

**FIRST ANNUAL INTERNATIONAL CRIME, MEDIA &
POPULAR CULTURE STUDIES CONFERENCE**

October 5-7, 2009

Indiana State University

Terre Haute, Indiana

Sponsored by the Department of Criminology & Criminal Justice

Indiana State University

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Dear Conference Attendees

Welcome to the First Annual International Crime, Media & Popular Culture Studies Conference. While the ICMPCS Conference has a Criminology and Criminal Justice discipline core, the conference was established to encourage an international cross-disciplinary exchange between both academic scholars and practitioners who are engaged in research, teaching and practices associated with crime, media and popular culture. The conference serves as a forum for the dissemination of knowledge associated with these areas of study in an effort to engender further growth of the discipline among students, academicians and practitioners. This year's conference clearly demonstrates both the international and cross disciplinary appeal of this area of study in that a number of different disciplines are represented among scholars from over 10 countries. I would encourage each of you to utilize the conference to broaden the scope of your individual research agendas and methodological boundaries by exploring what scholars in other fields are doing in this area of study. Given the increased role of media and popular culture in our understanding of crime, deviance and the justice system in general, it is my hope that attendees begin to look at how this area of study plays a role not only in our intellectual growth but also in how it can influence policy in the future. Once again both the Indiana State University Department of Criminology and Criminal Justice and I would like to welcome you to what we hope will be a dynamic event.

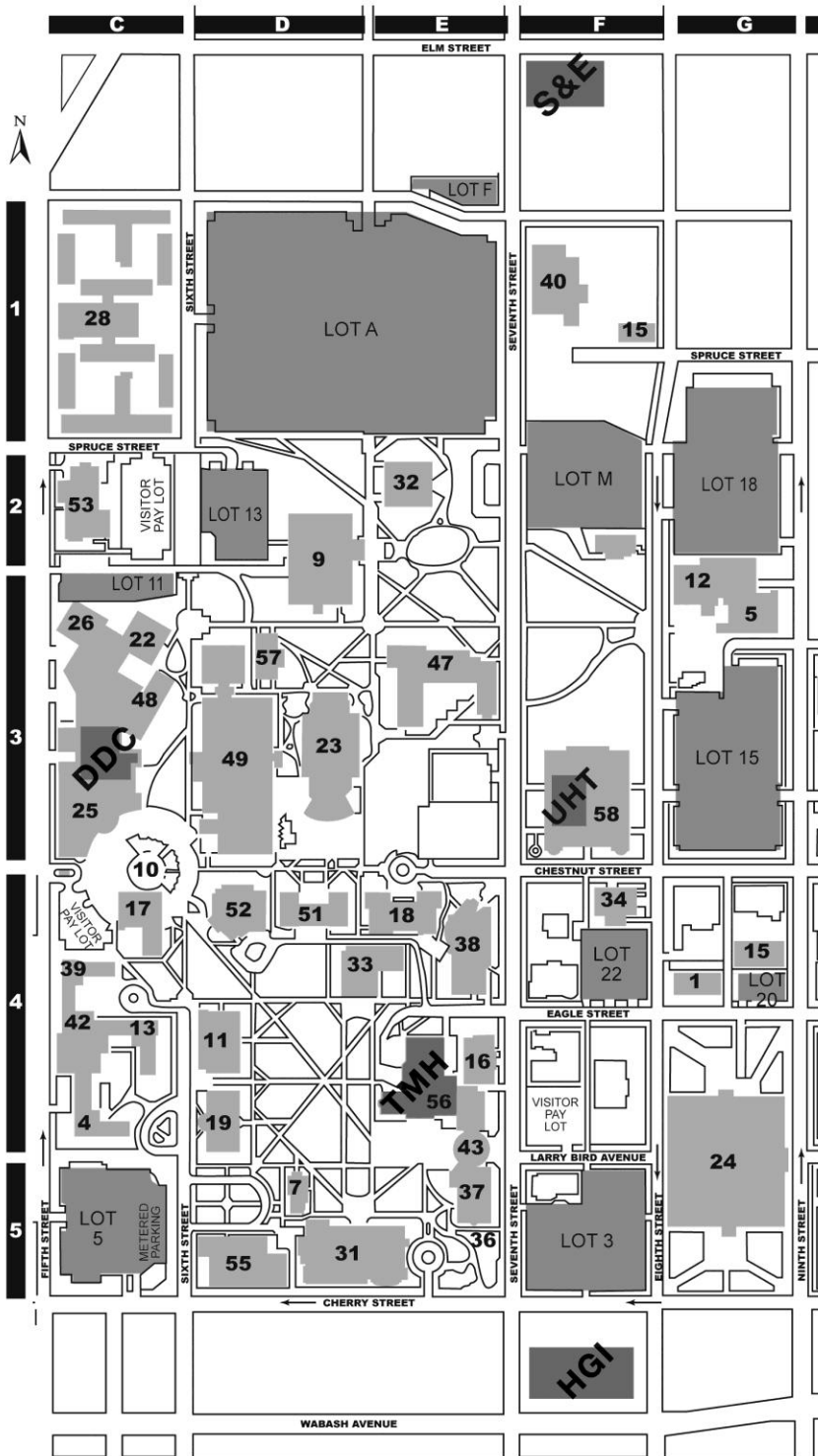
Sincerely,

Franklin T. Wilson, Ph.D.
Founding Chair of the First Annual International Crime, Media & Popular Culture Studies
Conference
Department of Criminology and Criminal Justice
Indiana State University

First Annual International Crime, Media & Popular Culture Studies Conference

October 5th, 6th & 7th 2009
Indiana State University
Terre Haute, Indiana

IMPORTANT EVENT LOCATIONS



IMPORTANT EVENT LOCATIONS

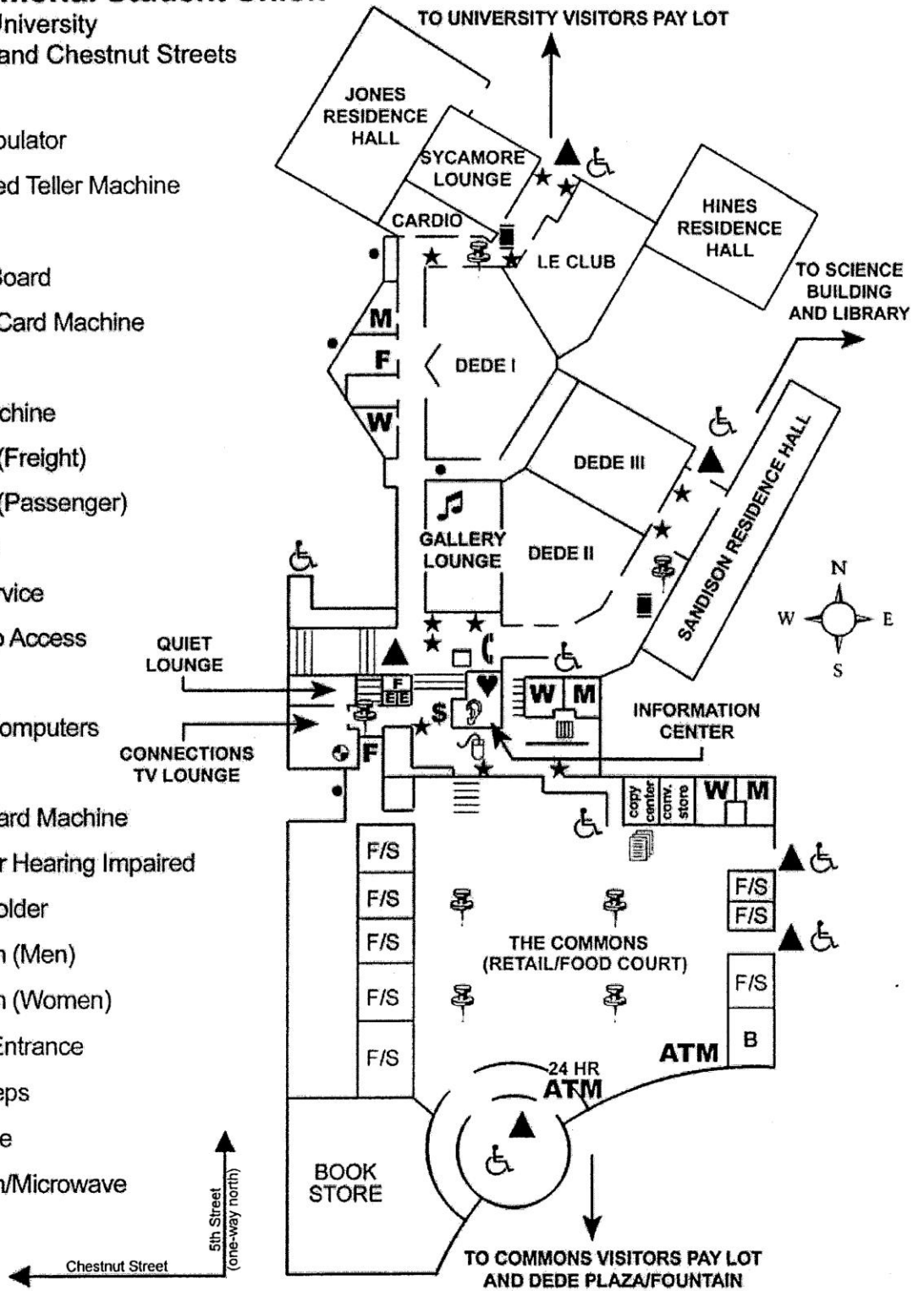
- UHT** University Hall Theater
- DDC** Dede Center
- HGI** Hilton Garden Inn
- TMH** Tilson Music Hall
- S&E** Seventh & Elm Bar

University Parking Lots

56 Admissions, Office of (Tirey Hall—TH)	4-E
1 African American Cultural Center—AF	4-G
51 Arts and Sciences, College of (Stalker Hall—SH)	4-D
25 Bookstore (Hulman Memorial Student Union—HU)	3-C
4 Burford Hall—BU	4-C
5 Business Building, College of—CB	3-G
53 Career Center (Student Services Building—SS)	2-C
25 Commons (Hulman Memorial Student Union—HU)	3-C
7 Condit House—CH	5-D
53 Counseling Center (Student Services Building—SS)	2-C
9 Cunningham Memorial Library—LC	2-D
25 Dede Activity Center (Hulman Memorial Student Union—HU)	3-C
10 Dede Plaza	3-C
11 Dreiser Hall—DH	4-D
12 Education Building, College of—CE	3-G
13 Erickson Hall—EH	4-C
16 Fairbanks Hall—FH	4-E
17 Family and Consumer Sciences Building—FC	4-C
18 Fine Arts Building—FA	4-E
19 Gillum Hall—GH	4-D
56 Graduate Studies, School of (Tirey Hall—TH)	4-E
22 Hines Hall—HI	3-C
23 Holmstedt Hall—HH	3-D
24 Hulman Center—HC	4-G
25 Hulman Memorial Student Union—HU	3-C
26 Jones Hall—JO	3-C
9 Library, Cunningham Memorial—LC	2-D
28 Lincoln Quadrangles—LQ	1-C
31 Myers Technology Center, John T.—TC	5-D
32 New Theater—NT	2-E
33 Normal Hall—NH	4-D
34 Nursing Building, College of—CN	4-F
36 Oakley Plaza	5-E
37 Parsons Hall—PH	5-E
38 Performing and Fine Arts, Center for—PA	4-E
39 Pickler Hall—PI	4-C
40 Power Plant—PO	2-F
42 Public Safety (Pickler Hall)	4-C
43 Rankin Hall—RA	4-E
47 Root Hall—RO	3-E
48 Sandison Hall—SA	3-C
49 Science Building—S	3-D
51 Stalker Hall—SH	4-D
52 Student Computing Complex—SC	4-D
56 Student Financial Aid, Office of (Tirey Hall—TH)	4-E
53 Student Health Center (Student Services Building—SS)	2-C
53 Student Services Building—SS	2-C
55 Technology Building A—TA	5-D
31 Technology Center, John T. Myers—TC	5-D
23 Terre Haute Center for Medical Education (Holmstedt Hall—HH)	3-D
56 Tilson Music Hall (Tirey Hall—TH)	4-E
56 Tirey Hall—TH	4-E
57 University Club	3-D
58 University Hall—UH	3-F

A Guide to the First Floor of
Hulman Memorial Student Union
 Indiana State University
 Located at 5th and Chestnut Streets

- ♥ AED Difibulator
- ATM** Automated Teller Machine
- B** Bank
- ☎ Bulletin Board
- \$ Cash-to-Card Machine
- 📄 Copier
- 📺 Drink Machine
- F** Elevator (Freight)
- E** Elevator (Passenger)
- ▲ Entrance
- F/S Food Service
- ♿ Handicap Access
- 🗄 Lockers
- 💻 MyISU Computers
- 🎹 Piano
- ☎ Phone Card Machine
- 👂 Phone for Hearing Impaired
- ★ Poster Holder
- M** Restroom (Men)
- W** Restroom (Women)
- Service Entrance
- 📶 Stairs/Steps
- ☎ Telephone
- 📺 Television/Microwave



Featured Speaker Bios in Order of Appearance

Jeff Ferrell, Ph.D.
Professor of Sociology
Department of Sociology and Anthropology
Texas Christian University
and
Visiting Professor of Criminology
University of Kent, UK

Jeff Ferrell earned his Ph.D. in Sociology from the University of Texas at Austin, and is currently Professor of Sociology in the Department of Sociology and Anthropology at Texas Christian University and Visiting Professor of Criminology at the University of Kent, UK. He is the author of *Crimes of Style* (Garland, 1993; Northeastern University Press, 1996), *Tearing Down the Streets* (Palgrave/Macmillan/St. Martin's, 2001/2002), *Empire of Scrounge* (New York University Press, 2006), and, with Keith Hayward and Jock Young, *Cultural Criminology: An Invitation* (SAGE, London, 2008). He is also the co-editor of the books *Cultural Criminology* (Northeastern University Press, 1995), *Ethnography at the Edge* (Northeastern University Press, 1998), *Making Trouble* (Aldine de Gruyter, 1999), and *Cultural Criminology Unleashed* (Routledge/ Cavendish/Glasshouse, 2004). Jeff Ferrell is the founding and current editor of the New York University Press book series *Alternative Criminology*, and one of the founding and current editors of the journal *Crime, Media, Culture: An International Journal* (SAGE, London), winner of the Association of Learned and Professional Society Publishers' 2006 Charlesworth Award for Best New Journal. In 1998 he received the Critical Criminologist of the Year Award from the Division of Critical Criminology of the American Society of Criminology.

Victor E. Kappeler, Ph.D.
Foundation Professor & Chair
Department of Criminal Justice and Police Studies
Eastern Kentucky University

Victor E. Kappeler earned his Ph.D. in Criminal Justice from Sam Houston State University and is currently Foundation Professor and Chair of Criminal Justice and Police Studies at Eastern Kentucky University. He is the author and co-author of numerous books including: *The Mythology of Crime and Criminal Justice* (Waveland Press, 2005) and *Constructing Crime: Perspective on Making News and Social Problems* (Waveland Press, 2006) and the former editor of *Justice Quarterly*.

Featured Speaker Bios in Order of Appearance (Cont.)

Dr. David L. Altheide
Regents' Professor
School of Justice and Social Inquiry
College of Liberal Arts and Sciences
Arizona State University

David Altheide, Ph.D., is Regents' Professor in the School of Justice and Social Inquiry at Arizona State University, where he has taught for 35 years. His work has focused on the role of mass media and information technology in social control. Dr. Altheide received the Cooley Award three times, given to the outstanding book in symbolic interaction, from the Society for the Study of Symbolic Interaction: In 2007 for *Terrorism and the Politics of Fear* (2006); in 2004 for *Creating Fear: News and the Construction of Crisis* (2002); and in 1986 for *Media Power* (1985). Dr. Altheide received the 2005 George Herbert Mead Award for lifetime contributions from the Society for the Study of Symbolic Interaction, and the society's Mentor Achievement Award in 2007.

Brett A. Mervis
Ph.D. Candidate
Department of Anthropology
University of South Florida

Brett A. Mervis is a doctoral candidate in the University of South Florida's (USF) Department of Anthropology. Mervis holds a bachelor's degree in Public Administration from George Mason University and a master's degree in Criminology from USF. Mervis' doctoral dissertation research is of his former players that he coached in boys basketball and girls softball in a Tampa public housing complex prior to its demolition. The research aims to focus on youth's old neighborhood life, the transition process to new schools and neighborhoods along with displacement's potential effect on school and neighborhood rivalries.

Gregory Snyder, Ph.D.
Assistant Professor
Department of Sociology and Anthropology
Baruch College, CUNY

Gregory J. Snyder is a sociologist and ethnographer who works closely with urban subcultures, such as graffiti writers, skateboarders and musicians. His research aims revolve around the concept of urban space and issues of social justice. He joined the department of sociology and anthropology at Baruch College in the Fall of 2007, where the classes he teaches include Introduction to Sociology, Race and Ethnic Relations, and Urban Sociology. His first book, *Grffiti Lives: Beyond the Tag in New York's Urban Underground*, was published in January of 2009 by NYU Press.

Featured Speaker Bios in Order of Appearance (Cont.)

Robert D. Weide, M.A.
Ph.D. Candidate
Department of Sociology
New York University

Robert D. Weide recently earned his Master's Degree from the Department of Sociology at New York University and is currently doing research for his Ph.D. dissertation for NYU on Black and Chicano gang relations in Los Angeles and California State prisons. He has also taught as an Adjunct Professor at NYU, Hunter College CUNY, and Pierce College in Los Angeles. Professor Weide has a strong personal attachment to the Hip Hop subculture, having been a hardcore gang member as a youth growing up in Los Angeles, and one of the most prolific graffiti writers in North America.

Frankie Y. Bailey, Ph.D.
Associate Professor
School of Criminal Justice
University at Albany

Frankie Y. Bailey is an associate professor in the School of Criminal Justice, University at Albany. She does research on crime and American culture, focusing on crime history, and crime and mass media/popular culture. She has authored or co-authored books on detective fiction, African American responses to issues of crime and justice, and images of women, sexuality, and murder. She is the co-series editor (with Steven Chermak) of Praeger's Crime, Media, and Popular Culture series. Her most recent books are *African American Mystery Writers: A Historical and Thematic Study* (2008), and *Wicked Albany* (2009, co-authored with Alice P. Green), a local history of Albany, New York during Prohibition. Currently, she is conducting research on urban street lit and on crime, clothing, and impression management. She is also the author of a mystery series featuring crime historian Lizzie Stuart.

Nickie Phillips, Ph.D.
Assistant Professor
Department of Criminal Justice and Sociology
St. Francis College

Nickie D. Phillips is an assistant professor in the Sociology and Criminal Justice Department at St. Francis College in Brooklyn, N.Y. She received her Ph.D. from City University of New York Graduate Center and holds an M.A. in Forensic Psychology from John Jay College of Criminal Justice. Her academic interests include media representations of crime and justice, cultural criminology, and hate crimes. She recently co-authored "Cultural criminology and kryptonite: Constructions of crime and justice in comic books" published in *Crime, Media, Culture* and "Crime in Prime Time" appearing in the forthcoming book *Race, Crime, and the Media*.

Featured Speaker Bios in Order of Appearance (Cont.)

Staci Strobl, Ph.D.

Assistant Professor

Department of Law, Police Science and Criminal Justice Administration

John Jay College of Criminal Justice

Staci Strobl is an assistant professor in the Department of Law, Police Science and Criminal Justice Administration at John Jay College of Criminal Justice. Her areas of specialization are women in policing in the Arabian Gulf, comic book portrayals of crime in the United States and alternative dispute resolution. Dr. Strobl completed her doctorate in Criminal Justice at the City University of New York's Graduate Center with a specialization in Comparative Criminal Justice and Criminology. She received her MA in Criminal Justice at John Jay and her BA in Near Eastern Studies at Cornell University. Recently, she was the recipient of a Fulbright grant to Bahrain where she completed an ethnographic study of policewomen. Prior to joining John Jay as a faculty member, she was editor of the CUNY Dispute Resolution Consortium's Compendium of Working Papers. Earlier in her career, she has worked as a U.S. Probation Officer and a crime journalist.

Vikas Kumar Gumbhir, Ph.D.

Department of Sociology and Criminal Justice

Gonzaga University

Vikas K. Gumbhir completed his Ph.D. in Sociology at the University of Oregon, and is currently an Assistant Professor of Sociology and Criminal Justice at Gonzaga University. He recently published his first book, "But is it Racial Profiling? Policing, Pretext Stops, and the Color of Suspicion", through LFB Scholarly Press.

Sunday, October 4th

4:00 pm – 7:00 pm Conference Registration Table Open in the Hilton Lobby
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Monday, October 5th

7:30 am – 10:00 am Conference Registration Table - University Hall Theater
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10:30 am - 4:30 pm Conference Registration Table – Hulman Memorial Student Union/Dede Center
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8:15 am – 8:50 am Opening Address (University Hall Theater)

Franklin T. Wilson, Ph.D. - Conference Chair

Jack Maynard, Ph.D. - Indiana State University Provost & Vice President of Academic Affairs

Thomas G. Sauer, Ph.D. - Dean of the College of Arts & Sciences

David Skelton, J.D., Ed.D. - Chair of the Department of Criminology and Criminal Justice

9:00 am – 9:50 am Featured Speaker (University Hall Theater)
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Jeff Ferrell, Ph.D.
Professor of Sociology
Department of Sociology and Anthropology
Texas Christian University
and
Visiting Professor of Criminology
University of Kent, UK

Crisis Culture: Shaking the Social Order

A half century or so after its publication, Gresham Sykes and David Matza's article, "Techniques of Neutralization: A Theory of Deviance," has settled in as an accepted component of the criminological canon, and rightly so. Yet canonization is not without its dangers—in this case, the recasting of a complex, critical, and subversive analysis as a sanitized criminological caricature. Here I attempt to reclaim 'techniques of neutralization' from the criminological canon, and in so doing to suggest something of its unrealized potential for intellectual critique and cultural subversion. This reclamation project proceeds on two fronts. The first explores with some care a delicate and often ignored dialectic essential to Sykes and Matza's analysis: that between the 'dominant social order' and those who would free themselves, if episodically, from it. The second turns the model of 'techniques of neutralization' back on the discipline that has embraced it, in hopes that some of its members might drift into critical engagement with a dominant social order now caught in a crisis of its own making.

Introduction: David Skelton, J.D., Ed.D.
 Department of Criminology and Criminal Justice
 Indiana State University

10:00 am – 10:50**Featured Speaker (University Hall Theater)**

Victor E. Kappeler, Ph.D.
Foundation Professor & Chair
Department of Criminal Justice and Police Studies
Eastern Kentucky University

Cultural Criminology, Popular Culture and Media Studies: “Where have all the Marxists Gone?”

This presentation conveys a few cautions regarding the criminology turn toward cultural and media perspectives. It argues that without care a criminology of culture and a depoliticized emphasis on media studies may become an exotic or orientalist gaze grounded in the ether of idealism. This view of crime, culture and media can produce, if politically detached from the material and political conditions of life, a scholastic critique of the media and an obfuscation of “mass culture” and “popular culture,” and their relationships to political economy. Knowledge produced under these conditions advances the violence of abstraction and runs the risk of replicating colonial projects. Criminologists undertaking these orientations to the study of crime should be mindful of creating disciplinary knowledge untroubled by the material-ideal dialectic.

Introduction: Franklin T. Wilson, Ph.D.
Department of Criminology and Criminal Justice
Indiana State University

11:00 am – 11:50 pm**Featured Speaker (University Hall Theater)**

Dr. David L. Altheide
Regents’ Professor
School of Justice and Social Inquiry
College of Liberal Arts and Sciences
Arizona State University

Terrorism and Fear Post 9/11

The mass media helped shape the propaganda of fear, hate and control as a reaction to 9/11, but 9/11 is now a new baseline for using terror and terrorism for many purposes. Part of my project in a new book, “Terror Post 9/11 and the Media,” is to understand how this has happened, describe the social and communication processes through which this continues to occur, and to suggest some remedies. 9/11 is not just a series of events, but is a series of meanings so diverse that it is best conceived as emergent, still under construction, and varies widely by the situation and the social occasion of its use. I suggest that the critical question is neither “why 9/11” nor “what is 9/11,” but rather, “how is 9/11 used,” or how is it played out? I contend that 9/11 integrates and legitimizes individual behavior, social policies, and institutional practices. Indeed, 9/11 is now used throughout the world as a symbolic vessel that is only partly full; it contains some basic meanings, e.g., crashing airliners into buildings, but it is a space for the interpretation of new events and for any speaker (or writer) to associate themselves (or their project) with some unspecified values and concerns.

Introduction: Jennifer Grimes, Ph.D.
Department of Criminology and Criminal Justice
Indiana State University

12:00 pm – 12:50 pm

Break for Lunch

1:00 pm – 1:50 pm

Panel Sessions (Hulman Memorial Student Union/Dede Center)

Panel Session 1 - DEDE I

Chair: Scott Vollum, James Madison University

Fighting Executions through Executable Files: Using the Internet to Advocate against Capital Punishment

Christopher Hill, ACLU

The Internet has become a valuable tool in the fight toward abolition of the death penalty in the United States. Grassroots movements have been able to highlight the stories of innocence and wrongful convictions through organizational websites of anti-capital punishment groups, as well as personal websites set up by the families and supporters of death row inmates. Stories which may have depended on print or broadcast coverage to gain publicity now can be seen around the clock as long as traffic goes to the website.

Internet access allows even the most passive person to participate in the action of sending a pre-written letter to a governor to request a pardon or to legislators asking them to support a bill that will limit the use of capital punishment. Websites are not without problems. Abolitionists may place something on a site which may interfere with the litigation strategy of the inmate's attorneys. This paper will describe how abolitionists can continue to use the technology to become better advocates as well becoming partners with the capital attorneys seeking to save the lives of the condemned.

May Irwin's "Bully Song" and Lynching in Late 19th Century America

Sharon Ammen, Saint Mary-of-the-Woods College

Contemporary scholars have unearthed and analyzed sources documenting the horrific increase in the lynching of African-Americans from the 1890s to the early twentieth century. During the same period, "coon songs"--ragtime tunes fitted with racist lyrics in "Negro dialect"--reached peak popularity with the dissemination of sheet music throughout the country. The reigning comic star most closely associated with the "coon song" phenomena was May Irwin, whose "Bully Song" was arguably the best known popular song of the 1890s. Unlike earlier depictions in song of happy-go-lucky or laughably foolish black characters, "The Bully" tells the story of a new and aggressive stereotype. This paper examines the performance of and public reaction to "The Bully" and explores connections to lynching practices.

1:00 pm – 1:50 pm**Panel Sessions (Hulman Memorial Student Union/Dede Center)****Panel Session 2 - DEDE II**

Chair: Stephanie C. Kane, Indiana University

Carnival Contained: Beach Crime as Popular Culture in Bahia, Brazil

Stephanie C. Kane, Indiana University

Focusing on popular culture as contested practice, rather than genre or text, creates an alternative arena for theorizing objectivity reflexively and inventing methodologies of emergence. Most Brazilians live in South Atlantic coastal cities where the beaches are loci of social and symbolic action carried out in a carnivalesque mode. The beach functions as a key symbol in the myth of national identity, or *Brasilidade*, celebrated in music, TV soap operas, and beer commercials. Culturally-specific yet transnational, beaches provide sexually pleasurable spaces for race and class mixing. The painful shadow-twin of celebration, armed robbery, assumes a presence nearly as common in popular culture as string bikinis, drinking and dance. Then, too, that holds as well for informal community mechanisms and empty police performances which appear powerless to contain the less desirable propensities of the carnivalesque even within supposedly safe, respectable spaces. I track how a whirlpool of rumor and accusation pull in an array of deviant images and acts associated with beach culture, e.g. prostitution and drug use. I am able to document and examine such divisive tactics mainly because I was the victim of the robbery that precipitated them.

Spatial Distributions of Power: Illegal Billboards as Graffiti in Los Angeles

BC Biermann, California Baptist University

According to Foucault, "space" is a vital part of the fight to control individuals via a governmentality that enforces a particular "code of conduct" designed to produce the good citizen. Specifically, the Los Angeles city council's hegemonic control of space is not a form of Machiavellian geopolitics (territorial gain and retention), but rather a deeply geographical, corporate financed manipulation over an urban complex of "men and things." L.A. treats graffiti as vandalism and sentences can include fines of up to \$5,000 plus jail time. While graffiti is rigorously prosecuted, there are roughly 4,000 illegal billboards in the metropolitan area. Despite a 2002 ban, the major companies continue to collect roughly \$14,000 / month from standard signs and \$128,000 / month from digital and "super graphic" billboards with an approximate annual take of \$1.34 billion while only paying a \$186 per billboard municipal fee. Fines for illegal billboards are rarely enforced because the city council (with the highest salaries in the U.S. at \$171,000) employs only three illegal sign inspectors. In light of this expedient corpo-state relationship, I argue that L.A.'s city council is the governmentality that publicly enforces a code of conduct on behalf of private entities who (according to the city's own definition of graffiti) perform acts of vandalism (Penal Code 640.8) to visually control the "space" that encloses, shapes and informs this urban complex of men and things.

1:00 pm – 1:50 pm**Panel Sessions (Hulman Memorial Student Union/Dede Center)****Panel Session 3 - DEDE III**

Chair: DeVere D. Woods, Indiana State University

Reporting Hate: Constructions of a Controversial Case by Two West Virginia Newspapers

Jake Stump, West Virginia University

On the basis of my own experience as a reporter for one of the papers involved, I will examine similarities and differences in the coverage of a 2007 hate-torture case by two newspapers in the state capital. Specifically, I will show how three factors affected local news articles and related editorial content, namely: (1) the political perspective of each paper; (2) the involvement of nationally prominent civil-rights claimsmakers; and (3) the larger ongoing debate about the issue of hate crime. I conclude that the Megan Williams case offers a prime example of how political and economic forces invisible to the public shape news coverage of such events.

Race in print: The effects of bias in the media

Megan Dickson, University of Kentucky

With evidence of racial bias and stereotypes in the portrayal of crime on television and in film, this study sought to expand existing research through the examination of race in crime-related newspaper articles. Specifically, a content analysis of a Kentucky metropolitan newspaper was conducted and results were compared to state arrest rates across a twenty-year time span (1983-2003). Overall, results revealed that African Americans were overrepresented as offenders, particularly in more recent years. This trend in the representation of minorities suggests that policies such as those created during the "get tough on crime" and the "war on drugs" movements caused not only an increased focus on minorities by law enforcement, but also changed the picture of African Americans painted by news outlets. The effects of labeling are discussed.

2:00 pm – 2:50 pm**Panel Sessions (Hulman Memorial Student Union/Dede Center)****Panel Session 4 - DEDE I**

Chair: Deborah Landry, University of Ottawa

Are we Human, or are we Dancers? Flash Mobs, Pedagogy and the Art of Transgression

Deborah Landry, University of Ottawa

Assuming that theorists such as Ferrell, Young and Hayward (2009) are correct in assessing contemporary criminology as a discipline wrought by positivistic epistemology - which distorts and discounts the significance of symbolic representations of crime and punishment and the practices through which they are manifest - then the task of engaging future criminologists to think critically about the political nature and possibilities of social research is vital. Popular culture can be drawn upon in the service of inspiring such thinking within the classroom. The idea to perform in a 'flash mob' as a voluntary assignment, a kind of instant ethnography, emerged out of a class discussion on the politics of research and knowledge production in my Contemporary Criminological Theories course. This paper focuses on the experiences of students who participated in a mid-afternoon 'rave' on the public streets of Ottawa, Ontario. I demonstrate how innovation and transgressive popular culture can be used to encourage the next generation of criminologists to think critically about the political processes of dehumanizing those who violate mainstream social norms, while encouraging reflexivity in those students - and their professor - who chose to explore the emotional and corporal experience of social transgression.

"Common Law" & Common Ground: Our Path to Mutual Cultural Literacies with our Direct-from-high school Students in a One-Semester Criminal Justice & Popular Culture Course

Morris Jenkins, University of Toledo

Brian Hickam, University of Toledo

Using the "The 25 Greatest Legal TV Shows" list (ABA Journal Aug. 2009) and "The 25 Greatest Legal Movies" list (ABA Journal Aug. 2008) as reference points, this paper will explore the cultural disconnect between a middle-aged and a younger co-instructor and their undergraduate students. Using findings on differences in the cultural literacies of various generations from hip hop studies research, this paper will analyze the need to meet students where they are. A survey given to students between the ages of 18 and 20 assessed their familiarities with the shows and movies on the ABA lists. Implications for further research and impacts on social justice and popular culture courses will be discussed.

2:00 pm – 2:50 pm**Panel Sessions (Hulman Memorial Student Union/Dede Center)****Panel Session 5 -DEDE II**

Chair: Mark S. Hamm, Indiana State University

New Trends in Prisoner Radicalization: Social Networks and (Un)Popular Culture

Mark S. Hamm, Indiana State University

This paper builds upon my study of prisoner radicalization and terrorist recruitment in US correctional institutions. That research found that friendship and kinship networks are crucial to the radicalization process. Prisoners are typically radicalized by other radical inmates through a process of one-on-one proselytizing. Radicalization occurs most often in overcrowded maximum security prisons where there are few chaplains to provide religious guidance to inmates; serious gang problems; and more politically charged living areas than in lesser-custody institutions. Yet the social networks underpinning radicalization are often influenced by cultural factors as well—both popular and unpopular in origin. Popular culture includes videos, television news programs, comic books, and political hip-hop. (Access to the Internet is forbidden in nearly all US prisons.) Unpopular culture is by definition anachronistic, yet its influence on prisoners is often more profound. These sources include masterpieces of literature and ancient religious texts. It is argued that unpopular culture has a greater potential than popular culture to act as a prophylactic against radicalization and terrorist recruitment behind bars.

Organised Crime and the social organisation of prisons in Rio de Janeiro: the acceptance of a deviant culture

Roberta Novis, London School of Economics

The social organization of the prisons has been a topic of sociological attention. This ongoing research on organized crime in prison in Brazilian context contributes to a cross-cultural perspective on why unaffiliated inmates join organized groups when they experience incarceration. Facing rebellions and inter-gang violence, prison authorities set up a policy of classifying inmates according to their declared organized crime group (OCG). The state grouped all gang members of one particular group in one particular section of the institution or reserved an entire facility for one faction. Classification was then substituted by criminal affiliation.

Initial analysis has shown that this organization generates problems to both inmates and administration. Interviews indicate that not only unaffiliated inmates are being regimented, but prisoners belonging to OC are using categories strategically either to obtain prison progression or to change OCGs. This reveals that the penal system has incorporated the characteristics of the OC tradition as a way to evaluate and influence juridical decisions on prisoners' rights to progression. Administratively one of problems is the loss of vacancies in the penal system and loss of overall quality of social assistance. This study emerges in a context of crisis of control and authority in correctional institutions which encompasses the relationship between inmate and administration and the various formal and informal responses to forms of collective disobedience by inmates.

2:00 pm – 2:50 pm**Panel Sessions (Hulman Memorial Student Union/Dede Center)****Panel Session 6 - DEDE III**

Chair: Lawrence T. Nichols, West Virginia University

The Black Hand: The Hegemonic Narrative and the Social Construction of Deviance

Robert M. Lombardo, Loyola University

This essay examines Black Hand crime in the City of Chicago. The Black Hand was a method of extortion that existed during the early years of the twentieth century. This research argues that much of what we commonly believe about Black Hand crime is a media construction. The method used to conduct this investigation involved the content analysis of 280 newspaper accounts of Black Hand crime. This essay also examines the institutional legacy of Black Hand crime and argues that this inappropriate definition led to the development of the alien conspiracy theory forever linking organized crime in American society to the Italian immigrant. This essay concludes that the media plays an important role in defining the social reality of crime. The findings also support the social constructionist argument that definitions of deviance are subjectively determined.

"Crime on the Cover: An Analysis of Two News Magazines, 1970 to 2000"

Lawrence T. Nichols, West Virginia University

The paper examines the covers of two mass circulation news magazines, Newsweek (liberal) and U.S. News (conservative) over a 30-year period. It is assumed (1) that magazine covers are a particularly valuable expression of organizational claims-making about crime, and (2) that because of their special visibility covers may exert a significant influence on perceptions of crime among the general public. The analysis focuses especially on the extent of the reporting of white-collar crime, vis-a-vis street crime, organized crime and terrorism. Data from 3000 covers shows--surprisingly--that white-collar crime received greater attention than street crime. Indeed certain high-profile white-collar cases appeared quite frequently on the magazine covers, especially when they involved quasi-sacred institutions such as the presidency and the military. The paper concludes that the relative over-representation of white-collar violations on liberal and conservative magazine covers may indicate both a shift in popular conceptions of crime and a change in the behavior of commercial news organizations as the United States becomes, increasingly, a white-collar society.

3:00 pm – 3:50 pm**Panel Sessions (Hulman Memorial Student Union/Dede Center)****Panel Session 7 - DEDE I**

Chair: Scott Vollum, James Madison University

"Boomerang!" as a Teaching Resource

Richard Kania, Jacksonville State University of Alabama

The 1947 motion picture "Boomerang!" with Dana Andrews, Lee J. Cobb and Jane Wyatt, and directed by Elia Kazan, was recently re-released on DVD (2008). Having used this film in Crime and Mass Media classes in VHS format since 1989, the speaker welcomes this new medium and recommends it to his colleagues. The film is a highly fictionalized account of a real homicide case which nicely illustrates the interplay of police methods, political and media pressures on investigations, due process, witness confusion, the role of the preliminary hearing, and prosecutorial ethics. The factual basis of the film adds to its weight in the classroom as a teaching resource. In this presentation the actual case and persons behind the film are discussed, key teaching points are explained, and a brief film clip will be shown.

Little Red Riding Hood and the Pedophile in Film: Freeway, Hard Candy and The Woodsman

Steven Kohm, University of Winnipeg

Pauline Greenhill, University of Winnipeg

"Little Red Riding Hood" is one of very few well-known fairy tales that has not come under what Jack Zipes calls "the Disney spell" which has ossified and Americanized so many others. Creators have thus felt free to rewrite and reconceptualize it. The three "Little Red Riding Hood" films that we discuss explore, as a significant theme, adult-child sexual relationships. We view these specific films as examples of a larger category of pedophile crime films that interrogate the causes and criminal justice consequences of child sexual abuse. Pedophile crime films work at an ideological level by sometimes reinforcing prevalent understandings of the issue while at other times challenging audiences to consider other positions. We contend that the "Little Red Riding Hood" story offers filmmakers and viewers a metaphorical tool for understanding relations between pedophiles and their victims in novel ways that open up the possibility of a shift in perspective on this issue.

3:00 pm – 3:50 pm Panel Sessions (Hulman Memorial Student Union/Dede Center)

Panel Session 8 - DEDE II

Chair: David Westfall, Kansas State University

Why Nemo Matters: Altruism in American Animation

David Westfall, Kansas State University

This study builds on a small but growing field of scholarship, arguing that certain non-normative behavior is also non-negative, a concept referred to as positive deviance. This research examines positive behaviors, in the form of altruism, in the top 10 box-office animated movies of all time. Historically, studies focusing on negative, violent, and criminal behaviors garner much attention. Media violence is targeted as a cause for increasing violence, aggression, and antisocial behavior in youth; thousands of studies demonstrate that media violence especially influences children, a vulnerable group. Virtually no studies address the use of positive deviance in children's movies. Using quantitative and ethnographic analysis, this paper yields three important findings. 1. Positive behaviors, in the form of altruism, are liberally displayed in children's animated movies. 2. Altruism does not align perfectly with group loyalty. 3. Risk of life is used as a tool to portray altruism and is portrayed at critical, climactic, and memorable moments, specifically as movies draw to conclusion. Previous studies demonstrate that children are especially susceptible to both negativity and optimistic biases, underscoring the importance of messages portrayed in children's movies. This study recommends that scholars and moviemakers consciously address the appearance and timing of positive deviance.

Perception of selected Nigerian Children of 'violence' in Tom and Jerry cartoons.

Olayinka Egbokhare, University of Ibadan

This paper examines the perception of selected Nigerian children about that which is termed violence in Tom and Jerry cartoons. With globalization and Marshall McLuhan's global village prophesy coming to pass, the average Nigerian child is exposed to a regular dose of cartoons via the Cartoon network. In fact, an ongoing study shows (Andah 2009) that majority of Nigerian children in the urban centers no longer watch any locally produced flicks for children. This researcher wondered how much violence if any is featured in these Tom and Jerry cartoons? What is the perception of children from age 8 to 12 on these cartoons? What constitutes violence in these cartoons? What cultural clashes are visible in the content of this cartoon especially in comparison with the ideals expected of an African child? The methodology adopted for the paper includes both survey and content analysis. The research instruments are a questionnaire and a content coding sheet. Twenty tapes of Tom and Jerry cartoons will be selected from a pool drawn from a preliminary memorability test conducted on the pupils of a primary school located within the University of Ibadan. A total of 250 children will comprise the study sample which will be purposive. Only children who watch Tom and Jerry at least once a week will be used for the study. A Two episodes randomly chosen will be replayed for the children.

3:00 pm – 3:50 pm Panel Sessions (Hulman Memorial Student Union/Dede Center)

Panel Session 9 - DEDE III

Chair: Jennifer Ryan, Indiana State University

Lombroso Meets "The Joker": Atavism and Comic Book Villains

Jason Rine, West Virginia University

The paper focuses on portrayals of criminal villains in popular comic books (especially by Marvel and DC Comics) from the 1930s to the present. I will show how artistic portraits of offenders in this medium display many physical features attributed to criminals in Lombroso's famous "atavistic" theory of offenders as biological "throwbacks." Allegedly "savage" characteristics (e.g., excessively long arms, sloping foreheads, facial hair) appear in a wide range of comic book villains, including "Two-Face," "The Joker," and "Dr. Octopus." The data indicate interesting differences by gender and also by period (e.g., depictions of "The Joker" in 1940 and in the present). The paper concludes that although Lombroso's theory has been generally discredited within criminology, the Lombroso-like practice of portraying offenders as physically deviant and deformed persists within the comic book medium.

Criminalizing Filipino Identities: Transforming Race into Class in U.S. Colonial and Contemporary Philippine Caricature

Christopher Magno, Indiana University

This paper explores whether and how race and class intersect in historical linkages between the identities of Filipinos as they were constructed through caricature during the American colonization of the Philippines and in contemporary media-based portrayals of the Philippine lower class. Toward this goal, the paper focuses on three questions: 1) How did political cartoons and caricatures in American periodicals construct the Filipino as a race during the period of colonization when Americans transplanted their racial categories to the Philippines? 2) How do today's Filipino elite construct the lower class in Philippine publications, including cartoons and caricatures? and 3) Is there a connection between the colonial racial representation of the Filipino and today's Filipino elite representation of the lower class?

4:00 pm – 5:00 pm

Panel Sessions (Hulman Memorial Student Union/Dede Center)

Panel Session 10 - DEDE I

Chair: Spyridon Kodellas, University of Cincinnati

Newspapers publicizing terrorists: the impact on journalism and media content

Spyridon Kodellas, University of Cincinnati

Nicky Papastavrou, National and Kapodistrian University of Athens

Daily and weekly newspapers in Greece frequently accept and publicize the proclamations of terrorist groups that accompany their terrorist acts. Since each proclamation is given to a specific newspaper, its publication is treated by the newspaper as an "exclusive". The editors of the newspapers go to great lengths to publish each proclamation in full length (by even adding additional pages if needed) and to present the symbols or emblems of the terrorist group in a prominent position. The present study investigates this phenomenon and its consequences for the professional practice of journalism and the media content. Two methodologies are used for the investigation of this phenomenon: analysis of archival data (i.e., analysis of the proclamations published in Greek newspapers since 1975) and in-depth interviews with newspaper editors and journalists. In the results of this study, it is argued that the uncritical publication of terrorists' proclamations puts great pressure on the professional model of journalism and the very notion of journalist as gatekeeper. It is further argued that the format adopted for the publicizing of the proclamations is closer to advertising than to any other kind of media content.

Failure of the Media: Rwanda Genocide and the Responsibility to Report

Arzoo Fatima Syeddah, International University of Geneva

The 1994 genocide in Rwanda provides a telling case study of two quite separate roles for media in a conflict situation. The genocide was among the most appalling catastrophes of the 20th century, and media played a significant part both internally and internationally. What has been less explored is the role the international media may have played through lack of attention in facilitating or prolonging the genocide. While inside Rwanda the domestic media was being exploited by Hutu extremist conspirators, to spread the seeds of genocide among the local population. The local radio and newspapers mobilized the Hutu majority, to coordinate the killings and to ensure that the plan for total extermination was faithfully executed. Ironically, the erratic international media coverage (after the genocide had occurred) largely conveyed the false notion of two 'tribes' of African 'savages' mindlessly slaughtering each other as they had done from time immemorial.

The Transitional justice network, has been embroiled in trying to advocate and advance the theory of responsibility to protect among the global community. Considering the cases of Darfur, the international community also has the responsibility to report of such atrocious war crimes and prevent 'never again' from ever happening. This paper will focus on how there is a fine line between freedom and license; and that freedom without responsibility is dangerous. In addition a free media in a culture that does not respect the rule of law and diversity of opinion can be a blueprint for disaster. The analysis will try to show how the media is still being used as an instrument of extremist propaganda for destructive ends. Lastly, it will explore the problem of inadequate or even distorted international coverage of crises and conflicts in areas poorly understood by Western journalists.

4:00 pm – 5:00 pm**Panel Sessions (Hulman Memorial Student Union/Dede Center)****Panel Session 11 - DEDE II****Effect of Media on Policy Development in Sport**

Chair: Leamor Kahonov, Indiana State University

Professional Sport and Steroids: Policy Implications of Press Hysteria

Kimberly J. Bodey, Indiana State University

In professional sport, media characterizations have had a significant impact on the formation of public and organizational policy. Specifically, in lieu of scientific evidence, anecdotes and hearsay presented in widespread sport media have been used by lawmakers to support legislation to control steroid use. Sport governing bodies have used published reports to advocate for seemingly rigorous drug testing policies.

This session will briefly review the media's portrayal of performance enhancing drugs in a variety of competitive sport contexts and the resulting impact on (a) trends in public opinion about the prevalence and use among elite athletes, (b) Congressional action and federal legislation, and (c) professional sport governing bodies' investigation and punitive response to suspected drug use.

Media Coverage and Parental Violence in Sports

Rebecca Zakrajsek, Indiana State University

Roughly 15 to 20 million U.S. children participate in organized youth sport each year. With the trend of organized youth sports and early specialization, parents are intimately involved in their child's participation. Youth sports are emotionally charged and have adapted into a climate of seriousness where parents are likely to act in extreme ways (e.g. threaten coaches, assault officials, and injure participants/spectators) to advocate for what they believe are the interests of their impressionable child. Modern day sports media practices and technology have been instrumental in providing anecdotal evidence of adult negative and violent behavior, making the American people more cognizant of sports rage. Unprecedented media attention has prompted youth sport administrators to provide safeguards to our youth. This session will be a discussion of the media's portrayal of adult negative and violent behavior in sport, with particular attention to the media's impact on public perception and policy changes in the context of sport.

Policy Shifts Due to Sports Medicine Media Coverage

Lindsey Eberman, Indiana State University

Sport media coverage has successfully provided quick, relevant and pointed information regarding athletes' injuries/illnesses. Information distributed among print, television, and internet media may also have an unintended impact on policy. The influence of sports media may produce needed policy changes that safeguard individuals, but may also garner unnecessary attention to minor issues resulting in cumbersome and gratuitous policy. At times media focus fails to include expert opinion, yet policies are crafted based on the media response in the community. For example, when a high school coach was scrutinized in the media following the death of a 15 year-old football player, the state House of Representative responded by passing legislation which may not protect athletes as intended.. Although incidents like these are tragic, and the lawmakers are often acting in good faith, the failure to consult expert opinion results in ineffective policy. This presentation will provide insight into the creation of policy and policy outcomes based on media attention.

4:00 pm – 5:00 pm	Panel Sessions (Hulman Memorial Student Union/Dede Center)
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Panel Session 12 - DEDE III

Detecting Fiction

Chair: Chris Hudson, St. Mary of the Woods

“Total Relevance: Detecting Savagery in Roberto Bolano’s 2666”

Chris Hudson, St. Mary of the Woods

“Detection, Paranoia, and Metafiction in Thomas Pynchon's Inherent Vice.”

Corey Taylor, Rose Hulman

“A Jewish Marlowe: The Alt-Reality of Chabon's The Yiddish Policeman's Union”

Sean Kinch, Montgomery Bell Academy

This will be a Colloquium style panel where each participant will focus on a recent novel-2666 by Roberto Bolano, *Inherent Vice* by Thomas Pynchon, and *The Yiddish Policeman's Union* by Michael Chabon, respectively-and discuss the genre of detective and crime fiction, particularly in reference to these authors who are not specifically "detective novel" writers. As DA Miller notes in his book, *The Novel and the Police*, the construction of a narrative provides "a neat parable of a detective's work: to turn 'trifles' into telling details." Each of the authors listed above manages and manipulates the genre in ways that reflect not only on the literary but also the literal practice of detection

7:00 pm- 8:00 pm	<p style="text-align: center;">ISU Speaker Series: Bryan Burrough (Free)</p> <p>Journalist and author Bryan Burrough will be speaking at Indiana State University at 7 p.m. Monday, October 5, 2009 to kick-off ISU’s University Speakers Series. His topic is “Public Enemies: America’s Greatest Crime Wave and the Birth of the F.B.I.” The event will be held in Tilson Auditorium on the ISU campus, and is free and open to the public. A reception and book signing will follow.</p> <p>Burrough, author of the best selling book <i>Public Enemies: America’s Greatest Crime Wave and the Birth of the F.B.I. 1933-1934</i>, utilizes long-secret government files to chronicle the two-year war between J. Edgar Hoover’s nascent F.B.I. and a cadre of legendary American criminals, including John Dillinger, Bonnie and Clyde, Pretty Boy Floyd, Baby Face Nelson, Machine Gun Kelly and the Ma Barker gang. Burrough illustrates how Hoover’s organizational genius transformed the F.B.I. from a band of amateurish federal agents without firearms or arrest powers into the vaunted G-Men of lore. The movie, <i>Public Enemies</i>, released in July 2009, acclaimed filmmaker Michael Mann directs Johnny Depp, Christian Bale and Academy Award winner Marion Cotillard in the incredible and true story of legendary Depression-era bank robber John Dillinger.</p>
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Tilson Auditorium

**See Important
Event Map**

Tuesday, October 6th

9:00 am – 11:30 am	Conference Registration Table – Hulman Memorial Student Union
12:00 pm – 4:00 pm	Conference Registration Table - University Hall Theater
9:30 am – 10:45 am	Panel Sessions

Panel Session 13 - DEDE I

Chair: Howard Henderson, Sam Houston State University

The Effect of Prison on the Life and Poetry of Etheridge Knight

David Hartwig, University of Toledo

This paper will explore the effect of prison on the life and poetry of Etheridge Knight. From 1960 to late 1968, Knight served within the Indiana State Prison System for armed robbery. Here Knight developed his poetry skills with the help and encouragement of established poets such as Dudley Randall and Gwendolyn Brooks. Around 1965 Knight's poems, essays, and short stories began to appear in various publications, and by the time of his death in 1991 he had published poems in countless publications and anthologies-along with five books of his own. This work established Knight as a vital importance to the Black Arts Movement. Knight, who said "It is hard / To make a poem in prison. / The air lends itself not / To the singer. / The seasons creep by unseen / and spark no fresh fires", arguably wrote his greatest and most anthologized poetry during time spent in prison. Though he denied that the prison setting was constructive to his writing, factors in his free life (drug addiction, money, women) prevented him from reaching the poetical ability he first displayed in prison. The theme and style of his work inside and outside of prison also vary greatly.

"How Doom hold heat and preach nonviolence?": Confronting Cultural Expectation in the Raps of Daniel Dumile

Anthony Coman, Northern Illinois University

Rap music and its lyricists have historically labored under public and political accusation that their verse glorifies urban crime. Popularly celebrated and reviled for its course language and frequently violent lyrics, gangsta rap evolved into a marketable commodity in the mid 1980's, establishing the outlaw figure as the public face of the art form. The raps of Daniel Dumile confront this commodification and the cultural expectations the process has created. My paper investigates how Dumile uses metaphors of drug-related and violent crimes in combination with the assumption of criminal personas from popular culture to comment on and subtly subvert generic expectations of rap music. I will argue that Dumile is able to create a substantive meta-fiction by accepting and playing out the role of gangsta through the exaggerated mediums of comic book and B-movie characters. Further, I will examine the various levels on which Dumile's metaphors of crime and violence register, showing that Dumile's sophisticated thematic treatment of criminality in album-length narrative toasts displays both a metacognition of popular and critical reception of rap music and a desire to relocate the power of rap in the verbal acumen of its practitioners.

"Connected to Palestine Like an Embryo to the Umbilical": Locality and Community in Palestinian Hip-Hop

Judah Schept, Indiana University

This paper explores Palestinian rap lyrics and music videos. I argue that in their narrations of life under occupation and visions of freedom, hip-hop artists create new contexts and spaces from which to understand future articulations. Through the transnational dissemination and consumption of hip-hop, Palestinian artists create social, political, and cultural connections across spaces of confinement as well as national borders, offering narratives that construct space and place in ways that forge solidarities and challenge divisions.

The emerging academic field of hip-hop studies and the recent release of the documentary film *Slingshot Hip-Hop* to critical acclaim suggest the importance of studying Palestinian rap music. Indeed, since 1998, various artists and groups have emerged in Palestine and in the Diaspora who fuse Arabic, Hebrew and English lyrics, Middle-Eastern melodies, Western beats and samples, and politically charged content, including songs about occupation, victimization, and resistance. Palestinian hip-hop deserves exploration as both a popular culture phenomenon and as an alternative, grassroots media outlet and inlet offering distinct and nuanced narratives of conflict, identity, and place.

9:30 am – 10:45 am	Panel Sessions (Hulman Memorial Student Union/Dede Center)
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Panel Session 14 - DEDE II

Chair: Robin Murray, Eastern Illinois University

Conflicting Accounts: The Television Police Drama as Cultural Forum About Crime, Community, & Citizenship

Jonathan Nichols-Pethick, DePauw University

This paper examines the television police drama as constituting a cultural forum about crime, community, and citizenship, using the 1980s as a case study. I begin by highlighting some of the key social concerns of the decade: the decline of inner-cities, rights of the accused, victim's rights, community policing, and the war on drugs. Taken together, these concerns suggested that public attitudes about the function of the police in communities across America were changing and needed to be addressed by popular culture in new ways. Television producers picked up on these trends and expanded the range of the police drama in several ways: via narrative strategies; expressive styles; and thematic concerns. Some series pushed at the limits of the police drama in all of these ways. At the same time, however, more traditional representations of police prospered as well. This mix of series within a particular social and historical context supports two conclusions about the function of genres in popular culture: first, that the genre allows competing perspectives about key social issues across different series; second, that our understanding of how genres develop and change must account for this dialogic function in place of a model of evolutionary progress.

Cape Town Affair: Right Wing Noir, South African Style

Robin Murray, Eastern Illinois University

Joseph Heumann, Eastern Illinois University

In 1967, long-time Fox director, Robert D. Webb went to South Africa to slavishly remake Samuel Fuller's *Pickup on South Street* (1953) as *Cape Town Affair*. Webb literally transports Pickup on South Street to its new setting, crediting Samuel Fuller and Harold Medford for a script nearly recreated word for word and for characters and interior sets nearly duplicated except for two changes: a change in two characters' names, from Mo to Sam and from Tiger to Donkey and - most importantly - a move to late 1960s Cape Town, South Africa, that becomes concretized by a portrait of the late Prime Minister Hendrik Verwoerd on the walls of a police station and an intelligence agency's office.

We argue that the film is a natural to remake in this setting, not as a recontextualization but as a complete transposition not only of dialogue but ideology for several reasons: 20th Century Fox, Pick Up On South Street's production company, produced the film for Killarney Studios, their South African subsidiary; the film in its original form reinforces anti-communist values, which, in South Africa, are equated with apartheid policies; and the film was produced and distributed to white-only audiences in South Africa who were growing more and more paranoid about communist-led Black insurrections, especially on South African borders.

9:30 am – 10:45 am	Panel Sessions (Hulman Memorial Student Union/Dede Center)
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Panel Session 15 - DEDE III

Chair: Molly Merryman, Kent State University

BEAUTIFUL, BAD AND BLOODY: REVELATIONS OF GENDER PANIC IN 19TH CENTURY TRUE-CRIME PAMPHLETS

Molly Merryman, Kent State University

The elevation of crime to popular culture phenomena reveals more about societal anxieties than facets of individual criminal pathology. In 19th century America, gains by the first wave of feminism combined with the rise of women workers in factories and shops to trigger anxieties about changing gender norms, women's mobility and the increased autonomy of female sexuality. True crime pamphlets were quickly produced and sold cheaply to a mass audience. Titles revealed content, tone and subtext, with a most common theme blending murder and sexuality. For example, one 1823 pamphlet was titled: "The bad wife's looking glass, or, God's revenge against cruelty to husbands: exemplified in the awful history of the beautiful but depraved Mrs. Rebecca Cotton, who most inhumanly murdered her husband John Cotton, Esq. For which horrid act God permitted her, in the prime of life and bloom of beauty, to be cut off by her brother Stephen Kannady, May 5th, 1807. With a number of incidents and anecdotes, most extraordinary and instructive." This presentation will discuss specific true crime stories from 1800s America in context with changes in the status of women. It will argue that mass-produced crime pamphlets reveal cultural anxieties about the increasing numbers of white women in the workplace, and changing gender roles, especially those connected to financial and marital freedoms.

Reading Playboy for the Articles: The Graying of Rape Myths in Black and White Text, 1953-2003

Heather Hensman Kettrey, Vanderbilt University

The present study investigated the manner in which rape myths are conveyed through textual material published in Playboy. The importance of this study is based on previous research that suggests there is an indirect relationship between men's pornography exposure and self-reported proclivity to commit sexual violence in that (1) men who consume pornography are more likely to endorse rape myths and (2) men who endorse rape myths are more likely to report a proclivity to commit sexual violence. Further, this relationship is mediated by men's perceptions of social norms, such as whether they believe there is general social endorsement of rape myths. Thus, the present investigation examined the messages conveyed alongside pornographic images in Playboy, as such text has the potential to mediate the relationship between pornography exposure and rape myth acceptance. Results indicated that the text published in Playboy portrays rape as a gender-neutral issue and is equally likely to endorse and refute rape myths. These findings, which were interpreted through Judith Butler's theoretical framework on excitable speech, are expected to provide some middle ground to the often polarizing debate among feminist scholars regarding the relationship between pornography and sexual violence against women.

The Femme Fatale in Film: A Qualitative Analysis of the Construction of Female Violence

Andrew Welsh, Wilfrid Laurier University

Social constructions of female offenders and victims in the media often reinforce negative gender stereotypes. Within the realm of popular cinema, women are seldom depicted as killers and few studies have looked at popular cinematic depictions of violent women. Existing essays on the female killer in film argue that Hollywood cinema commonly constructs female violence based upon patriarchal notions of femininity. These authors have argued that when women kill in film, they are shown to be either irrationally emotional or sexually deviant. This paper details the findings from a qualitative content analysis of the depictions of female killers in Hollywood films. Thirty films featuring prominent depictions of violent female characters were randomly selected using a key word search of film encyclopedias and an online film database. Research assistants coded several open-ended questions for each female character that was involved in the murder of another character either as the primary perpetrator, an accomplice, or an instigator. The open-ended questions focused on the representation of five major categories of gender norms identified by Edwin Schur and cinematic depictions of methods and motives underlying female violence. Analyses focused on identifying common narrative patterns in the social construction of female violence in film.

9:30 am – 10:45 am	Panel Sessions (Hulman Memorial Student Union/Dede Center)
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Panel Session 16 – Room 307

Chair: Jennifer Grimes, Indiana State University

The Mediated Construction of Popular Slogans: Simple Solutions to Complicated Social Problems

Jennifer Grimes, Indiana State University

Catchy slogans which encapsulate simple solutions to complicated crime problems have been a part of political platforms since the second half of the 20th Century. In the 1960s President Johnson declared a "War on Poverty," quickly followed by the "War on Drugs" espoused by President Nixon. The focus of political efforts then shifted to include the criminal justice system as a partner in the solution to societal ills, and the slogan then evolved to become the "War on Crime". The most recent slogans used by politicians to address perceived social problems include the promise to get "tough on crime" and to address recidivism with "three strikes you're out." These slogans, espoused by politicians and made popular in the mass media, provide overly simplistic solutions to complicated social problems that ignore social, economic, and political factors that contribute to societal conditions. This study examines the use of these popular slogans in presidential state of the union addresses for the purpose of noting how social problems-and their solutions-are constructed by political leaders.

Person of Interest

Marti Cecilia Collins, Syracuse University

Joan Deppa, Syracuse University

Newspaper reporters and editors often use the term "person of interest" in stories about crime. This term typically emanates from elite sources within law enforcement. However, the definition of the term "person of interest" is not uniform across law enforcement agencies. In addition, most journalists do not have a clear understanding of exactly what the term means to the agency from whom they are gathering information. Beyond that, the public has its own perception of the term "person of interest." This was clear a few weeks ago in Philadelphia when a mob attacked and beat a "person of interest" in a child rape case. This paper uses interviews with law enforcement officials and journalists to explore the meaning of the term and its uses in the media. In addition, this paper features quantitative data on the use of the term in major newspapers since it first appeared in connection with crime stories.

Bad Boys, Bad Boys Whatcha Gonna Do?

Jason Kosovski, University of Illinois

Although the reality television show *Cops* claims to depict the real lives of police officers, the far more common mundane duties such as writing traffic tickets and dispersing loitering teens are rarely shown. It is certainly a prime example of what is considered reality television, but its heavily edited narrative retains close ties to the fictional television and film versions of law enforcement, those in which guns are always drawn and car chases are customary. In its claim to provide a window into the real lives of police officers, *Cops* not only successfully perpetuates myths of police work established by fictional film and television but also depicts masculinity, inflected by both race and class, as violent, dangerous, and in desperate need of state intervention. *Cops* privileges the spectacular over the ordinary, excitement over routine. Men on *Cops* are wife beaters and drug dealers; they are indignant and unrepentant criminals. State authorized violence, both physical and psychological, is portrayed as the only protection against unrestrained and often brutal masculinity. The way in which *Cops* unproblematically codes violence as ubiquitous and fails to qualify, nuance, or question its construction of violent, heteronormative masculinity makes the show especially disconcerting.

Prime Time Crime

Mandy Reid, Indiana State University

Law & Order is perhaps the most well-known and longest running television crime drama, and its popularity is evinced by its spinoffs, *Law & Order: Special Victims Unit* and *Law & Order: Criminal Intent* as well as the influence it appears to have on non-NBC crime dramas. I consider why our current television lineup is so populated with prime time crime series, and what we, as viewers get out of these shows. Is it a matter of "feeding the alligators," as Stephen King suggests; we watch these shows to squelch our own impulses to behave in ways not sanctioned by civilized society? Or might we collectively be looking for something orderly (no pun intended): life in black in white, easily identifiable good versus bad guys, and justice meted out accordingly in a world that seems increasingly less clear-cut?

11:00 am – 12:15 pm	Panel Sessions (Hulman Memorial Student Union/Dede Center)
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Panel Session 17 in DEDE I

Chair: Howard Henderson, Sam Houston State University

Live Free and Ride Hard: The Outlaw Biker on Film and Television

Kenneth Dowler, Wilfrid Laurier University

The Wild One (1953) is considered the first outlaw biker movie. Although, it was based on a fictional account of the infamous Hollister “riot”, the film propelled the biker identity into iconic status. The elements of rebellion and dangerousness were replicated in several films throughout the 1960s and the so-called biker exploitation films exploded with approximately 40 films appearing between 1966 and 1974. These films were considered “Westerns on wheels” and the fictional bikers challenged social norms, created their own rules, celebrated the non-conformist lifestyle, and engaged in hedonistic violence. The biker exploitation films lost their popularity in the mid 1970s, but the outlaw biker did not completely disappear from cinema. As such, the purpose of this paper is to further explore film representations of outlaw bikers. Finally, there are no studies that have examined the Outlaw Biker on television. As such, this paper will include a discussion on the Outlaw Biker on television, with a focus on the television show, Sons of Anarchy (2008-) and the Canadian Miniseries, The Last Chapter (2002).

Richard Wright's *Native Son*, *Malcolm X*, *Superfly* and the Rise of the Gangsta in African American Culture

James Robert Saunders, Purdue University

When *Native Son* exploded on the American literary scene in 1940, it was a shocking exploration of black inner-city life. Of particular interest was the situation of the main protagonist's involvement in what can be interpreted as a street gang. Its members' primary crime was robbing small businesses.

By the early 1970s, when the blaxploitation movie *Superfly* hit theaters, gang activity was being glamourized. The reason had a lot to do with black audiences rarely, before, having had the opportunity to see, up on the big screen, images of themselves as fully developed characters with the attributes of full-fledged human beings. Even though the main character in *Superfly* was a cocaine drug dealer, he was someone whose life--unlike that of most blacks in 1940s and 1950s films and even 1960s television--was not consumed by subservience to others, and thereby many in the black audience looked at him positively even though he was a criminal.

Even so widely accepted a leader as Booker T. Washington would raise the issue, in his autobiography *Up From Slavery* (1901), of whether or not it was morally acceptable for a slave to steal a chicken from his master. Malcolm X perceived blacks in the 1960s as being the victims in a quasi-slavery system, and he often used language suggesting that blacks should defend themselves even using violence if necessary. That latter black leader has become one whom modern-day gangsta rappers (who are sometimes gang members themselves) have exalted as a hero as they portray what life is like in many inner-city situations.

The mediated body as a site for contested agencies: MS-13 as a case study

Heather Pruss, Indiana University

Using photojournalistic representations of the Mara Salvatrucha ("MS-13" or "MS") street gang as a case study, this paper seeks to reveal rhetorics of the visual, their functions as well as their implications. What are we seeing or not seeing in these images and their surrounding discourses? How are participants in visual culture consequently invited to read them? How does this in turn affect those depicted as well as those doing the reading? To explore these questions, I investigate how members of MS-13 are visually and discursively constructed in and through contemporary photojournalistic accounts. I focus on the relationship between the viewer and the viewed as influenced by its mediation for the purpose of developing a rhetorical critique. I contend that these photojournalistic accounts are more than a place where existing power structures expose and enforce themselves but are, instead, a location where agencies are simultaneously generated, resisted, asserted, and denied by those implicated in the representations, including photographic subjects, those who portray them (media), and those who read them (viewers).

Reel to Real Noise: Crips and Bloods in America

Kathryne Roden, University of Central Oklahoma
J. Kole Kleeman, University of Central Oklahoma

This presentation concerns the contemporary documentary film *Crips and Bloods: Made in America* (2009), by filmmaker Stacy Peralta which reveals gang violence through an ethnographic analysis of the lived experiences of individuals unable to escape the violence and drug dealing that has become a mechanism for survival in the spatial environment of South Central Los Angeles. Using content analysis of the documentary, we examine the genealogy of the Crips and Bloods and how their social exclusion led to intergroup problems such as territoriality, violence, and drug dealing. We then relate this genealogy to empirical studies of Kennedy (1998, 2009) and others concerning sociometric strategies for assisting troubled communities in relation to gang violence prevention methodologies. Finally, we contrast these findings to the depiction of gangs in popular films. This analysis explores the REEL messages communicated in films in relation to REAL messages communicated in Peralta's documentary by examining the realities exposed in this documentary alongside Hollywood's portrayal of gangs. The findings may promote greater understanding of lived experiences of gangs, discussions concerning interventions in marginalized communities, and efforts by criminologists and others in criminal justice to educate and increase opportunities for those at risk for gang involvement.

11:00 am – 12:15 pm	Panel Sessions (Hulman Memorial Student Union/Dede Center)
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Panel Session 18 in DEDE II

Chair: Mathew Willms, Seattle University

The Mask: Deviance and Allusion among the Seattle Belltown Elite

Mathew Willms, Seattle University

Despite citizen complaints of a worsening street-level crime problem in the Seattle neighborhood of Belltown, there also appears to be a noteworthy prevalence of sexual deviance, substance use and delivery found here among the upper-level classes within club and afterhour environments. By shifting focus away from hot spot corners and towards Belltown's privatized indoor sectors, this ten-week qualitative study seeks to investigate the role of music, performance art, and computer technology on the routine nature of illicit drug use and sexual involvement among a broader subculture that seems to circumvent legal sanctioning. Participant observations are held in nightlife dives, clubs, music venues, and afterhour social settings inhabited by "scenesters," "hipsters," call girls, Johns, professionals and more. Theoretical analyses assess subcultural populations and spaces under the lenses of image, lifestyle, aesthetic, and identity. An ethnographic map of the Belltown underground attempts to assess the cultural collision of club, drug, sex, street and suite, while findings point to a hypothesized two dimensional typology of deviance which places individual involvement along a basic deviance (unsuccessful-to-successful) continuum. Conclusions attempt to pierce this seeming "mask" of deviance and allusion.

Crime is Rad: Skateboarding, Skate Culture and The Law

Wilfred Brandt, University of New South Wales

A popular bumper sticker amongst skateboarders and their supporters reads, "Skateboarding is Not a Crime". But this has never been entirely true. There have always been places where skateboarders could perform/practice legally; yet skating illegally has been an integral part of the sport and culture of skateboarding for decades. Skateboarders routinely scale fences to skate empty swimming pools or schoolyards. "No Skateboarding" signs are a common sight in any city center; they demarcate areas where skaters will often repeatedly risk hefty fines, board confiscation, or even imprisonment. Furthering their flagrant disregard for the law, skateboarders often document illegal skateboarding activity in photos, videos, and magazines. Far from being a source of shame, illegal skateboarding is a badge of honor for many within the skate culture. This paper aims to investigate the ways in which criminal skateboard activity and skateboarders' continued prosecution/persecution is romanticized within the skateboard community. This will involve examining the ways illegal skateboarding is portrayed and discussed in specialized skate media (magazines and videos), clothing, stickers, and other cultural detritus. Also touched upon will be the ways skateboarders creatively approach the urban environment, and how they have elevated their crime into a unique form of art.

The Manson "Girls" in Pop Culture

Jean Murley, Queensborough Community College, CUNY

This paper examines the unique American pop culture phenomenon of the "Manson Girls," the women associated with the Charles Manson cult and convicted of various crimes, including murder. The Manson "girls," as these 50+-year-old women have been known since 1969, have variously become vilified, iconized, written about, screened, very publicly not-paroled, and even somewhat forgotten. The Manson women—Susan Atkins, "Squeaky Fromme," Patricia Krenwinkel, Leslie Van Houten, and Linda Kasabian—are far more interesting than Manson himself, as they were all quite young at the time of the murders and convictions, and have employed varying strategies for surviving the forces of the media onslaught that has shaped their identities and turned them into objects of extreme hatred, fear, scorn, disgust, and rage. Each of the women has responded differently to prison life, the emotional and psychological consequences of their crimes, and the notoriety of being a Manson "girl." With the recent 40th anniversary of the Manson family killings, the media spotlight has again been aimed at these women, and this paper examines both the profound shallowness of their representation and the critical accounting for their lives that has appeared in different media stories.

11:00 am – 12:15 pm	Panel Sessions (Hulman Memorial Student Union/Dede Center)
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Panel Session 19 in DEDE III

Chair: Travis Linnemann, Kansas State University

How to Make a Drug Panic: Lessons from the 21st Century

Ryan Baker, Indiana University

Over the years moral panic theory has become predominately case specific, where research has ensued limited references to explaining specific types of deviant behavior, isolating events to specific temporal and spatial contexts. Moral panics are not static; similar themes transition from one panic to the next. Furthermore, moral panics are not natural occurrences but are constructed, packaged and filtered by the media. This paper defines moral panics as linear phenomena that extend and evolve from one panic to the next. Utilizing quantitative and qualitative methods, this paper performs a content analysis on a variety of newspaper articles associated with drug use in the 21st century. It's argued that the media draw on common themes from previous drug panics to efficiently perpetuate and fabricate contemporary drug scares. This increased awareness, false appreciation of reality, and exploitation of loose language has provided a platform and acceptance for recent legislative anti-drug policy.

Late Modern Moonshining

Carl Root, Eastern Kentucky University

Edward Green, Eastern Kentucky University

This presentation is focused on case studies from a larger collection that forms the basis of an on-going ethnographic field research project titled Late Modern Moonshining: An Ethnographic Exploration of Innovation and Illicit Industry. Here we illustrate how one such innovator explores a generational industriousness, aided by access to the Internet and a pirated documentary. This research will compare and contrast several generations of manufacturers in order to discover the roles of tradition and innovation. Some early impressions of the implications of this particular case study include: The inherently political nature of manufacturing one's own intoxicants, a generational history of such behavior specific to the region, and the evolution of such industry due to advances in technology, as well as the art of storytelling through the mediums of film and music. Eastern Kentucky has a rich history of illicit innovation and manufacturing in regard to the illegal intoxicant industry, which forms a significant part of the area's culture. Through a series of interviews and related field research, we intend to bring a taste of the rural criminology to the table of cultural criminology.

Mad Men, Meth Moms, Moral Panic: Gendering Meth Crimes in the Midwest

- *Invited Article: Winner of the American Society of Criminology Critical Criminology Student Paper Award*

Travis Linnemann, Kansas State University

This research examines the content of a sample of newspaper articles from Midwestern states. The analyses locate the gendered nature of media accounts of Midwestern meth crimes. News accounts suggest women become involved in meth for feminine reasons derived from conventional notions of motherhood, sexuality, and female subordination. Alternately, motives of men appear constructed around notions of criminal virility and the economic viability of the drug trade. Findings illustrate the gendered nature of meth crimes and provide a contextual framework to consider how these constructed images produce gendered and racialized social control campaigns.

11:00 am – 12:15 pm	Panel Sessions (Hulman Memorial Student Union/Dede Center)
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Panel Session 20 – Room 307

Chair: Julie Marie Wade, University of Louisville

Mythical Needs, Brutal Imaginings: The Intersection of Race, Gender, and Pathological Subjectivity in the Story of Susan Smith

Julie Marie Wade, University of Louisville

In October 2004, the nation rallied around Susan Smith, a young white mother from Union, South Carolina, who reported her two small sons had been abducted by a young black man. Nine days after the event, Smith herself confessed that she had driven her car into John D. Long Lake with both boys still strapped in their car seats. Six years later, poet Cornelius Eady published a collection of persona poems titled *Brutal Imagination* (a 2001 finalist for the National Book Award) and narrated from the perspective of "Mr. Zero," Eady's name for the imagined black kidnapper. This paper uses contemporary psychoanalytic theory, particularly Sander Gilman's text *Difference and Pathology: Stereotypes of Sexuality, Race, and Madness*, to explore Eady's literary response to Susan Smith's gendered and racialized scapegoating of "Mr. Zero" following the double homicide she herself committed.

70 years but no ocean apart

Lars A. Rossland, University of Bergen

This is a project that through highlighting two cases aims at showing how a high-profile criminal trial is a popular culture complexity. The first part is a description of the two trials, one in 1934 in Flemington, New Jersey, USA, the other in 2002 in Lillestrom, Norway. The first has been called "Trial of the Century" in the US, the second has been labeled in similar fashion in Norway. The description of the two trials will emphasize striking similarities between the two trials along some important dimensions. The descriptive part is then used to discuss the complex relationships between crime, journalism and popular culture. The American and oldest case is about the abduction and murder of a little child, the Norwegian and newest case is about the triple murder of three people on a farm. The interesting link between them starts with a massive media coverage. The description of the Lindbergh Trial is based on extensive literature studies of the case and the trial. The Orderud case, on the other hand, has been studied quite extensively in two connected Norwegian projects. These studies combine qualitative and quantitative content analysis and in-depth interviews with various actors inside and outside of the media.

Perceptions of Personality in a Case of Unethical Decision-Making

Cheryl Lozano-Whitten, Texas A&M University

The Chief Executive Officer (CEO) and Chairman of Enron, Kenneth Lay, was convicted of illegal actions that cost many Enron employees substantial amounts of money through the loss of jobs, pensions, and other benefits. As Mr. Lay rose to the level of CEO of a major corporation (Enron), with corresponding growing earnings; he may have begun to sacrifice ethics for the increased earnings (and corresponding power). One hypothesis for Lay's behavior might be that he has a personality, which is prone towards valuing earnings (and power) more than ethical treatment of people. This may be generalizable to other people, besides Kenneth Lay, to more generally explain the social psychological factors that contribute to unethical behavior. For this research, content analysis of media print was used to explore how the media depicted Mr. Lay. A search was conducted in newspapers and magazines for descriptions of Mr. Lay at various career (and earnings) stages to determine whether he was depicted as increasingly unethical over time, as his power and earnings increased.

12:15 pm – 1:00 pm	Lunch Break
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1:00 pm – 1:45 pm

Keynote Speaker / Performance (University Hall Theater)**University Hall Theater**

This performance is free to all ISU students and faculty just as are all panel and featured speaker sessions. Students and faculty will just need to show their ISU ID Card at the door.

Taylor Mali

A poet and a teacher, Taylor Mali is generally considered to be the most successful poetry slam strategist of all time, having won the National Poetry Slam a record four times. He was also one of the original poets on HBO's **Russell Simmons presents "Def Poetry."** Taylor Mali is also the curator of the Page Meets Stage series that takes place at the Bowery Poetry Club in New York City. And since June of 2000, when he said goodbye to his last sixth grade homeroom class, Mali has made a living as a poet, traveling the country and the world reciting, reading, teaching, and lecturing about poetry.

Because of his dynamic performance style and practiced articulation, it comes as no surprise to many that Mali attended drama school (at Oxford University). And this poet has never strayed too far from the theater. His one-man show "Teacher! Teacher!" won the jury prize for best solo performance at the U. S. Comedy Arts Festival in 2002. Taylor Mali is a tenth-generation New Yorker with an M.A. in English literature who loved teaching math at a private school in Manhattan. "There is a poetry in numbers unlike any that can be found in words," he says. Mali spent nine years in the classroom and has performed and lectured for teachers all over the world.

Taylor Mali has released two books of poetry (*What Learning Leaves* and *The Last Time as We Are*), one DVD (*Taylor Mali & Friends: Live at the Bowery Poetry Club*), and four CDs of spoken word, most recently *Icarus Airlines*. A YouTube video of his performance of "What Teachers Make" has been viewed almost one million times and declared the most forwarded poem in the world. He was also the "golden-tongued, Armani clad villain" of Paul Devlin's documentary film "SlamNation," which chronicled the National Poetry Slam Championship of 1996.

- "To watch Mali is to watch a full-body poetic assault-with humor as his central weapon." (**The Portland Phoenix**)
- "Not since Taylor Mali, has there been a poet of the likes of Taylor Mali—which is to say he is a man of unique properties. He is tagged as a performance poet, but his performances, rather than being frontal assaults, are leavened by charm and wit and could survive happily on the page" (**Billy Collins**)
- "Taylor Mali speaks of the world of the teacher with power and grace. His work is filled with the energy, joy, pathos and humor of everyday life in the classroom. Strong and compassionate, his voice is our voice. He's been there." (**Michele Forman, National Teacher of the Year 2001**)

"I want to reform education in America from top to bottom. I want to be the individual responsible for making an entire generation of college graduates consider teaching before business or law school. I want to get America ready for an Education Tax if that's what it's going to take. But most of all, I want to be the spokesman for teaching's nobility, the poet laureate of passion in the classroom."

—**Taylor Mali**

2:00 pm – 2:50 pm**Featured Speaker (University Hall Theater)**

Brett A. Mervis
Ph.D. Candidate
Department of Anthropology
University of South Florida

Rest In Peace T-shirts: An exploratory study of the phenomenon in media and popular culture

For some time now, homicide has been the leading cause of death for African Americans between the ages of fifteen and thirty-four. In recent decades, various forms of media with varying ideological slants have raised societal awareness of homicide in the black community. One theme that has garnered media attention via mainly nightly news clips and newspaper articles of funeral scenes, public vigils and murder trails is the Rest in Peace (R.I.P.) T-shirt phenomenon. Although the phenomenon has evolved into other forms of mourning paraphernalia, the purpose of this exploratory research is to examine the cultural significance of R.I.P. T-shirts. This paper will provide a content analysis of R.I.P. T-shirts along with a cursory review of the visual inclusion of these shirts in the A&E television series *The First 48*; a show that details the first forty-eight hours of a homicide investigation.

Introduction: Phillip Chong Ho Shon, Ph.D.
 Department of Criminology and Criminal Justice
 Indiana State University

3:00 pm – 3:50 pm**Featured Speaker (University Hall Theater)**

Gregory Snyder, Ph.D.
Assistant Professor
Department of Sociology and Anthropology
Baruch College

Graffiti Lives: Youth Culture, Hip Hop and Beyond

Graffiti Lives: Youth Culture, Hip Hop and Beyond will describe some of the exciting, risky and surprisingly rewarding pursuits of contemporary graffiti writers. This paper will show that any understanding of youth culture in the 21st century must look beyond the traditional rhetoric surrounding urban youth, and examine instead how youth create subcultural careers. This paper will also examine and critique the “broken windows theory” of crime and crime control by offering simple visual evidence suggesting that that graffiti writing does not provoke violent crime. In addition, the paper will explore the ways in which the media uses graffiti to sell products, but also presents graffiti as a set of symbols meant to evoke fear and danger. Ultimately this paper will offer the idea of the 'subcultural career' as a model for countering the common perception of graffiti writers as vandals bent on a life of crime, and will focus on the ways that committed young people turn illicit experiences into something positive.

Introduction: Jeff Ferrell, Ph.D.
 Department of Sociology and Anthropology
 Texas Christian University
 And
 Visiting Professor of Criminology
 University of Kent, UK

4:00 pm – 5:00 pm	Featured Speaker (University Hall Theater)
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Robert D. Weide MA
Ph.D. Candidate
Department of Sociology
New York University

“Freight Train Graffiti: A Subculture Within a Subculture”

Subcultural research has become a mainstay of modern sociological and criminological research in recent decades. However, scholars of subcultures, and the graffiti subculture in particular, have made little effort to examine the subdivision of subcultures within subcultures, focusing instead on the division between subcultures and the wider mainstream society. The freight train graffiti subculture offers a particularly interesting example of the existence of a subculture within the wider graffiti subculture, and a case study in examining how different niche subcultures both relate to and differentiate from the wider subcultures in which they exist.

The freight train graffiti subculture, has yet to be examined systematically by scholars of the graffiti subculture to date, this paper therefore seeks to fill this void by describing the freight train graffiti subculture in North America and by analyzing how it relates to and distinguishes itself from the wider globalized graffiti subculture of which it is a part.

Introduction: Mark Hamm, Ph.D.
 Department of Criminology and Criminal Justice
 Indiana State University

<p>Evening Entertainment</p> <p>7:00 pm – 8:00 pm</p> <p>University Hall Theater</p>	<p><u>Taylor Mali</u></p> <p>No Holds Bard</p> <p>University Hall Theater</p> <p>This performance is free only to registered ICMPCS Conference Attendees.</p> <p>All others, including ISU Faculty and Students, must purchase tickets.</p> <p>Tickets are \$12.00 and may be purchased through one of the following options:</p> <p>Indiana State University Hulman Center Ticket Office Monday-Friday 8 am - 5 pm</p> <p>http://www.ticketmaster.com (search for Taylor Mali)</p> <p>Call Ticketmaster at 1-800-745-3000</p> <p>Tickets will also be for sale at the door.</p>
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Wednesday October 7th

8:30 am – 11:00 am	Registration Table Open outside University Hall Theater
12:30 pm – 3:15 pm	Registration Table Open Hulman Memorial Student Union
9:00 am – 9:50 am	Featured Speakers (University Hall Theater)

Nickie Phillips, Ph.D.
 Assistant Professor
 Department of Criminal Justice
 and Sociology
 St. Francis College

Staci Strobl, Ph.D.
 Assistant Professor
 Department of Law, Police Science
 and Criminal Justice Administration
 John Jay College of Criminal Justice

Utopian Imaginings: The Comic Superhero's Quest to Eradicate Crime

We examine the ways in which contemporary comic book storylines imagine a utopian social order in which crime is eradicated. This contrasts the dystopian conditions in which the superheroes find themselves. We explore how these imaginings may relate to the real world American obsession with nostalgia and the quest to keep disorder at a distance through social exclusion. As a popular form of entertainment, comic books serve as expressions of anxiety about crime and contain apocalyptic and retributive policy messages. Our textual analysis includes comic book panels from bestselling titles such as Batman, The Authority, Watchmen, Spider-Man, Superman, Captain America, Wolverine, Wonder Woman and the X-Men.

Introduction: Christopher Olsen, Ph.D.
 Department of History
 Indiana State University

10:00am -10:50 am	Featured Speaker (University Hall Theater)
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Frankie Y. Bailey, Ph.D.
 Associate Professor
 School of Criminal Justice
 University at Albany

Crime and Clothes in American Culture

Drawing on theories of communication and impression management, this paper examines the intersection of clothes and crime in American culture. Historically, "crimes of fashion" included violations of sumptuary laws and theft of clothing. The modern "criminalization" of clothing styles (e.g., "Zoot suits" and "baggy pants") illustrates the fault lines within American society. This paper examines the role of clothing as a symbol of power and authority (e.g., police uniforms) and the meaning of nudity (e.g., "strip searches") in the context of the criminal justice system. Display and performance (e.g., cross-dressers, gang members, street prostitutes, and pimps) and the responses of varied audiences will be discussed. The role of clothing in high profile criminal trials as both "evidence" and a tool for impression management also will be discussed.

Introduction: Daniel J. Bradley, Ph.D.
 President of Indiana State University

11:00am -11:50 am

Featured Speaker (University Hall Theater)

Vikas Kumar Gumbhir
Department of Sociology and Criminal Justice
Gonzaga University

"And All the Pieces Matter": The Reproduction of Urban Inequality in "The Wire"

While frequently oversimplified as “cop show” or a “crime drama”, the critically acclaimed HBO series “The Wire” operates well beyond and above the standard boundaries of these genres. Drawing on a cast of well over 100 recurring characters, the show not only maps out their individual journeys—their trials and tribulations, their successes and their failures—but more importantly shows in painstaking detail how their lives and interests intersect, often beyond the field of sight of the characters themselves. In the process, “The Wire” provides a robust and uncompromising portrait of the city of Baltimore, capturing the complex institutional machinations that reproduce and justify its systems of stratification. In this sense, “The Wire” posits a theory of urban inequality and decay—not necessarily a theory of the genesis of these problems, but rather an analysis of how they persist and why efforts and programs designed to address these issues fail to achieve their goals. Simply put, the show contends that the problem of urban inequality and all of its correlates (crime, educational deficiencies, persistent unemployment, political alienation, etc.) cannot be conveniently compartmentalized and addressed within the “appropriate” institutions. Instead, we must first fully apprehend the interdependencies that contribute to, or possibly even feed off of, the dysfunctions and failures of other social institutions. This presentation will explore in detail the challenges posed by the complex interdependencies of urban society as expressed in “The Wire”, illustrating that the wisdom provided by the show’s sage and resolute Detective Lester Freamon holds true—all the pieces matter.

Introduction: Phillip Chong Ho Shon, Ph.D.
 Department of Criminology and Criminal Justice
 Indiana State University

12:00pm – 1:00 pm

Lunch Break

1:00 pm - 1:50 pm**Panel Sessions (Hulman Memorial Student Union/Dede Center)****Panel Session 21 - DEDE I**

Chair: Glenn W. Maschert, Miami University

Media and Control of Violence: Communication in School Shootings

Glenn W. Muschert, Miami University

Massimo Ragnedda, Università degli Studi di Sassari

Communicative processes play an important role in dynamics related to the control of violence, and the examination of school shootings provides clarity. Many such acts of violence carry expressive, communicative connotations, and thus we suggest the importance of understanding school shootings as discursive processes. This exploration of the media dynamic associated with the loss of control in cases of school violence will contribute to the wider effort to examine the loss of control of violence. We present a model for understanding the types of communication, including directionality, that dominate the discourse around school shootings. This involves examining the participants in the media dynamic, while specifying their interests. We examine the performative script behind many school shootings. Then, we examine the emergence of rampages as a social problem, with relevance to how this social problem fits into the natural history of social problems approach. The discussion continues to assess whether the shooters' performative script is acknowledged in policy responses to school violence, which fruitfully connects the discussion to the issue of violence control.

An Appraisal of the Nigerian Advance Fee Fraud and Other Fraud Related Offence Act 2006 as Response to Nigeria 419 Scam

Yusuf Ibrahim Arowosaiye, International Islamic University Malaysia

Advance fee fraud as an economic crime is universally viewed as a confidence trick in which the target is persuaded to advance relatively small sum of money in anticipation of receiving a much larger amount of money or benefit. These scams have however, been associated with Nigerians as a result of massive volume of such crimes emanating from Nigeria. Advance fee fraud in contemporary times has however earned Nigeria an ignoble reputation among the comity of nations. The phenomenon has reached a pitiable situation that Nigerians today regardless of their personality are treated with suspicion particularly in business related matters. Offences relating to obtaining property and financial advantage by false pretences were originally regulated and prosecuted under the relevant provisions of the Nigerian Penal Code and Sections 418, 419 and 429 of the Criminal Code. However, the blowing wave of globalisation has transformed the Nigeria scam to syndicated crime with extraterritorial ambit. The downside effect of this trend renders the provisions of Sections 418 and 419 of the Criminal Code grossly inadequate to combat the crime thus necessitated the enactment of the Advance Fee Fraud and Fraud Related Offences (AFF) 2006. This paper examines the effectiveness or otherwise of the AFF Act 2006 to combat the menace of the Nigeria Scam especially with the advancement in Information Communication Technology and its potentials to facilitates the commission of the scam via the internet. Recommendations are also offered towards effective response to the crime.

1:00 pm - 1:50 pm**Panel Sessions (Hulman Memorial Student Union/Dede Center)****Panel Session 22 - DEDE II**

Chair: Deborah Landry, University of Ottawa

Dramatizing Crime: Exploring Media Effects on Police Morale

Jennifer Hartsfield, University of Oklahoma
Gwendelyn Nisbett, University of Oklahoma
Neal McNabb, Buena Vista University
Kelly Damphousse, University of Oklahoma

Our culture is inundated with images of crime and policing- from the local news to popular crime dramas. This project explores the perceived reality behind those images. Survey data gathered from a large urban police force investigates the impact of media rhetoric on police image and morale. This research explores whether higher media use by police officers creates a third-person effect, whereby officers perceive that the community is greatly impacted by crime media. Additionally, the research explores police attitudes toward their depictions in the media as well as their perceived status in the community as a result of these depictions.

The CSI Effect: The Relationship Between Exposure to TV Crime Dramas and Perceptions of the Criminal Justice System

Susan H. Sarapin, Purdue University
Glen G. Sparks, Purdue University

This study reports the results of a survey designed to explore the relationship between exposure to TV crime programs and perceptions about crime as well as perceptions about America's criminal justice system. Telephone interviews were conducted on a random sample of residents in a small Midwestern city in Indiana during the summer of 2009. In general, the survey results indicate that exposure to TV crime programs is associated with a tendency to overestimate the frequency of serious crimes, misperceive important facts about crime, and overestimate the number of workers in the criminal justice system. For example, in comparison to respondents who reported no exposure to TV crime programs, those who did report exposure estimated more lawyers in the work force, more deaths in society due to murder, and more rapes committed by strangers. These findings persisted after controlling for a number of demographic variables including sex, age, ethnicity, and education level. The results are consistent with current theory in mass communication, especially George Gerbner's theory of media cultivation, and they support extension of his theory into niche genres of television programming. The findings are discussed in the context of the "CSI effect," and possible policy implications are also considered.

1:00 pm - 1:50 pm**Panel Sessions (Hulman Memorial Student Union/Dede Center)****Panel Session 23 - DEDE III**

Chair: Tyler Wall, Vanderbilt University

Visual Politics and the Killing State: On Seeing and Not Seeing Dead Bodies

Tyler Wall, Vanderbilt University

This paper examines the visual politics of the U.S. killing state in the context of the military occupations of Iraq and Afghanistan as well as the most recent protests surrounding the controversial Iranian election. I do this by considering media and governmental discourses of the recently caught-on-camera and much televised spectacle of the Iranian state homicide of a 26-year old Iranian girl, Neda, in light of U.S. media and government censorship of images of the foreign victims of U.S. state violence in Iraq and Afghanistan. What does it mean that American audiences were shown the graphic video clip of Neda's massacre - blood streaming down her face as she took her final breaths - while not being allowed to see similar images of the Iraqi and Afghani bodies maimed by the U.S. state? I argue that the image-control of dead bodies is important to U.S. empire-building by constructing an honest and peaceful "us" and a corrupt and violent foreign "them." In this light, this interdisciplinary paper speaks to a growing critical criminology literature that takes seriously the role of the state (and media) in the political and cultural production of common ways of seeing - or not seeing - the homicidal practices of the U.S. state.

Unfit for air: Lawmaker efforts to silence 911 recordings

Mitch McKenney, Kent State University

It has become a news coverage routine: If the story is big, you can expect to hear the victim or witness frantically describing it to a dispatcher. But that may change. In Kentucky, the Legislature is considering a law to prevent news organizations from broadcasting 911 emergency calls or posting the audio on their Web sites. It would join other states, including Pennsylvania, where the audio of 911 calls is already outside of the public domain. Sometimes these recordings add to public understanding of major issues, such as the role of Michael Jackson's physician before the singer's death, or the neighbor's description of the apparent break-in at Harvard Professor Henry Louis Gates' house. But other times they make us uncomfortable, such as when we hear people uttering their last words. Should the government leave the decision to air the recordings to the journalists' ethics, or decide the public shouldn't hear them - ever? Using records and interviews, this paper explores the risks of protecting victims and investigations at the expense of protecting the public's access to how its government operates.

1:00 pm - 1:50 pm**Panel Sessions (Hulman Memorial Student Union/Dede Center)****Panel Session 24 – Room 307**

Chair: Jennifer Turrentine, Indiana University

Merlin's Beard, is Dumbledore gay? What the pandemonium over the sexual orientation of Harry Potter's mentor says about GLBT stigmatization

Jennifer Turrentine, Indiana University

With an off-hand remark at a book tour event, JK Rowling bewildered fans of her wizarding world: "I always thought of Dumbledore as gay". The outing of the most powerful wizard in the Harry Potter series consumed newspaper headlines, internet forums, and media sources within an hour of Rowling's declaration to students at the Carnegie Hall question and answer session. Her remark was merely a side note; at no time in the seven-book series did Professor Albus Dumbledore engage in or allude to any activity that may be construed as homosexual, or even sexual, for that matter. Yet readers were all abuzz that an iconic character might be gay. Gay and lesbian characters are often cast as sinister villains, and not, as Dumbledore was, a symbol for love, morality and wisdom. This paper explores the mixed reactions, with a focus on the stigma of deviance attached to homosexuality. If there is no room for a fictional gay wizard in Harry Potter-arguably this decade's defining pop culture phenomenon-what does this say about GLBT acceptance in the world in which readers actually live?

Historical Myth and Virtual Realities: Crime and culture reproduction in new media

Matt Michaels, Independent Researcher

This paper explores the history and process of criminalizing sexual behavior within internet communities, an expanding medium for popular cultural discourse. The paper traces the popularization of internet technology through highly sexualized images which both effectively laid the groundwork for replicating dominant gender paradigms and created a cultural imperative for criminalization of socially deviant sexual behavior. The paper argues that there is a similar process taking place in massively-multiplayer avatar-based communities, such as World of Warcraft and Second Life, where freedom within a corporate governed space has become sufficiently great for avatars to engage in graphic sexual activity. The notions that cyberspace is either a liberalizing environment or a space representing fractured "post-" identities are rejected. The internet is characterized as a mode of reproduction rather than, primarily, re-imagination.

2:00 pm – 2:50 pm

Panel Sessions (Hulman Memorial Student Union/Dede Center)

Panel Session 25 - DEDE I

Chair: Jae Hong Kim, Indiana State University

The Influence of Community Structure on the Coverage of Crime News Exemplars: Synthesis of Exemplification Theory and Community Structure Model (A Macro Perspective)

Jae Hong Kim, Indiana State University

The main focus of exemplification theory is the representational accuracy of media coverage of relevant social phenomena and the heuristic processing of exemplar aggregations in forming assessments of these phenomena in terms of cognitive psychology. However, this study expands the scope of exemplification theory in terms of a more macro level—i.e., how different types of community structure would lead the flow of crime case reports (exemplars) into local newspapers. A total of 32 metropolitan statistical areas and primary metropolitan statistical areas, classified into four different categories of community according to the structural characteristics of structural pluralism and ethnic diversity, were selected. Crime news exemplars from the major newspaper of each selected community were analyzed, based on the types of crimes. These data were compared to the actual FBI crime statistics. In terms of the results, ethnic diversity was found to be a more important factor than structural pluralism in explaining the high proportion of violent crime coverage and the lesser amount of reportage of property crimes, as well as the discrepancies between the newspaper crime case reports and the FBI crime statistics. Finally, possible future research based on exemplification theory and community structure model will be discussed.

Perceived Neighborhood Risk and Fear of Crime: Comparing the Effects of Crime-related Media across Gender

Valerie Callanan, University of Akron

Jared Rosenberger, University of Akron

Research on media consumption and fear of crime suggests that audience characteristics and media content are important factors. The effects of crime-related media on fear of crime have been found to differ by audience characteristics such as race/ethnicity, criminal victimization, age, perceived neighborhood racial composition, and perceived realism of the message, and by media characteristics such as channel (e.g., newspapers versus television), genre (e.g., dramas versus news), and frames. Few studies have compared the effects of various crime-related media across gender on both perceived risk of area crime and fear of crime. This study examines the impact of several media forms and genres on both perceived risk and fear of crime among women and men, controlling for prior criminal victimization and other socio-demographic characteristics, using a random telephone survey of 4245 Californians. Results find that consumption of local television news elevates perceived neighborhood risk for both men and women, but the effects of crime-related media on fear differ across gender. Consumption of crime-reality shows increase fear of crime among men but not women whereas reading about crime in the newspaper elevates women's fear, but decreases male's fear. Implications for future research are presented.

2:00 pm – 2:50 pm

Panel Sessions (Hulman Memorial Student Union/Dede Center)

Panel Session 26 - DEDE II

Chair: Jennifer Colanese, Indiana University

"Newspaper Girls: Sex, The City, and Juvenile Delinquency in Progressive Era Indianapolis"

Vivian Deno, Butler University

"Newspaper Girls: Sex, The City, and Juvenile Delinquency in Progressive Era Indianapolis" draws on a rich archive of Indianapolis newspaper coverage and institutional records of the sensational trial of Augustus Rahke [charged with child seduction] and the 1905 scandal at the Indiana Girls' School from which sensational accounts of young girls beaten, manacled, and caged in punishment rooms called "Japan" and "China" emerged in local papers. These two events captured the imagination of the capital city and beyond as city and state politicians debated civic responses to wayward girls and young women. This paper examines the connection between popular media culture and female delinquency in this period. While criminology, psychology, and a host of other emerging disciplines sought to define (and curtail) female delinquency, newspapers helped ordinary citizens to make sense of an emerging urban and industrial order where young women and girls were central characters in the unfolding story of the city. ^[1] This work draws on the works of Joanne Meyerowitz, Sharon Woods, Sarah Deutsch, Elizabeth Clement, and explores the ways in which the sensational trial coverage of both of these cases reshaped Indianapolis' Progressive era debates about public space, female sexuality and delinquency, and civic responsibility.

Representation and the Prison Heritage Site: The Use of History as Change Agent

Jennifer Colanese, Indiana University

Even if they do not realize it, visitors to museums encounter a selective representation of the past. This is also true for those visiting one of the several prison heritage sites scattered across the country. By selectively imparting information regarding our nation's penological past in museal exhibits, it is quite probable that visitors to these sites leave with an incomplete understanding of historical perspectives of imprisonment which possibly alters their perceptions of modern day practices of punishment. On the other hand, prison heritage sites also invite visitors to consider issues surrounding punishment head-on through creative constructions of heritage which sometimes include community events and artist installations. This could just as likely lead to deeper thought and consideration regarding the role of punishment in visitors' contemporary lives. The potential to alter visitor attitudes has not been lost on administrators in a number of prison heritage sites who have directly and indirectly connected their exhibits, attractions, and events with current penological policy. In this paper I will explore such constructions of heritage in several prison heritage sites, with particular emphasis on Eastern State Penitentiary Historical Site in Philadelphia, and discuss the possible ramifications of these historical representations.

2:00 pm – 2:50 pm

Panel Sessions (Hulman Memorial Student Union/Dede Center)

Panel Session 27 - DEDE III

Chair: Liza Benham, Northern Kentucky University

Television News Media Viewership, Political Ideology, and Prejudicial Attitudes: How Perception of the Occurrence of Crime Fits In

Amy Grau, University of Cincinnati

P. Neal Ritchey, University of Cincinnati

Some studies relate frequency of news viewership to perception of the occurrence of crime. Previous research has been restricted to local populations. Other literature has related perception of crime to prejudicial attitudes with limited findings, e.g., most have focused on prejudicial attitudes towards blacks. The link among television news media viewership, perception of crime, and prejudicial attitudes has been scantily investigated and has also focused on blacks and whites. This research further investigates the relationship among these variables while expanding the scope of work to include Hispanics, Asians, and whites in addition to blacks as potential targets of prejudicial attitudes within the theoretical frameworks of symbolic interactionism and cultivation perspective. Other advances include the addition of political ideology as a factor that could influence perception of the occurrence of crime and antagonism towards racial groups. Causal relationships have been proposed involving the concepts of television news media viewership, political ideology, prejudicial attitudes, and perception of the occurrence of crime. Consistent with previous research, demographic variables such as gender, race/ethnicity, and education are used as control variables. Data is the 2000 American National Election Survey (ANES), a nation-wide sample of registered voters, and includes all four target groups.

Toward a theory of utilitarian truncated middleman minorities

Liza Benham, Northern Kentucky University

Jennifer R. Williams, Northern Kentucky University

Patrick McGinnis, Northern Kentucky University

The theory of middleman minorities advanced by sociologist Hubert M. Blalock more than 40 years ago has informed the work of a number of scholars. Although these treatments are descriptive of how minority entrepreneurs are situated economically, the scholarship does not address utility related to such outcomes. I address this lack by enlarging upon the work of another sociologist, John Sibley Butler, who described the African American entrepreneur as a truncated middleman minority with options even more restricted than other groups. I will argue that African American middlemen have been truncated only from the mainstream, above-ground economy, but that they actually have been promoted into and rewarded for participation in the underground economy, specifically vice, in a role that can be conceptualized as a utilitarian truncated middleman minority. The social construction component of this paper addresses imagery in video games, music, and to some extent, film and print media.

2:00 pm – 2:50 pm

Panel Sessions (Hulman Memorial Student Union/Dede Center)

Panel Session 28 – Room 307

Chair: Avi Brisman, Emory University

Resisting Speed

Avi Brisman, Emory University

Jeff Ferrell's influential article, *Speed Kills* (2002), highlighted the social problem of automobile deaths and accidents along U.S. streets and highways, argued for greater attention to "the collective tragedy of automotive death in the cultural landscape," and challenged (critical) criminologists to find a new "everyday criminology of the automobile." *Resisting Speed* begins by claiming that there are other ways in which speed kills (e.g., methamphetamine (ab)use, globalization-"capitalism on speed") and that vehicular speed is just one example of the current "culture of speed." With this foundation, *Resisting Speed* asserts that if criminologists intend to consider deadly social problems, such as speed, then we must also contemplate the responses to these deadly social problems. This paper links crime, media, and popular culture by considering a wide range of examples of how speed is resisted and how the "culture of speed" is opposed, including Slow Food, Critical Mass and Reclaim the Streets events, Improv Everywhere's "missions," Techching Hsieh's durational performance pieces, and Ferrell's Dumpster diving and secondhand living described in *Empire of Scrounge* (2006). The author's own fieldwork with Youth E.C.H.O.-a youth leadership and community organizing program in Brooklyn, NY-is also discussed.

“Gang-Loci: How Neighborhood Gangs Are Defining Community Identity”

Miguel Porras, Columbia University

Content, context, and culture are all layers connecting a specific place to its environment. They are what we architects, designers and planners often refer to as “genius loci” and what theorist Christian Norberg-Schulz described in *GeniusLoci: Towards a Phenomenology of Architecture*. In today’s inner American city and suburbia, identity of place is introduced by a news means of genius loci, the neighborhood gang. Communities once identified by their culture and their citizens are now being identified by the neighborhood gang that occupies that territory.

The Federal Bureau of Investigations reported that in 2006 there were almost 30,000 gangs, 800,000 members, and over 2,500 affected areas in America. Studies by the FBI indicate that the main reason for gang related crimes is territorial (“gang turf”) dominance. This paper will investigate how gang presence is redefining formal space and social space in suburban and urban neighborhoods. Gang activity in neighborhoods has altered the use of public spaces such as the neighborhood park, public recreation areas and town center, forcing community members not to occupy these spaces due to fear of violence. In return the use of social spaces has been set aside for gang loitering, gang tagging, gang signs, gang rituals and territorial battles: the local school, the public park, alley and sidewalk have all become heavens for gang formation. The research will shed light on the notion of identity within the scope of the neighborhood gang. It will examine how these social groups are shifting the definition of identity within the community. The investigation and significance the built environment has on the dynamics of gang. It will address why architects have neglected the use of sociology in the practice of architecture and planning.

Historical permanence and the dialogics of graffiti: Exploring the value and significance of official and unofficial graffiti places in Montreal city

Kris Murray, Concordia University

This paper aims at exploring practices of graffiti that reshape urban places and generate new discursive spaces in the city of Montreal. Places of graffiti production are the precondition of a loose and limited locus of power allowing subcultural members to participate in the creation of historical projects that further develop, challenge, and re-contextualize representations of urban space. Focusing on several 'graffiti places' and local events -both official and unofficial -the value and significance that these places and events have to the subculture historically and dialogically will be analyzed and critically discussed in relation to the work of Michel De Certeau and Mikhail Bakhtin. Unofficial places of graffiti production include abandoned structures and other non-spaces found around the city such as factories, train yards, and the local highway system, alleyways, and rooftops. Official places include sanctioned locations for events like the 'Under Pressure' and 'Meeting of Styles' graffiti and hip-hop conventions as well as permission, commission, and legal walls. A visual record through ethnographic work will be used to exemplify this argument highlighted with informant testimonials.

3:00 pm – 3:50 pm**Panel Sessions (Hulman Memorial Student Union/Dede Center)****Panel Session 29 - DEDE I**

Chair: Donna Binns, Eastern Illinois University

Space Justice? Law and Disorder on Battlestar Galactica

Donna Binns, Eastern Illinois University

On the former SciFi Channel's television series *Battlestar Galactica*, humanity faces total annihilation. This presentation examines what happens to human notions of justice and even basic ideas of right versus wrong when the human race battles against extinction at the hands of an enemy humans created. For example, characters on the show find themselves questioning whether their society can continue to sanctions abortions as legal when every baby is precious to the continuation of humanity itself. Faced with non-existence, even a pro-choice character such as President Laura Roslin finds that current circumstances dictate changes in the law. Other questions raised in the series include the following: Is declaring martial law ever appropriate in a society once dedicated to democratic principles? Should a thousand humans be murdered to save tens of thousands? Is torturing an artificial intelligence built in part to experience human feelings and emotions legal? How should a society battling for its very existence handle war crimes? Throughout the series, *Battlestar Galactica* demonstrates that basic human notions of justice become nebulous at best while the human race fights for survival.

Criminal Subjects: Fragments of the 'sexual mosaic' in James Ellroy's Los Angeles

Joshua Meyer, University of Western Sydney

This paper investigates the suicide of Deputy Danny Upshaw in James Ellroy's *The Big Nowhere*. The narrative explanation for Upshaw's suicide is relatively unproblematic: he wants to avoid an interrogation that would reveal his homosexuality. But the cohesive causality implicit in this explanation belies the complex system of social and semiotic relations in which Upshaw's suicide participates. Through the elaboration of these relations, this paper aims to refine the image of Upshaw's suicide and to elucidate some key aspects of Ellroy's treatment of narrative and the semiotics of sexual typology as it relates to crime solving.

3:00 pm – 3:50 pm

Panel Sessions (Hulman Memorial Student Union/Dede Center)

Panel Session 30 - DEDE II

Chair: Aubri McDonald, University of Illinois at Chicago

'We Want Someone To Have Done It!' Belief In A Just World, Need For Closure & the Crime Show Formula

Aubri McDonald, University of Illinois at Chicago

The formulaic elements of crime genre television shows coincide with the dominant psychosocial ideologies within society. Crime shows tend to exhibit stable elements such as knowledgeable investigators and reliable forensic techniques in the quest for justice. By the end of each episode, justice is nearly always served and the threat to social order contained. Lerner's "belief in a just world" concept is the fundamental human motivation to see justice done. According to Lerner, people need to believe that the world is a just place where individuals get what they deserve. Webster and Kruglanski suggested that the psychological "need for closure" is achieved by fulfilling three conditions: the preference for order and structure, the desire for secure and stable knowledge, and the need for predictability. Individuals in the pursuit of closure prefer "order and structure" as opposed to "chaos and disorder", reflecting a preference for justice. This analysis discusses examples of societal reactions to actual unsolved cases such as the murder of JonBenet Ramsey and the disappearance of Natalee Holloway. It also discusses the academic literature regarding characteristics of crime shows and theoretical reasoning for their popularity.

Indulging, Frustrating, and Rehabilitating the Male Gaze: Why Stanley Kubrick's A Clockwork Orange is So Hard to Watch

Christopher Frick, California State University – Maritime

It's hard to think of a more uncomfortable film to watch than Stanley Kubrick's *A Clockwork Orange* (1971). The viewer becomes Alex DeLarge, in his iconic, tortured moment, forced to witness all sorts of ultraviolence upon the big screen. Kubrick's film has been ravaged for Alex's sadist behavior, the director criticized as a misogynist. Other critics, though, hail it for anticipating dystopian fears about adolescent criminality, sexual exploitation within popular culture, and the creation of a Big Brother fascist police state. These themes are disturbing enough in themselves, but it is Kubrick's interaction with his viewer that is the interest of this paper.

Laura Mulvey's influential "Visual Pleasure and Narrative Cinema" (1975) explains how mainstream Hollywood films often parlay Freud's male subject / female object construct. The male spectator is privileged in the dark theatre to enjoy the female spectacle on the screen. The pleasure is two-fold: freely enjoying a scopophilic gaze of his other and having a male protagonist upon the screen to associate with.

However, what happens when condoned romantic affections are substituted with gang rape and the hero is a demented sociopath? *A Clockwork Orange* is a punch because the expectations of pleasure are answered with spectacles of visceral revulsion. Using Mulvey's argument on spectatorship and male subjectivity, my paper is investigating how Kubrick manipulates the male gaze throughout the film.

3:00 pm – 3:50 pm**Panel Sessions (Hulman Memorial Student Union/Dede Center)****Panel Session 31 - DEDE III**

Chair: Staci Strobl, John Jay College of Criminal Justice

Michael Jackson in Bahrain: A post-acquittal celebrity in an Arab, Muslim cultural space

Staci Strobl, John Jay College of Criminal Justice

This presentation is a cultural criminological analysis of Michael Jackson's extended stay in Bahrain from 2004-2006. The pop star retreated to the plush compound of his friend, a Bahraini prince, after being acquitted of child molestation charges in California. Ostensibly, the move to the Middle East was an attempt to evade the western press and to work on a new album. His stay in Bahrain, however, placed him in a different media environment which documented his interaction with Bahrainis and other Gulf Arabs during jaunts to Dubai. Unlike the western media, the Arab media was forgiving of the many gaffs that Jackson made in Bahrain and was unconcerned about past allegations of child molestation, effectively making him an exception to typical cultural codes and expectations. This presentation will explore celebrity exceptionalism through a textual analysis of blog postings on the most popular Bahraini blog, "Mahmood's Den." The research is also informed by newspaper accounts and ethnographic interviews of Bahrainis. The researcher was living in Bahrain during 2005-2006 and often discussed Michael Jackson with Bahrainis during the course of her stay.

Dangerous Liaisons: Child Sex Offending and Underage Sex in the Media and the LawAnneke Meyer, Manchester Metropolitan University
Joanne Massey, Manchester Metropolitan University

Since the mid 1990s, the sexual abuse of children has become a high-profile topic and concern in UK society. For the media the enemy is obvious: outrage focuses on the paedophile, an evil, cunning and highly dangerous stranger who attacks, sexually abuses and even kills children. In this scenario children are innocent and vulnerable victims in need of protection. The UK government has responded to these concerns through legislation, most notably the Sex Offenders Act 1997, the Sexual Offences Act 2003 and the Criminal Justice Act 2003. These legal measures have shaped the entire field of children and sex in complex ways. On the one hand, legislation has increasingly brought young people into the reach of the law by criminalising and punishing much consensual underage sex. On the other hand, special premises are applied to young perpetrators of coercive sex, effectively treating them more leniently than adult offenders.

This paper traces the dynamics shaping this complex and often contradictory legal approach to young people and sex. One important factor concerns the law dealing with a reality of child sexual abuse which is much more complex than the media image of evil adults forcing innocent children into sex. A quarter of all child sex offences are committed by minors (Cawson et al. 2000), but they do not conform to the stereotype of the paedophile. A second influence concerns media opposition to all underage sex, including consensual sex, grounded in moral concerns about teenage pregnancy or childhood innocence. In conjunction these factors create twin pressures for the government to legislate against all underage sex yet exempt young people from being treated as 'proper' child sex offenders by the law.

3:00 pm – 3:50 pm

Panel Sessions (Hulman Memorial Student Union/Dede Center)

Panel Session 32 – Room 307

Chair: Marti Cecilia Collins, Syracuse University

With Malice Aforethought: Examining the First Public Allegations in the Zodiac Serial Murder Case, ca. 1966-69

Michael Martin, Independent Scholar

This paper examines the first public allegations in the Zodiac murders, a 1960s California-based serial homicide that this year alone has generated three highly-publicized accusations. Many people believe the first person publicly accused of the Zodiac crimes was Arthur Leigh Allen, the subject of two best-selling Robert Graysmith books and the 2007 film *Zodiac*. But before Graysmith, true crime author Gareth S. Penn fingered U.C. Berkeley public policy professor Michael H. O'Hare. An intellectual version of *The Most Dangerous Game*-Richard Connell's famous tale of man as predator and prey-the odyssey of Penn, the Mensa polymath, and O'Hare, the ascendant academic, is one of the most confounding, disturbing, and bizarre in the annals of contemporary crime.

Penn's ongoing pursuit-which includes two books, several articles, and physical harassment-crossed virtually every legal and ethical line imaginable. But O'Hare-who broke a 20-year silence in the May/June 2009 issue of *The Washington Monthly*-has never sued, nor even sought a restraining order. Reviewing *Zodiac*, *Esquire* Magazine film critic Mike D'Angelo wrote, "I think the movie erred in selecting Graysmith as its source and nominal protagonist. *Zodiac* buffs know well that the true obsessive is a fellow named Gareth Penn."

Dear Mr. Smith: A case study analysis of ethical decisions made at the St. Louis Post-Dispatch, a newspaper in receipt of correspondence from an alleged serial murderer

Marti Cecilia Collins, Syracuse University

For nearly as long as there have been mass media, criminals have been reaching out to journalists in an attempt to gain attention for themselves and their crimes. From the *Zodiac* Killer to BTK to the Virginia Tech shooter, these individuals engage the media in conversations that reveal much about themselves and about reporters alike. This qualitative case study examines the ethical decision-making process at the *St. Louis Post-Dispatch* during the 2002 Maury Travis case, in which an alleged serial murderer sent correspondence to a newspaper reporter. Using written sources from the *Post-Dispatch* and other media and featuring personal interviews with two editors and two reporters involved in the case, this study explores such ethical issues as surround this unique form of communication. Featured in this paper are discussions about the journalists' sense of social responsibility, the role of ethics codes and media-police relations during coverage of a crime story involving direct communication from the alleged suspect.

4:00 pm – 4:50 pm	Keynote Speaker - (Hulman Memorial Student Union/Dede Center)
DEDE I	<p style="text-align: center;"><u>Stephen Belber</u></p> <p>Acclaimed playwright, screenplay writer and director Stephen Belber will speak at 4 pm Wednesday October 7th, 2009. His plays include <i>Geometry of Fire</i> (Rattlestick Playwrights Theater), <i>Fault Lines</i> (Naked Angels/Cherry Lane), <i>A Small, Melodramatic Story</i>, (LAByrinth Theater Company), <i>McReele</i> (Roundabout), <i>Match</i> (Broadway, Tony nomination for Frank Langella), <i>Tape</i> (Naked Angels--NYC/LA/London), <i>The Laramie Project</i> (Associate Writer), <i>Carol Mulrone</i>y (Huntington Theater), <i>One Million Butterflies Drifting Elegant</i> (Magic Theater), <i>The Transparency of Val</i> (Theater Outrageous, NYC), <i>The Wake</i> (Via Theater, NYC), <i>Through Fred</i> (Soho Rep) and <i>The Death of Frank</i> (Araca Group, NYC). As a screenwriter, he wrote <i>Tape</i>, directed by Richard Linklater, starring Uma Thurman and Ethan Hawke (Sundance; Berlin); <i>The Laramie Project</i> (Associate Writer) for HBO Films, (Sundance, Emmy nomination for screenwriting); and <i>Drifting Elegant</i>, directed by Amy Glazer. He also wrote and directed his first feature, <i>Management</i>, starring Jennifer Aniston, Steve Zahn and Woody Harrelson, which premiered at the 2008 Toronto Film Festival and is due out this spring. Among other projects, he is currently developing a screenplay based on McReele, for Will Smith's Overbrook production company. TV credits include <i>Rescue Me</i> and <i>Law & Order SVU</i>, (staff writer). He has received commissions from Manhattan Theater Club, Playwrights Horizons, The Huntington Theater, Arena Stage and Philadelphia Theater Company.</p> <p>Introduction and Interviewer: Arthur Feinsod Theater Department Indiana State University</p>
7:00 pm – 8:00 pm ISU New Theater Across from the ISU Library (Building 32 on your Important Event Location Map) Tickets \$7.00	<p style="text-align: center;">Live Performance of:</p> <p style="text-align: center;"><u>Tape</u></p> <p>Written by Stephen Belber</p> <p>Best friends since high school, Vince, a volunteer fireman, and Jon, a filmmaker, meet at a Motel 6 in Lansing, Michigan for the weekend. Jon expects that he and Vince will have dinner later that night and Vince will see Jon's film the next day. Vince has other plans. He steers the conversation to a night ten years ago that involved Jon and Amy, Vince's old girlfriend. After a heated accusation revolving around what may or may not have been a rape, Vince reveals that Amy, who unbeknownst to them is now an attorney, is on her way over to meet him for dinner. Simple explanations of the past event dissolve into blurred memories and changing answers, forcing us to reexamine reality under the weight of perception -- with Amy's arrival raising the stakes for all of them.</p>

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