On Media Memory Collective Memory In A New Media Age Palgrave Macmillan Memory Studies | 6f619d59142333ebf93df d5f7134da37

Memory UnboundMediation, Remediation, and the Dynamics of Cultural MemoryConstructing the OutbreakMemory in a Mediated WorldMicro-blogging MemoriesThe Collective Memory ReaderSociological AbstractsSocial Memory TechnologyJournalism and MemoryDigital Memory StudiesGender and Memory in the Global AgeRemembering the Falklands WarMedia and MemoryJournalismMedia and Memory in New ShanghaiCultural Difference, Media MemoriesA Companion to Cultural Memory StudiesThere’s More to Fear than Fear Itself: Fears and Anxieties in the 21st CenturyCultural Memory and Western CivilizationCultural Memory StudiesCollective MemoryD-Day RememberedDisputed MemoryMicro-blogging MemoriesMemory in CultureThe Memory EffectMediated Memories in the Digital AgeCovering the BodyVision, Memory and MediaNews in Public MemoryDas Gedächtnis und seine sozialen BedingungenRemediating Transcultural MemoryThe Collective Memory ReaderErinnerung im globalen ZeitalterCollective Memory and the Historical PastOn Media MemoryTelevision HistoriesSocial Movements, Cultural Memory and Digital MediaOn Media MemoryCultural Memory Studies

From Ken Burns's documentaries to historical
dramas such as Roots, from A&E's Biography series to CNN, television has become the primary source for historical information for tens of millions of Americans today. Why has television become such a respected authority? What falsehoods enter our collective memory as truths? How is one to know what is real and what is imagined -- or ignored -- by producers, directors, or writers? Gary Edgerton and Peter Rollins have collected a group of essays that answer these and many other questions. The contributors examine the full spectrum of historical genres, but also institutions such as the History Channel and production histories of such series as The Jack Benny Show, which ran for fifteen years. The authors explore the tensions between popular history and professional history, and the tendency of some academics to declare the past "off limits" to nonscholars. Several of them point to the tendency for television histories to embed current concerns and priorities within the past, as in such popular shows as Quantum Leap and Dr. Quinn, Medicine Woman. The result is an insightful portrayal of the power television possesses to influence our culture.

Though still a relatively young field, memory studies has undergone significant transformations since it first coalesced as an area of inquiry. Increasingly, scholars understand memory to be a fluid, dynamic, unbound phenomenon—a process rather than a reified object. Embodying just such an elastic approach, this state-of-the-field collection systematically explores the transcultural, transgenerational, transmedial, and transdisciplinary dimensions of memory—four key dynamics that have sometimes been studied in
isolation but never in such an integrated manner. Memory Unbound places leading researchers in conversation with emerging voices in the field to recast our understanding of memory’s distinctive variability.

There are few terms or concepts that have, in the last twenty or so years, rivaled "collective memory" for attention in the humanities and social sciences. Indeed, use of the term has extended far beyond scholarship to the realm of politics and journalism, where it has appeared in speeches at the centers of power and on the front pages of the world's leading newspapers. The current efflorescence of interest in memory, however, is no mere passing fad: it is a hallmark characteristic of our age and a crucial site for understanding our present social, political, and cultural conditions. Scholars and others in numerous fields have thus employed the concept of collective memory, sociological in origin, to guide their inquiries into diverse, though allegedly connected, phenomena. Nevertheless, there remains a great deal of confusion about the meaning, origin, and implication of the term and the field of inquiry it underwrites. The Collective Memory Reader presents, organizes, and evaluates past work and contemporary contributions on the questions raised under the rubric of collective memory. Combining seminal texts, hard-to-find classics, previously untranslated references, and contemporary landmarks, it will serve as an essential resource for teaching and research in the field. In addition, in both its selections as well as in its editorial materials, it suggests a novel life-story for the field, one that appreciates recent innovations but only against the background of a long history. In addition to its major editorial introduction, which outlines a
useful past for contemporary memory studies. The Collective Memory Reader includes five sections - Precursors and Classics; History, Memory, and Identity; Power, Politics, and Contestation; Media and Modes of Transmission; Memory, Justice, and the Contemporary Epoch - comprising ninety-one texts. In addition to the essay introducing the entire volume, a brief editorial essay introduces each of the sections, while brief capsules frame each of the 91 texts.

This volume offers a comprehensive discussion of Media Memory and brings Media and Mediation to the forefront of Collective Memory research. The essays explore a diversity of media technologies (television, radio, film and new media), genres (news, fiction, documentaries) and contexts (US, UK, Spain, Nigeria, Germany and the Middle East).

Tracking the ways in which journalism and memory mutually support, undermine, repair and challenge each other, this fascinating collection brings together leading scholars in journalism and memory studies to investigate the complicated role that journalism plays in relation to the past.

This book offers an in-depth account of social media, journalism and collective memory through a five-year analysis of Weibo, a leading Chinese microblogging platform, and prism of transitional China in a globalizing world. How does society remember public events in the rapidly changing age of social media? Eileen Le Han examines how various kinds of public events are shared, debated, and their historical significance and worthiness of remembrance highlighted on Weibo. Journalism plays a significant part in mobilizing collective
remembering of these events, in a society with rapidly changing topics on the platform, the tightening state control, and nationalism on the rise. The first five years of Weibo reflect a dramatic change in Chinese society, where journalists, media professionals, and opinion leaders in other fields of expertise, together with ordinary citizens directly affected by these changes in everyday life collaborate to witness the rapid social transition.

This book offers an empirically informed understanding of how identity and agency become wholly embedded within practices of media-remembering. It draws upon data collected from the British military, the BBC and Falkland Islanders during the 30th Anniversary of the Falklands war to uniquely offer multiple perspectives on a single ‘remembering’ phenomenon. The study offers an analysis of the convergence, interconnectedness and interdependence of media and remembering, specifically the production, interpretation and negotiation of remembering in the media ecology. In so doing it not only examines the role of media in the formation and sustaining of collective memory but also the ways those who remember or are remembered in media texts become implicated in these processes.

The world wars, genocides and extremist ideologies of the 20th century are remembered very differently across Central, Eastern and Southeastern Europe, resulting sometimes in fierce memory disputes. This book investigates the complexity and contention of the layers of memory of the troubled 20th century in the region. Written by an international group of scholars from a diversity of disciplines, the chapters approach memory disputes in methodologically
innovative ways, studying representations and negotiations of disputed pasts in different media, including monuments, museum exhibitions, individual and political discourse and electronic social media. Analyzing memory disputes in various local, national and transnational contexts, the chapters demonstrate the political power and social impact of painful and disputed memories. The book brings new insights into current memory disputes in Central, Eastern and Southeastern Europe. It contributes to the understanding of processes of memory transmission and negotiation across borders and cultures in Europe, emphasizing the interconnectedness of memory with emotions, mediation and politics.

Memory in Culture is an introduction to one of the most exciting new interdisciplinary fields of research: cultural memory studies. Who was Maurice Halbwachs, and what are the "social frameworks of memory"? What can Aby Warburg's work tell us about the "memory of art"? How do Pierre Nora's lieux de mémoire connect history and memory? Where does the ancient art of memory meet the neurosciences? How do media shape our most personal memories? And can remembrance become globalized? Memory in Culture addresses these and many other questions about the socio-cultural dimensions of remembering, offering a unique overview of the history and theory of memory studies. With the concise presentation of key concepts from history, sociology, political sciences, anthropology, psychology, literary, art and media studies, it documents current international and interdisciplinary memory research in an unprecedented way.
This book asks how 21st century technologies such as the Internet, mobile phones and social media are transforming human memory and its relationship to gender. Each epoch brings with it new media technologies that have transformed human memory. Anna Reading examines the ways in which globalised digital cultures are changing the gender of memory and memories of gender through a lively set of original case studies in the ‘globital age’. The study analyses imaginaries of gender, memory and technology in utopian literature; it provides an examination of how foetal scanning alters the gendered memories of the human being. Reading draws on original research on women’s use of mobile phones to capture and share personal and family memories as well as analysing changes to journalism and gendered memories, focusing on the mobile witnessing of terrorism and state terror. The book concludes with a critical reflection on Anna Reading’s work as a playwright mobilising feminist memories as part of a digital theatre project 'Phenomenal Women with Fuel Theatre' which created live and digital memories of inspirational women. The book explains in depth Reading’s original concept of digitised and globalised memory - ‘globital memory’ - and suggests how the scholar may use mobile methodologies to understand how memories travel and change in the globital age.

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The Memory Effect is a collection of essays on the status of memory—individual and collective, cultural and transcultural—in contemporary literature, film, and other visual media. Contributors look at memory’s representation, adaptation, translation, and appropriation, as well as its mediation and remediation. Memory’s irreducibly constructed nature is explored, even as its status is reaffirmed as the basis of both individual and collective identity.

The book begins with an overview of the field, with an emphasis on the question of subjectivity. Under the section title Memory Studies: Theories, Changes, and Challenges, these chapters lay the theoretical groundwork for the volume. Section 2, Literature and the Power of Cultural Memory/Memorializing, focuses on the relation between literature and cultural memory. Section 3, Recuperating Lives: Memory and Life Writing, shifts the focus from literature to autobiography and life writing, especially those lives shaped by trauma and forgotten by history. Section 4, Cinematic Remediations: Memory and History, examines specific films in an effort to account for cinema’s intimate and mutually constitutive relationship with memory and history. The final section, Multi-Media Interventions: Television, Video, and Collective Memory, considers individual and collective memory in the context of contemporary visual texts, at the crossroads of popular and avant-garde cultures.

In recent years, the relations between vision, memory and media have become of burgeoning interest in art, cultural studies, and the sciences. Vision, Memory and Media is a cross-disciplinary exploration that takes into account recent scientific research concerning memory studies, and couples this with broad and accessible cultural discussion.
about vision and media in a web 2.0 era. The texts are accompanied with interviews and illuminating images of art works by contemporary artists whose practice explores the interplay of vision, memory and media. Published to coincide with the exhibition, Persistence of Vision (FACT/Nicolaj Copenhagen Contemporary Art Center), this reader includes texts and contributions by Marco Bertamini and Rebecca Lawson, Visual Perception Lab, University of Liverpool, memory and media ecology expert, Professor Andrew Hoskins, optical media specialist and philosopher, Dr. Ali Hossaini, American cultural critic, Norman Klein, as well as writing by curators Andreas Brøgger of Nicolaj CCAC and Karen Newman of FACT, and writer, Omar Kholeif, Royal College of Art/FACT. Also includes contributions by artists Jamie Allen, AVPD, Julius Von Bismarck, Julien Maire, Melik Ohanian, Sascha Pohflepp, Lindsay Seers, Gebhard Sengmuller, and Mizuki Watanabe.

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News in Public Memory brings together a team of international experts to investigate the media-transmitted history of the twentieth century as it exists in the memories and minds of people living in diverse cultures across the globe. This book compares media-related childhood memories across three generations in nine countries. Results reveal that events of the past century are not only
historical «facts» but have become substantial elements of a new global collective memory that has been integrated into generational identity worldwide. The global approach of this research encourages the idea that the world is an interconnected whole, but it also helps to advance a better understanding of the different perceptions of global and local news as they emerge from various cultural angles and geographical regions.


D-Day, the Allied invasion of northwestern France in
June 1944, has remained in the forefront of American memories of the Second World War to this day. Depictions in books, news stories, documentaries, museums, monuments, memorial celebrations, speeches, games, and Hollywood spectacles have overwhelmingly romanticized the assault as an event in which citizen-soldiers—the everyday heroes of democracy—engaged evil foes in a decisive clash fought for liberty, national redemption, and world salvation. In D-Day Remembered, Michael R. Dolski explores the evolution of American D-Day tales over the course of the past seven decades. He shows the ways in which that particular episode came to overshadow so many others in portraying the twentieth century’s most devastating cataclysm as “the Good War.” With depth and insight, he analyzes how depictions in various media, such as the popular histories of Stephen Ambrose and films like The Longest Day and Saving Private Ryan, have time and again reaffirmed cherished American notions of democracy, fair play, moral order, and the militant, yet non-militaristic, use of power for divinely sanctioned purposes. Only during the Vietnam era, when Americans had to confront an especially stark challenge to their pietistic sense of nationhood, did memories of D-Day momentarily fade. They soon reemerged, however, as the country sought to move beyond the lamentable conflict in Southeast Asia. Even as portrayals of D-Day have gone from sanitized early versions to more realistic acknowledgments of tactical mistakes and the horrific costs of the battle, the overarching story continues to be, for many, a powerful reminder of moral rectitude, military skill, and world mission. While the time to historicize this morality tale more fully and honestly has long since come, Dolski
observes, the lingering positive connotations of D-Day indicate that the story is not yet finished.

This handbook represents the interdisciplinary and international field of “cultural memory studies” for the first time in one volume. Articles by renowned international scholars offer readers a unique overview of the key concepts of cultural memory studies. The handbook not only documents current research in an unprecedented way; it also serves as a forum for bringing together approaches from areas as varied as sociology, political sciences, history, theology, literary studies, media studies, philosophy, psychology, and neurosciences. “Cultural memory studies” - as defined in this handbook - came into being at the beginning of the 20th century, with the works of Maurice Halbwachs on mémoire collective. In the course of the last two decades this area of research has witnessed a veritable boom in various countries and disciplines. As a consequence, the study of the relation of “culture” and “memory” has diversified into a wide range of approaches. This handbook is based on a broad understanding of “cultural memory” as the interplay of present and past in sociocultural contexts. It presents concepts for the study of individual remembering in a social context, group and family memory, national memory, the various media of memory, and finally the host of emerging transnational lieux de mémoire such as 9/11.

Memory is a fundamental aspect of being and becoming, intimately entwined with space, time, place, landscape, emotion, imagination and identity. Memory studies is a burgeoning field of enquiry drawing from a range of social science, arts and humanities disciplines including human geography,
sociology, cultural studies, media studies, heritage and museum studies, psychology and history. This book is a critically theorised practical exposition of how media and technology are used to make memories for museums, archives, social movements and community projects, looking at specific cases in the UK and Brazil where the authors have put these theories into practice. The authors define the protocol they present as social memory technology. Critically, this book is about learning to deal with our pasts and learning new methods of connecting our pasts across cultures toward a shared understanding and application of memory technologies.

There is one critical way we honor great tragedies: by never forgetting. Collective remembrance is as old as human society itself, serving as an important source of social cohesion, yet as Jeffrey Andrew Barash shows in this book, it has served novel roles in a modern era otherwise characterized by discontinuity and dislocation. Drawing on recent theoretical explorations of collective memory, he elaborates an important new philosophical basis for it, one that unveils profound limitations to its scope in relation to the historical past. Crucial to Barash’s analysis is a look at the radical transformations that symbolic configurations of collective memory have undergone with the rise of new technologies of mass communication. He provocatively demonstrates how such technologies’ capacity to simulate direct experience—especially via the image—actually makes more palpable collective memory’s limitations and the opacity of the historical past, which always lies beyond the reach of living memory. Thwarting skepticism, however, he eventually looks to literature—specifically writers such as Walter Scott,
Marcel Proust, and W. G. Sebald—to uncover subtle nuances of temporality that might offer inconspicuous emblems of a past historical reality.

This volume sets out the state-of-the-art in the discipline of journalism at a time in which the practice and profession of journalism is in serious flux. While journalism is still anchored to its history, change is infecting the field. The profession, and the scholars who study it, are reconceptualizing what journalism is in a time when journalists no longer monopolize the means for spreading the news. Here, journalism is explored as a social practice, as an institution, and as memory. The roles, epistemologies, and ethics of the field are evolving. With this in mind, the volume revisits classic theories of journalism, such as gatekeeping and agenda-setting, but also opens up new avenues of theorizing by broadening the scope of inquiry into an expanded journalism ecology, which now includes citizen journalism, documentaries, and lifestyle journalism, and by tapping the insights of other disciplines, such as geography, economics, and psychology. The volume is a go-to map of the field for students and scholars—highlighting emerging issues, enduring themes, revitalized theories, and fresh conceptualizations of journalism.

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This volume provides an overview of theories of cultural memory that are intensively discussed in cultural studies and humanities disciplines such as history, sociology, literary studies, art history, and media studies. Cultural memory encompasses all rituals, institutions and practices through which communities establish their identity and common origin, which are challenged by the digital turn today. The book presents, on the one hand, basic arguments by the most important memory theorists of the 20th and 21st centuries and, on the other, exemplary descriptions of the most significant forms of cultural memory.

This collected volume is the first to study the interface between contemporary social movements, cultural memory and digital media. Establishing the digital memory work practices of social movements as an important area of research, it reveals how activists use digital media to lay claim to, circulate and curate cultural memories. Interdisciplinary in scope, its contributors address mobilizations of mediated remembrance in the USA, Germany, Sweden, Italy, India, Argentina, the UK and Russia.

Seventh grade was supposed to be fun, but Tori is having major drama with her BFF, Sienna. Sienna changed a lot over the summer—on the first day of school she’s tan, confident, and full of stories about her new dreamy boyfriend. Tori knows that she’s totally making this guy up. So Tori invents her own fake boyfriend, who is better than Sienna’s in every way. Things are going great—unless you count the whole lying-to-your-best-friend thing—until everyone
insists Tori and Sienna bring their boyfriends to the back-to-school dance.

Covers the variety of complex ways that media engage with memory.

Considering both retrospective memories and the prospective employment of memories, Memory in a Mediated World examines troubled times that demand resolution, recovery and restoration. Its contributions provide empirically grounded analyses of how media are employed by individuals and social groups to connect the past, the present and the future.

The impact of digital global media, geopolitical changes and migration demands new theorizations within memory studies. Despite the growing field of media memory studies, the impact from film and media studies has been scarce within memory studies. This unique study offers new theorizations of three crucial concepts for media memory studies: remediation, transculturality and the archive. This book takes a closer look at the media specificity of archival footage and how it is adapted, translated and appropriated. In its original approach this work reflects upon the role of documentary film images for the construction of memory. By merging film and media studies with memory studies the work offers multiple theoretical and methodological approaches for everyone interested in the heritage of audiovisual media: film and media scholars, memory scholars, historians, art historians, social scientists, librarians or archivists, curators and festival programmers alike.
When an epidemic strikes, media outlets are central to how an outbreak is framed and understood. While reporters construct stories intended to inform the public and convey essential information from doctors and politicians, news narratives also serve as historical records, capturing sentiments, responses, and fears throughout the course of the epidemic. Constructing the Outbreak demonstrates how news reporting on epidemics communicates more than just information about pathogens; rather, prejudices, political agendas, religious beliefs, and theories of disease also shape the message. Analyzing seven epidemics spanning more than two hundred years -- from Boston's smallpox epidemic and Philadelphia's yellow fever epidemic in the eighteenth century to outbreaks of diphtheria, influenza, and typhoid in the early twentieth century -- Katherine A. Foss discusses how shifts in journalism and medicine influenced the coverage, preservation, and fictionalization of different disease outbreaks. Each case study highlights facets of this interplay, delving into topics such as colonization, tourism, war, and politics. Through this investigation into what has been preserved and forgotten in the collective memory of disease, Foss sheds light on current health care debates, like vaccine hesitancy.

Contributing to current debates about the globality and mediatisation of memories, Media and Memory in New Shanghai interrogates the city's spectacular regeneration into an emergent world centre,
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describing how Western elites partake in the production of New Shanghai by feeling its futures and performing its futures past.

This book provides an introduction to the concept of cultural memory, offering a comprehensive overview of its history, forms and functions.

The specific concern of this collection is linking the use of media to the larger socio-cultural processes involved in collective memory-making. The focus rests in particular on two aspects of media use: the basic dynamics of mediation and remediation. The key questions are: What role do media play in the production and circulation of cultural memories? How do mediation, remediation and intermediality shape objects and acts of cultural remembrance? How can new, emergent media redefine or transform what is collectively remembered?

This book studies how our personal memory is transformed as a result of technological and cultural transformations: digital photo cameras, camcorders, and multimedia computers inevitably change the way we remember and affect conventional forms of recollection.

Covering the Body (the title refers to the charge given journalists to follow a president) is a powerful reassessment of the media's role in shaping our collective memory of the assassination--at the same time as it used the assassination coverage to legitimize its own role as official interpreter of American reality. Of the more than fifty reporters covering Kennedy in Dallas, no one actually saw the assassination. And faced with a monumentally
important story that was continuously breaking, most journalists had no time to verify leads or substantiate reports. Rather, they took discrete moments of their stories and turned them into one coherent narrative, blurring what was and was not "professional" about their coverage.

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