

Mediated Memories In The Digital Age

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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.

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.

Digital media, networks and archives reimagine and revitalize individual, social and cultural memory but they also ensnare it, bringing it under new forms of control. Understanding these paradoxical conditions of remembering and forgetting through today's technologies needs bold interdisciplinary interventions. Digital Memory Studies seizes this challenge and pioneers an agenda that interrogates concepts, theories and histories of media and memory studies, to map a holistic vision for the study of the digital remaking of memory. Through the lenses of connectivity, archaeology, economy, and archive, contributors illuminate the uses and abuses of the digital past via an array of media and topics, including television, videogames and social media, and memory institutions, network politics and the digital afterlife.

How do we rely on media for remembering? In exploring the complex ways that media converge to support our desire to capture, store and retrieve memories, this textbook offers analyses of representations of memorable events, media tools for remembering and forgetting, media technologies for archiving and the role of media producers in making memories. Theories of memory and media are covered alongside an accessible range of case studies focusing on memory in relation to radio, television, pop music, celebrity, digital media and mobile phones. Ethnographic and production culture research, including interviews with members of the public and industry professionals, is also included. Offering a comprehensive introduction to the connections and disconnections in the study of media and memory, this is the perfect textbook for media studies students.

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.

Holocaust Memory in the Digital Age explores the nexus of new media and memory practices, raising questions about how advances in digital technologies continue to influence the nature of Holocaust memorialization. Through an in-depth study of the largest and most widely available collection of videotaped interviews with survivors and other witnesses to the Holocaust, the University of Southern California Shoah Foundation's Visual History Archive, Jeffrey Shandler weighs the possibilities and challenges brought about by digital forms of public memory. The Visual History Archive's holdings are extensive—over 100,000 hours of video, including interviews with over 50,000 individuals—and came about at a time of heightened anxiety about the imminent passing of the generation of Holocaust survivors and other eyewitnesses. Now, the Shoah Foundation's investment in new digital media is instrumental to its commitment to remembering the Holocaust both as a subject of historical importance in its own right and as a paradigmatic moral exhortation against intolerance. Shandler not only considers the Archive as a whole, but also looks closely at individual survivors' stories, focusing on narrative, language, and spectacle to understand how Holocaust remembrance is mediated.

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.

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One of the first books to put memory at the centre of analysis when exploring the relationship between film culture and the past. Provides a sustained, interdisciplinary perspective on memory and film from early cinema to the present, drawing from film studies, American studies and cultural studies. Adopts a resolutely cultural perspective and unlike psychoanalytic or formalist approaches to memory, explores questions of culture, power and identity. Contributes to the growing debate about the status and function of the past in cultural life and discourse, discussing issues of memory in film, and of film as memory. Considers such well known films as *Forrest Gump*, *Pleasantville*, and *Jackie Brown*.

This book explores emergent intimate practices in social media cultures. It examines new digital intimacies as they are constituted, lived, and commodified via social media platforms. The study of social media practices has come to offer unique insights into questions about what happens to power dynamics when intimate practices are made public, about intimacy as public and political, and as defined by cultural politics and pedagogies, institutions, technologies, and geographies. This book forges new pathways in the scholarship of digital cultures by fusing queer and feminist accounts of intimate publics with critical scholarship on digital identities and everyday social media practices. The collection brings together a diverse range of carefully selected, cutting-edge case studies and groundbreaking theoretical work on topics such as selfies, oversharing, hook-up apps, sexting, Gamergate, death and grief online, and transnational family life. The book is divided into three parts: 'Shaping Intimacy', 'Public Bodies', and 'Negotiating Intimacy'. Overarching themes include identity politics, memory, platform economics, work and labour, and everyday media practices.

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).

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