

Workshop
Transnational Media Histories
12 - 13th September 2018
Host: Dr Hans-Ulrich Wagner

DAAD

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11th September	Trilateral Conference (attended by several TMH members) Arrival of all participants	
12th – 13th September	Workshop: Transnational Media Histories	
Wednesday, 12th September	Venue: Universität Hamburg, Edmund-Siemers-Allee, ESA Ost, 121	
09:00 am	Coming together	
09:30 am	Welcome by Transnational Media Histories	Hans-Ulrich Wagner, Antje Katzschner
10:00 am	Section I (Chair: Joan Kristin Bleicher) Histories, Archives, Soundings: achievements and new proposals for working with transnational media and history Bridget Griffen-Foley: Looking Back Kirstin Hammann: German Voices in Australia: An Analysis of the <i>SBS German</i> Radio Program, 1975-1999 Virginia Madsen: Looking Forward. A digital environment prototype for collaborative transnational media history; and ‘sounding the port city in time and space’	Sydney colleagues et al.
12:30	Joint Lunch	
02:00 pm	Section II: (Chair: Virginia Madsen) Portal Shanghai: The mobility and growth of city Huang Dan: Newspaper “Ya Ji”: The public interaction of intellectuals in portal cities: The case of Shen Bao in its early days	Shanghai colleagues

	<p>Sun Wei: Mobile reading: Urban public life in the geomeia era: An analysis of Shanghai's urban reading cultural practices</p> <p>Lu Ye: What we talk about when we talk about music festival: An urban youth social interaction with embedded physical spaces and virtual spaces</p> <p>Pan Ji: How WeChat transforms government communication of a portal city in China: The case of Shanghai Fabu</p>	
04:00 pm	Coffee break	
04:30 -06:30 pm	Business Meeting (TMH members only)	The other participants are invited to visit Hamburg harbour
7:30 pm	Joint Dinner	
Thursday, 13th September	Venue: Universität Hamburg, Edmund-Siemers-Allee, ESA Ost, 121	
9:30 am	<p>Section III: (Chair: Huang Dan) Urban Spaces</p> <p>Xin Tong: Transmedia Remembering. Mediated Memories of Shanghai Ghetto and Hamburg Chinatown</p> <p>Philipp Seufferling: Analogue Escapes. Pre-Digital Media and Communication Practices in the Heterotopian Space of the Refugee Camp in Germany (1945-2000)</p> <p>Cornelia Lund: Mediating New Towns – The role of moving images in city planning</p> <p>Joan Kristin Bleicher: Digital Port Hamburg. Insights in the history of media production in film and television since the 1960s</p> <p>Alex Mesker: Crossing Borders: techno-electronic music and media art cultures as transnational 'new media' history</p>	Hamburg colleagues et al.
12:30	Joint Lunch	
02:00 pm	<p>Poster session</p> <p>Chu Chuanhong, Fudan University: Art Map and Shanghai City: Thematic Mapping and Urban Historical Space Representation</p> <p>Li Xiaorong, Fudan University: Fluid media: Shanghai-Hangchow Railway and Reconstruction of Shanghai Civilization</p> <p>Chen Xinsheng, Fudan University: Media Convergence: Sharing Bike in Metropolis Shanghai</p>	PhD candidates present their work – discussion

	<p>Zhu Bingqing, Fudan University: Mobile Payment and Daily Life Practice from the Perspective of Media Technology</p> <p>Janine Weißer-Gleißberg, Universität Hamburg: Doing Documentary: An ethnography of creative work</p> <p>Fereydoun Pelarek, Macquarie University: 'Going Loopy' – Sound Design Techniques of Live Looping Media</p>	
03:00 pm	<p>Section IV: (Chair: Hans-Ulrich Wagner) Communicating Port Cities</p> <p>Hans-Ulrich Wagner, Universität Hamburg/Hans-Bredow-Institut: Communicating Port Cities as an emerging field of research</p> <p>Ursula Wöst, Hamburg Historic Museums Foundation, Project Team German Port Museum: Explaining the present by telling the past: The communication strategies of the Hamburg Historic Museums Foundation based on the example of the new German Port Museum</p> <p>Stefan Noethen, Hamburg Marketing, Head of Strategy & Brand Management</p>	
05:00 pm	Coffee break	
05:30 -06:00 pm	<p>Round Table: Final discussion & future plans</p>	
	<p>Farewell End of the workshop</p> <p>Farewell Dinner</p>	

Host

Dr Hans-Ulrich Wagner
Senior Researcher,
Head of Research Centre Media History at Universität Hamburg/Institut für Medien und Kultur (IMK) and Hans-Bredow-Institute for Media Research

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Abstracts

Histories, Archives, Soundings: achievements and new proposals for working with transnational media and history

Prof. Dr Bridget Griffen-Foley
Centre for Media History, Macquarie University

Looking Back

In this presentation I will overview the development of the relationship between academics and postgraduate students from the Research Centre Media History at Universität Hamburg, and the Centre for Media History (CMH) at Macquarie University, since 2015. I will sketch the activities of CMH scholars who have visited Hamburg, ranging from research seminars and film screenings to undergraduate classes and research, and the activities of Hamburg scholars in Sydney. I will point to collaborations between Macquarie and Hamburg scholars that have emerged over the last four years, as the Transnational Media Histories project embarks on a new phase. I will also briefly 'look back' at some of my own research during this period, identifying transnational (and transmedial) developments in the field of radio history, and examples of archival material I have uncovered that might be presented digitally to help enable new forms of telling, performing and 'writing' media history.

Dr Virginia Madsen
Director, Centre for Media History, Macquarie University

Looking forward: A digital environment prototype for collaborative transnational media history; and 'sounding the port city in time and space'

In this two part presentation I explore how we might bring our research into specific digital milieux to create a 'digital writing environment' where archival media objects might be resounded and restituted, generating new forms of history writing, performance and commentary.

This is firstly a **proposal for a 'digital environment' prototype** for 're-sounding' and re-presenting, transnational media 'objects', recordings, and 'texts' which may lie 'dormant' in archives. We propose a space to enable a new and productive trans-media history writing which might be generated in relation to *specific but also entangled media texts*. Briefly, and

as a part of this proposal, I will describe one case-study which has emerged from collaboration between Dr Hans-Ulrich Wagner and I highlighting how a specific set of archival radio programs generate new transnational histories. This case-study involves the transnational movements and re-versioning of historical broadcast recordings and programs between Hamburg, Germany, and BBC, London, UK in the immediate Post World War 2 period. It also involves the transfer and nurturing of an idea for a new documentary and public service broadcasting culture in three countries – Germany, Britain and Australia – through the influence of broadcasting institutions and key writer-producers who were employed by these. These kinds of ‘media objects’ brought to the surface from their previously submerged, muted or silenced states (in archival repositories) might now begin to speak anew, or reveal histories in common, or forms which are not as ‘national’ or as separated from one another as they can first appear when approached in purely mono-lingual and national frameworks. We also hope that such an environment and the ‘objects’ we bring to it may encourage collaboration, to instigate and provoke new and more nuanced readings, auditions, viewings, and translations, thus deepening knowledge of their entangled contexts, production environments, significance and impacts. Ultimately this also archaeological space could be a place to ‘host’ and make accessible a wide range of archival material, generate case studies and critical history writing from these ‘objects’, as well as related multi-media content. This could be a rich resource of previously inaccessible or little known material, leading to new representations and interpretations.

Part 2 of this presentation previews a second proposal: **‘Sounding the Port City in Time and Space’**. Here we might collaborate or work in parallel as we engage with historical and archival material through the creation of media ‘texts’ using principally audio recordings. Currently I am trialing a research-teaching project in my Creative Audio and Sound Design third year Media Undergraduate Unit. This involves students creating ‘audio tours’ for mobile listening and download, or journey podcasts based on the theme of the port city, and utilising historical materials in these, as well as contemporary recordings. This exercise has the potential to have wider application and connect all three university media departments/and our Centres. It should also be engaging for media and history students, while not being overly difficult (logistically or technically) to achieve. The ‘audio tour’ and podcast form may be an interesting way also to work with historical media material and the port city theme, with additional applications for museum contexts and on-location works made for specific sites. There may be other possibilities to explore with these digital audio forms which connect our three cities framed by the port theme and, for example, with a future Museum of Hamburg. Works created, or methodologies and skills associated with making works of this kind can be modelled and shared. The Digital Platform and ‘Environment’ we create could also ‘host’ these audio tours, podcasts and soundings of our port cities making them available to our teams, members, students and beyond.

Fereydoun Pelarek, PhD Candidate
Macquarie University

‘Going Loopy’ – Sound Design Techniques of Live Looping Media

The origins of the now widespread and pervasive practice of looping media can be largely attributed to the movement of *musique concrète* of the late 1930’s and 40’s and audio electronic experimentation cultures evolving from key sites in Germany and the USA.

Building on the foundation of this first disc- then tape-based medium, electronic looping, with its own idiosyncratic compositional language and ever expanding vocabulary, demonstrates that audio produced with the art of live looping has always been more than a question of music and popular song. The practice has evolved and has been adopted as a means of building collections of fresh and original sounds, phrases and timbres. This project analyses the inception and the historical evolution of music looping as well as contemporary practices. This historical aspect however reveals technologies and practices of the past 60 years which have been developed very much in a transnational context and in all forms of electronic-based and audio media. Audio looping is now globally distributed, but with origins in much earlier sound and associated media and music cultures.

Dr Alex Mesker
Macquarie University

**Crossing Borders:
techno-electronic music and media art cultures as transnational 'new media' history**

New Media has increasingly become a staple at festivals, concerts, and public art events around the world. It has enabled artists of all kinds to work within a unified digital field. New Media works emerge in virtual and real spaces, and these frequently serve as meta-commentary and documentation of technological progression and emerging languages of creative processes explored by artists. Transnational collaboration is common and contributes to new forms and ideas for projects, works and events – feeding back into technologies and applications. This paper presents some preliminary ideas regarding developments in New Media Art and as an international field from the latter half of the twentieth century to the present. I argue that 'new media' draws extensively from historical experiments in the sonic and visual arts and sciences. I will enquire how New Media Art 'objects' and New Media Art's engagement with fringe and ephemeral technologies are preserved and archived. Drawing on a series of transnational collaborations between artists, the paper offers a provocation emerging from this history and the debates and political economy of contemporary new media. I ask; is there a 'language' of transnational New Media Art? Could this language be identified in the common code/data and the technical concepts, in addition to the artistic language/s? What kinds of meta-commentary and technological histories of Media Art are being created; and how can these be read in an age of accelerating consumer focused digital change? The idea of progress becomes a narrative of new products but accompanied by the ever increasing and unmanageable detritus of technological redundancy.

Prof. HUANG Dan
Center for Information and Communication Studies, Fudan University, Shanghai

Newspaper "Ya Ji": The public interaction of intellectuals in portal cities: The case of Shen Bao in its early days

In 1872, Shanghai started to have its first Chinese daily. Run by British businesspeople and edited by Chinese scholars, this newspaper was named "Shen Bao", or the newspaper (Bao) of Shanghai (Shen). In the first "call for submission" published on its first issue, Shen Bao called upon "literary men" to provide "short essays", "longer proses" and "poems and

rhymed chronicles”. And it stressed that “publication is free”. In result, numerous reputed scholars and literary men submitted their writings to Shen Bao, which carried more literary works than journalistic stories (1). Shen Bao became an “assembling place” for scholars and men of letters (or Ya Ji in Chinese) at the time.

Ya Ji is a form of gathering for traditional Chinese scholars to meet and befriend each other based on their literary works. It is a small scale gathering among friends, acquaintances or master and students to share, read and review poems. Hence, Ya Ji is semi-private, and comparable to the salons in Europe as Habermas described. Yet, distinct from salons, Ya Ji participants observed the quality of literary works rather than social status. Hosts of Ya Ji were not necessarily the epicenter of the circle, unless their literary gifts were esteemed by the circle. Ya Ji did not engage in cultural critique. In addition, as Ya Ji comprised mostly of acquainted friends, their interaction was bound by geographic proximity, which gave Ya Ji distinctive characteristics.

I am particularly interested in the fact that in the late Qing dynasty, scholars in Shanghai were mostly migrants from other provinces, and were strangers in the city. It is Shen Bao that offered them an open public sphere. As scholars migrating from other provinces to the city interact with the newspaper as a public medium in the city via the traditional form of “Ya Ji”, what could come out of it? What social dynamics and social encounters do the pages of Shen Bao reveal? (2).

According to Sennett, the creation of public sphere is related to imaginations of sociality. If a society has public spheres, it must have capacities for imagination. Likewise, the condition of public sphere also shapes imagination. The key is that imagination and public sphere be related and the nexus be recognized by people. A set of codes are needed—a faith system, or expressions to “create a meaningful sense of public sphere in society”. Eventually, expression becomes the bridge and the sign/indicator to understand public sphere (3). This conception sheds light on my analyses of Shen Bao’s Ya Ji (or literary assembling). Ya Ji is the interaction between scholars and newspapers as well as the encounter between scholars via the newspaper. Drawing on the Ya Ji institution, the newspaper opened up a channel to the public for scholars. Men of letters use “Ya Ji” to create a “disembodied network of presence”. As a set of “signs and indicators” for expression, Ya Ji gave rise to a new Shanghai culture, which offers an anchor of imagination to the life of practices, and a practical support to imaginary life (4). Meanwhile, it nurtures a generation of city literati. Then, how was Ya Ji established and manifested? What are the characteristics of such a mode of expression-based public engagement? How did newspaper and scholars mutually change and constitute each other via Ya Ji? What did it mean for the newspaper, for the city and for the literary men of the time?

The manuscript is made up of the following sectors:

Introduction: Shen Bao “Ya Ji” as “thing for people to experience and to relate to” (5), which facilitated the gathering and interactions of Shanghai literati and shaped a critical facet of their existence in the late Qing Dynasty.

1. Shen Bao “Ya Ji” creates a new model of city newspapers as well as a new life for Shanghai’s “men of letters”---urban life, publication of private gatherings, and attempts to incorporate traditional life with modern cities.

2. The “Ya Ji” and “singing and recital” in Shen Bao constituted a unique network of scholars, as “private spheres are imposed upon the public” and “public imagination merges with

private imagination” (6). The old co-exists with the new to build a literary public sphere based on the links of affect.

3. Shen Bao Ya Ji carried the imagination of scholars about Shanghai’s life. It manifests a literary Shanghai and a scholarly life in the city. The identity thereby forged helped scholars to re-discover their position in a strange city life, and to play appropriate roles (7).

Conclusion: Newspaper “Ya Ji” is neither based on interest nor on voluntary choices. It deploys newspapers as a bridge to link the past and the present of Chinese intellectuals and merge experiences in- and outside Shanghai. Literary men migrating to Shanghai stood at the threshold between traditional lifestyle and modern public spheres---they formed a new category of urban literati strata (8). They became “people of double visions” as they can “see” two distinct perspectives or visions---two different cultures, two different worlds, and feel the tension in between (9).

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- (6) See Sennett, pp. 31、 32.; See Sennett, pp.50.
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Prof. SUN Wei

Center for Information and Communication Studies, Fudan University, Shanghai

Mobile reading: Urban public life in the geomeia era: An analysis of Shanghai’s urban reading cultural practices

How do men relate to cities? Generally speaking, two approaches stand out: By reading signs like speeches, written texts or pictures to recognize a city constructed by imagination, thereby the represented city. Or, via bodily senses such as touching, viewing, walking, which create the experienced cities. People’s understanding of a city normally synthesizes these two aspects. But in extant scholarship, these two aspects are often isolated. Communication studies focus mainly on the first aspect to examine how media represent urban spectacles, cultivate urban cultures and build city images. Yet, the mobile Internet heralded in the geomeia era. “Mobile phone browsing” (or Shua Shouji in Chinese), as a media practice typical of the era, relates media to embodied practices in geographic spaces and brings media beyond discourses that compose virtual texts. Thus, these otherwise separated aspects of a city have been brought together. The practice of mobile phone “browsing” (or

Shua in Chinese) includes “reading” that is combined with “moving”. In result, the city wanderers in Benjamin’s age evolve into cyberorgs that shuttle seamlessly between virtual networks and urban geography.

In recent years, public reading has become immensely popular in many Chinese cities. Cultural institutions such as bookstores, libraries, writers’ associations or other civic organizations draw upon new media technologies like WeChat to attract citizens from all walks of life to participate in regularly-held “reading clubs”. Specifically, these reading clubs combine professionals’ mentoring with broader participation of citizens; are held regularly in relatively fixed urban places (often urban landmarks); embrace new media for organization and operation purposes; incorporate online and offline activities; extend reading towards other types of cultural activities; and mostly take a non-profit model of operation.

Subscribing to the geomedia and embodied practice approach, this study draws upon the history of reading theories to examine cases such as Shanghai’s Sinan Reading Club and Shanghai Literary Reading Relay. The scrutiny aims to illuminate the impact and value of China’s urban public reading practices upon the city’s public life. It is posited that urban public reading practices such as reading clubs enact the dual transformations from private reading to public recital and from text reading to bodily practices. Supported by geomedia technologies like WeChat, it realizes the merge between physical space and virtual space, and interweaves multiple symbolic systems such as architecture, urban places, history, culture and collective memories. Public reading makes intelligent and bodily-present urban cultural rituals, while creating novel forms of urban encounters and social relationship. New urban communities carrying collective memories of the cities were midwived by public reading, public viewing and public listening. Public reading as an embodied practice gives rise to new forms of urban public life.

Prof. LU Ye

Center for Information and Communication Studies, Fudan University, Shanghai

What we talk about when we talk about music festival:

An urban youth social interaction with embedded physical spaces and virtual spaces

Although the history of outdoor and street music/singing performance, from folk music to classical music, from traditional drama to bel canto, has a long history, but “Woodstock” meaning music festival in China started in 2002, so far only 16 years.

This kind of music festival has a certain utopian temperament of youth culture, which roughly has the following characteristics:

- 1) the place to be held is the outdoor super large public space, such as parks, beaches and large public lawns. Therefore, it is also called outdoor music festival or lawn music festival.
- 2) the event is usually held for two to three days, mostly on long weekends, with performances lasting for several hours every day from noon to midnight;
- 3) performances on multiple stages at the same time without a strict auditorium area, and the audience can be wandering between different stages at will;
- 4) in addition to performances, some music festivals allow the audience to camp in designated areas, and some festivals also hold creative workshops, fashion fairs and food fairs.

Outdoor music festivals have developed rapidly in China, from 2 in 2002 at the beginning to 44 in 2009, 92 in 2010, 130 in 2012 and 220 in 2016. This year, it is expected to exceed 300. Behind this phenomenon, besides the commercial and cultural considerations of the festival organizers, the more important background is the strong demand of the music festivals as the new urban cultural landmarks and "urban cultural name cards" to meet the needs of China's rapid urbanization, and the strong expectation of attracting tourism then further improving urban economy.

Outdoor music festivals attract a large number of young people. Alone, the strawberry music festival in 12 cities in 2017 featured 540 bands from China and around the world, with a total attendance of 950,000 people, and more than 4,000 volunteers serving the festival. In addition to the live audience, the number of online viewers was also quite amazing. On the official online platform of Beijing strawberry music festival in 2016, the live video of DOU Jingtong, former top-list star Faye WONG and DOU Wei's daughter, was more than 680,000 viewers, about 17 times as many as the number of people admitted on that day. The live videos on the Internet of the totally 12 strawberry music festivals in different cities in 2017 were watched by more than 100 million people, 105 times the number of live viewers. Outdoor music festival is building a new urban daily life of contemporary Chinese youth with the embedded physical space and virtual space.

Based on the famous Chinese web q&a community Zhihu, using the keyword extraction method to analysis the top "likes" answers under the topic #music festival# and participant observation with the in-depth interviews since 2017, this research focuses on China's current two well-known brand outdoor music festivals: the MIDI music festival and The Strawberry music festival, try to answer the following research questions:

- 1) who are keen to participate in music festivals? Who else besides music fans? In their opinion, what's the difference between a concert and an outdoor music festival?
- 2) what else do people do at a music festival besides listening to music and chasing their favorite bands and singer?
- 3) how do social interactions related to music festivals unfold? How do participants perceive and understand the interlocking relationship between music festivals' physical and virtual spaces?

The study found that respondents thought the two music festivals were different in style, with MIDI focusing on rock and original creative bands, while strawberry was more fashion and lifestyle, leading to some differences among the participants. Die-hard fans of the MIDI are more men than women, while strawberry fans are more women. Moreover, strawberry music festival is also often a great space for live video of the online celebrates, fashion bloggers, fashion bloggers. In common, because music festivals are bigger site and longer time than concert venues, it should be best to go with a few friends. But the music festival is as big as a small city/community. The diversity of spitting is also very high. If you are alone, you could make new friends on site. You also could interact with your follows via online video, or, find the meanings of the participation with pogo, headbanging. circle pit, crowd surfing, singing and sang among thousands strangers. And, more importantly, very different from concert that much-anticipated focus on the center stage, the outdoor music festival has built a new type of interactive relationship under the network and multi-viewpoints mutual viewing for China's young people again. Music festival, an artificial festival, is becoming a new medium of the urban daily social interaction among young Chinese.

Dr PAN Ji

Center for Information and Communication Studies, Fudan University, Shanghai

How WeChat transforms government communication of a portal city in China: The case of Shanghai Fabu

More and more city governments all over the world are integrating social media technologies into their communication systems (Khan, Swar, & Lee, 2014). Public services in developed countries, like US, Australia and the EU, have embraced Web 2.0 enthusiastically (Mergel & Bretschneider, 2013). Likewise, governments in most Chinese cities have also launched their Weibo accounts (micro-blogging) since 2010. On June 30, 2016, Sina (a major micro-blogging service provider in China) hosted over 20,920 government accounts (People's Daily, Jan 19, 2017). China's Premier Li Keqiang (Jan 5, 2016) claimed that digitizing the government has become a primary means for China to "upgrade national governance system and enhance management capacities" in the Web 2.0 era.

In the same vein, a rather optimistic rhetoric about digital government thrives in the academia. Scholars laud digital media as a liberating force capable of overcoming many established boundaries of government communication (Linders, 2012; Bertot, Jaeger, Hansen, 2012). In specific, social media and digital networks are believed to support an "open government" characterized by higher transparency, increased civic participation and more fluent collaborations both within and without the governments (e.g., Bertot, Jaeger, Munson & Glaisyer, 2010; Mergel, 2010). These characteristics allegedly lead to higher reliability, quality decision-making and more efficient government services for the public (Bonson, Torres, Royo & Flores, 2012; Kim, Park, & Rho, 2015; Mergel, 2013).

However, it is normally easier to see old boundaries falling than to detect new ones being erected. While digital technologies overcome old boundaries of time and space in a government, many new ones are simultaneously raised on the basis of the old (Carey, 2005). The old and the new hybridize into novel forms of government distinctive to particular regimes. For support, studies in the U.S. and in China demonstrated that governments use social media for one-way information more often than engaging with publics (Rybalko & Seltzer, 2010; Bortree & Seltzer, 2009). To explain, Bertot, Jaeger and Hansen (2012) asserted that governments may engage in social media practices through an antiquated policy structure, which sets the temporal and spatial parameters for the flow, access, and dissemination of information. It is the complex entanglement between pre-existing and networked time-space parameters that eventually transforms a government. Yet, little is known about the media practices that shape the entanglement, let alone practices specific to a non-western regime (Feeney & Welch, 2016).

In remedy, we draw on the "media practice" and the "mediation" scholarship for insights. Media practice literature posits that the mediation of a specific technology effects complex patterns of acting with it (e.g., Couldry, 2012; Vygotsky, 1978; Papacharissi, 2002). Mediation, or the process of interacting with a technology, can spatially and temporally re-stabilize the world (Kember & Zylinska, 2012). In another word, a complex pattern of interacting with a particular technology (and its users thereby) corresponds to a particular mode of re-configuring the temporal and spatial order of a communication environment. By inference, the mediation of WeChat in the municipal government of Shanghai induces a diverse range of media-oriented practices that re-configure the temporal and spatial order of a city government (Failla & Bagnara, 1992). In result, the material and representation that constitute a government may undergo a dynamic "re-setting", without necessarily creating

a brand new one (Lanzara, 2009). In order to shed light on the “re-setting” process that WeChat platforms bring to a Chinese city government, we draw on the concept of temporality alignment. Temporality alignment comprises practices that align the networked temporality of communication to the pre-existing time order of a government. This construct is relevant to the digitalization of Chinese city governments, where many pre-existing time-space boundaries are strictly guarded by the state. Rather than overcoming existing boundaries, a wide range of media practices are improvised creatively to align heterogeneous orders of government without bringing disturbances to the system. Along the line, we focus on the complexity of media practices that digitize the government in the portal city of Shanghai.

In sight of these considerations, this study conducts a series of in-depth interviews with Shanghai Fabu (or Fabu) employees to explore how Shanghai Fabu’s WeChat-oriented practice transforms the municipal government of Shanghai. Shanghai Fabu is the official WeChat account of the Shanghai Municipal government, and it has become one of the most successful city government WeChat platforms in China. By examining Fabu’s media practices, this exploration adds to literature by: 1) proposing “temporality alignment” as a more nuanced perspective alternative to the optimistic rhetoric in digital government scholarship; 2) specifying the WeChat-oriented spatial practices that facilitate the alignment between distinct temporalities in the government of Shanghai; and 3) explicating a reconciliatory, asymmetric and collaborative mode of mediation in (semi)authoritarian city governments. Instead of overcoming or challenging the extant time-space order of a government, temporality alignment drives the transformation of a city government in the Web 2.0 era.

In particular, this study sheds light on a distinctive mode of Wechat-based mediation in a portal city government. Rather than submitting holistically to a broader “media logic”, defined as the way media allocate resources and work through rules (Altheide & Snow, 1979; Hjarvard, 2007), the mediation processes we unravel builds on asymmetric and dialectic adaptations between actors. To explicate, when officials interact with WeChat, the symbolic content and the structure of their daily practices do not become unilaterally and increasingly dependent on the digital technology (Hjarvard, 2007). On the contrary, we find that officials align heterogeneous temporalities of government communication via a series of spatial WeChat practices. The alignment construct accentuates the dependence of social media practices on extant government institutions in China. It speaks to the dominance of the authority and takes into account the impossibility of certain actors or outputs to influence other actors or outputs in the mediation process. By implication, apart from substitution, extension, amalgamation and accommodation as established mediation processes (Schulz, 2004), the mediation of digital technologies in a (semi)authoritarian regime may also thrive on temporal-spatial alignment to and systematic exploitation of the government’s pre-existing institutions. Characterized by collaboration and reconciliation, the alignment grows on the synthesis of a deliberately constructed government identity, trust-worthy dependence relations with the regime and multiple lateral networks of WeChat-knowledgeable officials throughout the hierarchical structure.

For the organization of this article, we first raise a series of research questions based on a systematic review of media practice and mediation literature. Then, methodological considerations are reported in detail before all the interview transcripts are imported and analyzed with Nvivo qualitative data analysis package. The theoretical and practical implications of our findings are then elaborated in the concluding section.

Li Xiaorong, Ph.D Candidate
Center for Information and Communication Studies
Fudan University, Shanghai

Fluid media: Shanghai-Hangchow Railway and Reconstruction of Shanghai Civilization

Recent changes in social science have shown a mutual and growing interest in media and space. The ‘mobilities turn’, in particular, suggests a new standpoint of connectivity and flow, thus railway could be viewed as a practised-based media which connects, assembles and arranges various practice through the process of mediation, and intersects with other communications to form urban fabric. Shanghai-Hangchow Railway was built in Yangtze Delta, and had played an important part in the region’s social and cultural changes during the period of Late Qing Dynasty and the Republic of China (1905-1949). Drawing on historical literature, this paper aims at exploring how the railway was a medium that both altered and was woven into the material and representational production of Shanghai: how it reshaped the texture of social worlds, including the circulation of goods, the spatio-temporal organization of everyday practice, and new forms of association and activity emerged.

Chen Xinsheng, Ph.D Student
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Media Convergence: Sharing Bike in Metropolis Shanghai

From a perspective of media convergence, this article focuses on how sharing bike, as constitutive mobile technology, influences lifestyles and social institutions in daily practices in Shanghai. As digital maps in sharing bike’s APPs provide users with new sense of space, new rules of transportation usage and therefore new forms of interactions are constructed; The networked logic of sharing bikes makes governance of urban transportation short of efficiency, motivating debates on different imaginations of smart city; however, Bike Hunters, as a diversified group who employ fault report of bikes as a kind of social activities, form a specific kind of citizen culture. In a conclusion, sharing bike practices redefine the private and the public in social contexts, revealing how new media provides the alternative modes of existence in urbanization China.

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Art Map and Shanghai City: Thematic Mapping and Urban Historical Space Representation

This paper applies two mapping cases, “Shanghai modernism art map” and “SUSAS walking in Shanghai”, trying to examine that how thematic mapping opens a new trajectory for citizens to view the urban art and historical space, as well as the impact of media technology on the design, reading and communication of maps. The author found that the thematic mapping rewrites the history of Shanghai historical space; and the latter map, which is based on mobile media, combines geography graphics, building images, textual comments and interactive interface and therefore generates the motives of the public to

experience urban historical area through embodied practices, which creates a new way for citizens to interact with urban heritage, art and landscape.

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Mobile Payment and Daily Life Practice from the Perspective of Media Technology

The current research on mobile payment mainly regards it as a payment tool, and then puts forward suggestions from the perspective of industrial development and market regulation, but ignores the interactive relationship between mobile payment as a mobile media technology and People's Daily life. Based on the media technology view of social constructivism and the experience of people's living world, this paper discusses the reasons for the rapid development of mobile payment in China and its impact on social life. According to the research, the development of mobile payment in China stems from the combination of capital, politics and social culture, which further aggravates the reliance on media technology and brings new tests to Sense of identity, interpersonal communication and cultural inheritance.

Prof. Dr Joan Kristin Bleicher
Universität Hamburg

Digital Port Hamburg. Insights in the history of media production in film and television since the 1960s

During the last years many German researchers in media studies showed increasing interest in diverse aspects of production studies. This can be related to the international increase of immaterial production in Creative Industries since the millennium (e.g. Cunningham 2002). The reconstruction of historic developments of local media production is of special relevance to the Media Industry Research. The focus on Hamburg which is now regarded as digital port analyses interrelations between different spaces of conception, production, distribution and reception in the area of film and television since the 1960s. My focus on Hamburg as media location follows Knut Hickethier's concept of an integral media history (Hickethier 2006). This concept adds to the current interest in „Locating Media“ (<http://www.locatingmedia.uni-siegen.de/>).

Dr Cornelia Lund
Berlin (ehem. Hamburg)

Mediating New Towns. The Role of Moving Images in City Planning

New Towns, cities planned and built in a single project, have existed under other denominations as long as mankind has been building cities. The concrete notion of “New Town,” however, is a modern concept closely linked to industrialization and the need to rethink cities in rational terms of expanding size, minimizing pollution, making transport efficient, implementing social order etc. that came with it. Its (re)presentation to a larger

public became soon linked to the then new medium of film as a medium especially qualified to demonstrate the process of growth and change in time. The rhetoric of these films presents the new city in a modernist élan of progress, hope and improvement of living conditions for everybody.

Reality, though, could not always fulfill the promises linked to the New Towns, and the various problems of this approach to city planning have become obvious and been widely discussed over time. In spite of all problems and critiques, planning New Towns seems, however, to be very much en vogue all over the world, especially in China and on the African continent, but also, on a smaller scale, in Europe, for example. And from Neom and Sicity over Kigali 2040 and Diamniadio to Überseestadt in Bremen, the planned cities are presented in shining moving images promising a better future.

This paper proposes a critical analysis of the planning and the presentation of “New Towns” as mediated in moving images in a historical-transnational perspective, linking contemporary examples to historical cases.

Philipp Seuferling, PhD candidate

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Analogue Escapes.

Pre-digital Media and Communication Practices in the Heterotopian Space of the Refugee Camp in Germany (1945-2000)

The presentation explores pre-digital media and communication practices in refugee camps in Germany, roughly between 1945 and 2000. The need for information, knowing the whereabouts of family members and getting in touch with the local population, are central experiences, which are mediated and dependent on various forms of communication. Yet, the abundance of research at the crossroads of media and forced migration focuses on solutions and problems stemming from digital media. This often implies a rhetoric of newness or even digital exceptionalism, leaving historical perspectives unconsidered. The paper seeks to intervene here by exploring histories of media and communication practices among residents in refugee camps in pre-digital environments, especially focusing on protest practices among camp residents. It will be discussed how refugee camps, in pre-digital times, were sites of communication and media use, often in order to voice protest and demands. The presentation will, firstly, offer a theoretical reflection on how to conceptualize histories of media and communication practices in the heterotopian space of the refugee camp. Secondly, based on archival sources from refugee camps across Germany roughly between 1945 and 2000, it will be shown how camps were communication hubs and spaces, where communication between camp residents, administration and volunteers and activists took place. The examples will give insight into alternative media histories growing out of the extreme situations of scarce information at heterotopian spaces such as the refugee camp.

Kirstin Hammann, Master candidate

Universität Hamburg

German Voices in Australia:

An Analysis of the *SBS German Radio Program*, 1975-1999

The very famous Australian children's song "Kookaburra sits in an old gum tree" has become the epitome of a transnationally "entangled" media history within my research. The song was translated into German and was broadcast to German immigrants in Australia. A recording of this song in German sung by a German children's choir in Australia was broadcast by the German language program of the Special Broadcasting Service (SBS) in Australia. It shows the entanglement of both cultures. My research focuses on the history of *SBS German*, a public service German language radio program in Australia, especially on its beginning years from 1975 to 1990. It aims on closing the gap in the field of Australian-German history, while also serving as a case study of transnationally "entangled" media history. My paper introduces *SBS German* and discusses the purpose and strategy of this multicultural radio and its program's content within the historical context.

Dr Xin Tong
Universität Hamburg

**Transmedia Remembering.
Mediated Memories of Shanghai Ghetto and Hamburg Chinatown**

Within the last decade, cultural memory studies have increasingly shifted its focus towards the dynamics of memory and its transnational remediation. Both the dominant national perspective and the notion of collective memory have been challenged in favor of highlighting the dynamics of cultural memory. This ongoing shift towards perceiving memory as a process, as not fixed or stable, is the result of a heightened awareness regarding the impact of media on the construction of cultural memory. In order to explore the complexity of the mediation processes and their interplays with cultural memory, building upon theoretical approaches of sociology, media and communication studies as well as mediology, the presentation introduces the concept of "transmedia remembering" and differentiates three mediation processes of "transmilieu", "transmedia" and "transmission" to examine forms and ways of how media dealing with memory in an advanced media culture. By referring to the notions of "canon" and "archive" by memory scholar Aleida Assmann, the presentation will also discuss the transformation processes of mediated memories of the Jewish exile in Shanghai and the former Chinatown in Hamburg as examples.

Ursula Wöst
Hamburg Historic Museums Foundation

**Explaining the present by telling the past:
The communication strategies of the Hamburg Historic Museums Foundation
based on the example of the new German Port Museum**

According to the ICOM (International Council of Museums) Statutes a museum is defined as "(...) a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment" (International Council of Museums: ICOM Internal Rules and Regulations, Art. 2.1.1., Vienna 2007).

This definition is the current reference in the international museum community. Even if it dates from 2007, this definition goes back to the museums of the 19th century: as educational institutions that offer a kind of encyclopedic knowledge on special themes or epochs by presenting and explaining objects and setting them into a historic context. An important precondition for the visitor to understand (and enjoy) a museum was a common basic knowledge. Therefore the traditional visitor belonged to the educated middle-class. Due to severe changes in society and education museums nowadays have to redefine themselves.

The most obvious changes during the last decades are that today museums are expected to offer easy access to information for all social classes and all people – especially students – regardless of their background and education. On the other hand historical science and our historic knowledge become more and more differentiated, complex and demanding. And the same applies for the important and global questions of the present, e. g. “globalization”. These developments – along with many other aspects – force museums to reflect their social task and communication strategies.

The Hamburg Historic Museums approach to the complex themes of the present by telling the past. Based on the confrontation with history the museum provides important assistance in understanding complex issues of today. The new German Port Museum which is being developed in Hamburg gives the chance to explore new ways in defining museums as institutions with a strong social relevance. The tasks of a museum – acquiring objects, conserving them, do research and show exhibitions – are still the same, but the way museums communicate has to adjust to the requirements of modern society. And this means not only using social media for marketing and digital screens in the exhibition. The new German Port Museum will focus on ports as nodes of globalization. Iconic object will be the PEKING, a four-masted sailing barque built in 1911. The ship will play a model role in new transnational communication strategies.