade program is aimed at a different demographic than its predecessor?

Any examinations of remade television programs are welcome, from series reboots (*Nikita* or *Hawaii Five-0*) to 'next generation' franchises (*Star Trek*, *Doctor Who*, or *Degrassi*) or more indirect re-imaginings (the transition from *Lois and Clark* to *Smallville*). Other suggested subjects might include

FORTHCOMING EVENTS AND CALLS FOR PAPERS

Remake Television (continued)

(but are by no means limited to) reworked series such as *Charlie's Angels*, *Knight Rider*, *Dallas*, *Melrose Place*, *Beverly Hills 90210*, *V*, *Wonder Woman*, *Bionic Woman*, *My Little Pony*, *Beauty and the Beast*, *Kolchak: The Night Stalker*, *The Fugitive*, *Teenage Mutant Ninja Turtles*, *Cupid*, *The Love Boat*, *The Twilight Zone*, *The Addams Family*, *Tarzan*, or *Dragnet*. Submissions may also be considered for TV versions of films (e.g. *Buffy the Vampire Slayer*, *Teen Wolf*, *10 Things I Hate About You*, *Friday Night Lights*, *RoboCop: The Series*, *Terminator: The Sarah Connor Chronicles*).

The book *Remake Television* is intended as a complementary volume to *American Remakes of British Television: Transformations and Mistranslations* (Lexington Books, 2011), a collection of works that successfully examined the cross-cultural remake phenomenon and larger questions surrounding differences in UK and US cultures and media industries. *Remake Television* will in turn examine the changing contexts and challenges provided by generational shifts. Contributions are encouraged from scholars working in a wide variety of fields.

Please submit a 250-word abstract and short biography by 30 November 2012.

Email Dr Carlen Lavigne: carlen.lavigne@rdc.ab.ca

Changing the Tune: Popular Music & Politics in the 21st Century from the Fall of Communism to the Arab Spring

Strasbourg University, France - 7-8 June 2013

Call for papers

Confirmed Keynote Speakers:

- Martin Cloonan, University of Glasgow
- Rajko Mursic, University of Ljubljana.

Popular music scholars have devoted considerable attention to the relationship between music and power. The symbolic practices through which subcultures state and reinforce identities have been widely documented (mainly in the field of Cultural, Gender and Postcolonial Studies), as has the increasingly political and revolutionary dimensions of popular music. Most studies have focused on the genres and movements that developed with and in the aftermath of the 1960's counterculture. Yet little has been written about how the politics of popular music has reflected the social, geopolitical and technological changes of the late 20th and early 21st centuries, after the fall of Communism. And as yet, the music of the Arab Spring or of the Occupy and Indignados movements have been scarcely commented upon while they attest to significant changes in the way music is used by activists and revolutionaries today.

The main themes of the conference will be:

- Music as a political weapon
- Political change, musical revolution? The question of artistic legacy
- Music, identity and nationalism
- Aesthetics, digital practices and political significations
- Marching to a different beat? Censorship, propaganda and torture.

Please submit abstracts by 31 December 2012.

For more information about the conference please visit: <http://volume.revues.org/3050>

PUBLICATIONS IN BRIEF

Sound Factory. Music and Industrialization

Edited by Stéphane Dorin (with texts from Jeremy Deller, Patrick Mignon, Simon Frith, G r me Guibert, David Hesmondhalgh, and Philippe Bouquillion)

Published In *Volume*, September 2012.

Visit: <http://volume.revues.org/2986>

The International Recording Industry

Edited by Lee Marshall

Published by Routledge, October 2012.

Visit: <http://www.routledge.com/books/details/9780415603454/>

Le politique, l'artiste et le gestionnaire. (Re)configurations locales et (d )politisation de la culture

By Vincent Dubois, C. Bastien, A. Freyermuth and K. Matz

Bellecombe-en-Bauges, Le Croquant, 2012.

'Cultural Capital Theory vs. Cultural Policy Beliefs: How Pierre Bourdieu could have become a Cultural Policy Advisor and why he did not'

By Vincent Dubois

Poetics, 39 (6), 2011, p. 491-506.

'Cultural Democratization in the Struggle between Public Intellectuals and the State. The Debate on the "Theatre of the People" in France (1895-1905)'

By Vincent Dubois

International Journal of Cultural Policy, 18 (5), 2012, p. 593-606.

Neither the Popular Cultures Research Network nor the University of Leeds is responsible for the content of any of the websites referred to in this Newsletter.