

<https://helda.helsinki.fi>

Introduction : Toward Hybrid Media Events of Terrorist Violence

Sumiala, Johanna Maaria

2018-02

Sumiala , J M & Valaskivi , K 2018 , ' Introduction : Toward Hybrid Media Events of Terrorist Violence ' , Television & New Media , vol. 19 , no. 2 , pp. 128-135 . <https://doi.org/10.1177/1527476417747653>

<http://hdl.handle.net/10138/310844>

<https://doi.org/10.1177/1527476417747653>

unspecified

acceptedVersion

Downloaded from Helda, University of Helsinki institutional repository.

This is an electronic reprint of the original article.

This reprint may differ from the original in pagination and typographic detail.

Please cite the original version.

Introduction:

Towards hybrid media events of terrorist violence?

Media, Event and Terror

In the post 9/11 era, collective, mediated imaginations in the West have been formed around a dichotomous perception of ~~enemies~~enmities between the supporters of the free world and the Islamic terrorists ~~that who~~ are ~~seen as~~ threats to the Western values of democracy, freedom of speech and liberty. This media narrative, epitomized in acts of violence marked as terror, has permeated ~~an awareness of the~~the consciousness of a global audience and ~~has~~ stirred extensive public reaction in the global media. In this special section, we set out to study *how* these ~~type kinds~~ of globally, disruptive incidents of violence ~~marked as acts of~~ terror become *events* in today's digital media environment; and *what does* this media-saturated ~~eventization event-making~~ implies as we ~~try to~~ interpret ~~those forceful actions and their~~the historical, cultural, social and political significance ~~of these actions in~~to our contemporary and digital lives. In this introduction, we wish to review some of the early debates in theorizing the relationship between terror, media and event. We take our inspiration from the work of Daniel Dayan and Elihu Katz (1992), and suggest a ~~certain~~ new conceptual ideas to ~~further develop our~~better understanding ~~of the~~ dynamics of the present day media spectacles of terrorist violence.

_____ One of the key starting points in unfolding the dynamics between terror, media and event in the present world is the book *Media Events: The Live Broadcasting of History* (1992) ~~written by Daniel Dayan and Elihu Katz. In that book~~ the authors Daniel Dayan and Elihu Katz introduce the idea of media event as a special genre (~~including 'coronations', 'contests' and 'conquests'~~) that is powerful enough to interrupt the everyday media flow (~~with its 'coronations', 'contests' and 'conquests'~~), bringing ~~the TV~~ viewers ~~into in~~ touch with society's central values, and

~~invite~~ inviting the audience to participate in the event (Dayan and Katz, 1992 Ibid., 5-9). The common denominator among events for in the ~~this~~ original work is ~~the~~ how the media performance connected ceremoniality ~~connected~~ with social cohesion ~~brought about the media performance~~. ~~In~~ Through the vibrant scholarly debate that ~~has~~ followed the book's publication ~~shing of the book~~, the ~~main strengths of the~~ theory of media events' enduring strength ~~has~~ have been ~~seen in~~ its insightful articulation of the role of media rituals ~~role of the media in~~ during certain exceptional moments in modern society (see e.g. Couldry, Hepp, and Krotz, 2010). The main criticisms ~~again, of the theory~~ have addressed (i) the assumed ceremonial and integrative functions of media events, (ii) the ~~attempt to exclude any~~ exclusion of disruptive or traumatic events from the ~~focus of their~~ theory, and (iii) the strong focus on television and broadcasting, which may ~~be~~ result in inadequate to study ~~of~~ global, web-based media events (Cottle, 2006; Couldry, 2003; Fiske, 1994; Hepp 2015; Kellner, 2003; Nossek 2008; Rothenbuhler, 2010; Scannell, 1995; Scannell 2014; Sreberny, 2016).

Dayan and Katz have responded to ~~the these critiques~~ criticism of their original theory ~~of media events~~ and have re-adjusted their ideas in different public forums. In ~~the article~~ “No more peace!” How Disaster, Terror and War Have Upstaged Media Events,” Katz and Liebes (2007; 2010) suggested that the focus of analysis should be shifted from conquests, contests, and coronations to disaster, terror, and war. According to Katz and Liebes (2007, 157):

“We believe that cynicism, disenchantment, and segregation are undermining attention to ceremonial events, while the mobility and ubiquity of television technology, together with the downgrading of scheduled programming, provide ready access to disruption. If ceremonial events may be characterized as ‘co-productions’ of broadcasters and establishments, then disruptive events may be characterized as ‘co-productions’ of broadcasters and anti-establishment agencies, i.e. the perpetrators of disruption.”²²

Formatted: Indent: Left: 0 cm, Line spacing: Double

Formatted: Font: Not Italic

Formatted: Line spacing: Double

Furthermore, Katz and Liebes ~~suggest~~ wrote that marathons of terror, natural disaster, and war—media disasters—should be distinguished from media events as a separate genre. These mediatized disasters have become far removed from the ceremonial roots of the original formulation of media events (Cottle; 2006; Liebes; 1998; Liebes & Blonheim; 2005). In ~~addition, in his article~~ “Beyond Media Events: Disenchantment, Derailment, Disruption,” ~~Daniel~~ Dayan (2010) also revised his thinking about media events. For him, the “macabre accoutrements to televised ordeals, punishments, and tortures” and the emphasis on “stigmatization and shaming” in today’s mediatized public events ~~have~~ caused media events to lose their potential to reduce conflict; instead, they “foster divides, and install and perpetuate schisms” (Dayan; 2010, 26-27).

Formatted: Indent: First line: 0 cm, Line spacing: Double

Formatted: Font: Not Italic

In this new geopolitics and media ecosystem ~~As a result~~, media events tend to lose their distinct character and instead migrate towards other genres. ~~N~~-~~ew~~ media events are no longer clearly differentiated entities, but exist on a continuum. Dayan (2010, 27) ~~ibid.~~, 27 suggests this “banalization of the format” produces what he calls “almost” media events. Dayan reminds us that the pragmatics of media events have changed as messages have become multiple, audiences selective, and social networks ubiquitous. ~~Dayan~~ He (2010, 27) ~~ibid.~~ summarises the difference between televised, ceremonial media events and media events of contemporary media circumstances in the following manner:

“Interpersonal networks and diffusion processes are active before and after the event, mobilizing attention to the event and fostering intensive hermeneutic attempts to identify its meaning. But during the liminal moments we described in 1992, totality and simultaneity were unbound; organizers and broadcasters resonated together; competing channels merged into one; viewers gathered at the same time and in every place. All eyes were fixed on the ceremonial centre, through which each nuclear cell was connected to all the rest.”²²

Formatted: Indent: Left: 2,3 cm, First line: 0 cm, Line spacing: Double

Dayan leaves the reader in a state of skepticism. For him, in today's "contested territory of media events", the most likely consequences are disenchantment and the loss of the "we"—the most critical functions of media events—~~are the most likely consequences~~ (see also Dayan 2006).

Formatted: Indent: First line: 0 cm, Line spacing: Double

_____ In the ~~following~~ rest of this essay, we wish to reflect upon those two intellectual replies offered by Dayan (2010) and Katz and Liebes (2007) ~~and discuss~~ in conversation with the articles in this special section ~~against those thoughts~~. In line with Katz and Liebes, we argue for the significance of the violent media event as a special genre, ~~but~~. Yet we emphasize the need to develop a more sophisticated understanding of the kind of violence in question and related motivations associated with it ~~to~~, ~~hence~~, better address the complexity of the relationship between media, event and terror in the present ~~condition~~ conjuncture. In addition, we ~~wish to~~ point to the significance of Dayan's (2010) idea of the loss of "we" and discuss how ~~it that loss~~ might affect our thinking about the workings of violent media events in the future.

_____ We start with Barbie Zelizer's article in which ~~Seeing the Present, Remembering the Past: Terror's Representation as an Exercise in Collective Memory~~. ~~In this piecee~~ Zelizer she examines the idea of media events in the framework of time and memory. She reflects the sense of the present and liveness in media events. She and argues for the necessity to consider those mnemonic patterns that frame our interpretations of the present as we experience terrorist violence converted into an event in the media. Her own empirical reflections draw on the ~~Ce~~old Wwar era and the type of ~~of war~~ bellicose-mindedness ~~inserted~~ in that historical period.

Formatted: Line spacing: Double

Formatted: Font: Not Italic

_____ Zelizer's important insight into the temporality of media events and ~~related~~ schemaes ~~of for~~ interpreting terror and violence resonates well with Peter Hervik's article *Ten Years after the Danish Muhammad Cartoon News Stories: Terror and Radicalization as Predictable Media Events*. ~~Hervik~~ He claims that the 2005 Muhammad cartoon crisis in Denmark continues to function as a discursive reference point for ~~any~~ new violent media events ~~of about~~ terror in the present ~~circumstance~~ today. This mnemonic schemae operates with a certain spatial-racial logic and, thus,

enforces racialized and nationalistic politics of exclusion. Hervik's article can, ~~then,~~ be interpreted as an empirically founded commentary ~~of on~~ the discursive logics present in present-contemporary media events of terror, one that s in a certain political constellation and hows how those logics impact media events as performances of dividedness and distortion, rather than unity and solidarity.

_____ In the article that follows, titled *Communicating Terror: Mediatization and Ritualization* Xi Cui and Eric Rothenbuhler grab onto the communicative logic and the related cultural meaning-making of 'terrorism' in today's violent media events of terror. The authors emphasize the need to de-naturalize the connection between media and terrorism. They and underline how terrorism is always embedded in the processes of mediatization and ritualization ~~of~~ for those events. Cui and Rothenbuhler remind the reader of the significance of re-thinking classical media event theory in the framework of cultural categories such as: ordinary vs. exceptional, chaos vs. order, and They argue how the dynamics between those categories continue shaping our socially shared perceptions of terror in society ~~much~~ beyond the television era.

_____ Although, from Taking a different perspective ~~that offrom~~ political communication, Stuart Price continues with the theme of categorizing terrorism in the media event. In his article, he *The Event of Terrorism: Ambiguous Categories and Public Spectacle* Price discusses the instability of terrorism as a linguistic category. He uses Germanwings plain-plane crash in 2015 as an empirical example to illustrate his argument of terrorism as an unstable category. In Price's view, media organizations, as well as executive authorities, are key players in making decisions over how to categorize different violent incidents and whether to classify them terrorist attacks—, or not. This The instability and unpredictability associated with humans categorizing terrorism ~~does not come~~ without consequences. Instead, may lead to many counterproductive outcomes ~~may occur~~ and bring about social instability in society. This is a His serious observation-indictment and resonates well with Hervik's argument ~~of that media events may further~~ racialization in those media events societies. Price and Hervik remind us that we need to be more aware which events we call

terrorist events, on which ground we ~~do make~~ our classifications, and ~~what kind of~~ what are the implications ~~may follow~~ of those decisions.

_____ The last article in this special section ~~is by Marwan M. Kraidy. In his article *Terror, Territoriality, Temporality: Hypermedia Events in the Age of Islamic State*~~ Kraidy takes the reader back to the theme of temporality, but ~~discusses~~ positions it in relation to terror and territoriality as a relational and affectively ~~-intense~~ idea. Moving from the idea of disruptive media events by Katz and Liebes (2007), Marwan Kraidy emphasizes the globality of media events and he suggests a new concept to more accurately describe ~~the present day networked and mediatized eventized~~ terrorist violence: ~~the~~ he calls hypermedia event. These events ~~in Kraidy's perception are best explains~~ areed as contentious, emergent, fragmented, and bottom ~~up~~ events. As do most of the authors in this special section, Kraidy uses Muslim-Islamic terrorism ~~as an example~~ to illustrate his argumentation. This emphasis ~~on the Muslim terrorism pertinently~~ reflects the current understanding of ~~the where the media locates locus of violence, but also where we as scholars must~~ in the present day violent media events as well as the demand to give more emphasis on the critically analyseis of the ~~presumptions~~ assumptions associated with this social fact.

_____ The Our interview ~~of with~~ Daniel Dayan ~~in this special section~~ provides a critical reflection on the development of media event theory and its current relevance in re-thinking today's globalized spectacles of terrorist violence.

Three strands for hHybrid mMedia eEvents

In the remaining space ~~of this introduction here~~, we ~~wish~~ continue the debate on the complex relationship between media, event, and terror ~~and by~~ introducinge hybridity as yet another angle to ~~approach~~ this issue. In addition to acknowledging the significance of temporality and related

Formatted: Indent: First line: 0 cm, Line spacing: Double

Formatted: Line spacing: Double

Formatted: Indent: First line: 0 cm, Line spacing: Double

mnemonic patterns (Zelizer, Kraidy), networked, relational territorialities (Kraidy), and the discursive politics applied to categorize violence in question (Hervik; Cui and Rothenbuhler; Price), we suggest ~~to give~~ more detailed focus on the hybrid dynamics between ~~the different~~ actors, platforms, and messages ~~which and how they~~ circulate ~~in during today's~~ violent media events. As ~~the p~~This leads us to the issue of hybridity. Scholar of political communication ~~scholar~~ Andrew Chadwick (2013, 3) notes, ~~that~~ hybridity can be seen as “something like an ontology”, a theoretical disposition providing us with a possibility to ask and answer new kinds of questions about “the nature of contemporary society”, with violent media events a case in point here. We define hybridity through the work of three authors.

_____ In his earlier work, Marwan Kraidy (2005), takes a communicative ~~perspective~~ on approach to hybridity and discusses ~~hybridity-it~~ in the context of culture, international communication, and media. He emphasizes that cross-cultural contact is often the prerequisite for hybridity, since it is about ‘fusion of distinct forms, styles, or identities’ (Kraidy 2005 Ibid., 9). In his understanding work, ~~the the contact can be either~~ movement of cultural commodities, such as media programs, ~~and cultural~~ exchange through the media, but also the movement of people, all count as types of contact that lead to hybridity. ~~Both of t~~These carry ideas and practices, giving way to hybridization. Kraidy’s approach, however, reaches beyond culture, when he points out that “politico-economic considerations shape current day hybrid media” as “the pervasiveness of hybridity in some ways reflects the synchronization of world markets” (Kraidy 2005, 9 Ibid.). What is more, Kraidy notes that hybridity is fully compatible with globalization.

_____ Anthropologist To this definition, of science Bruno Latour’s ~~perception perspective~~ on hybridity is two-fold, or rather two sides of the same coin. On the one hand, he ~~talks-writes about~~ that how the distinction between nature and culture/society in modern, Western, ~~modern thinking~~ thought is counterintuitive and counterproductive, ~~e.~~ On the other hand, he emphasizes the hybridity between human and non-human actors. In the book-length essay his famous book-length essay *We*

Formatted: Line spacing: Double

Have Never Been Modern (1993), he calls for an anthropological approach to the Western societies, an approach that which would see beyond the institutionalized distinctions of institutions in that define the modernity-West. Latour uses media here, and the newspaper in particular, as an example of the institutionalized compartmentalization, newspaper in particular. His essay begins with a description of reading *Le Monde*, in which the world is neatly separated into sections: science, politics, economy, law, religion, technology, fiction. Rather than on the media, Latour's harshest critique, however, focuses on academic thinking. He sees that the problem is reserved for the different 'fiefdoms of criticism' in academia: the epistemologists who focusing on facts and insisting on the reality of facts, the sociologists obsessed with power structures, and the collective and deconstructionnalists fixated on the constructed and discursive borders. His Latour's practical solution is the Actor Network Theory (ANT), that would is a look practical solution at (hybrid) to investigate the hybrid networks of actors -- human and non-human -- in a the seamless fabric of nature-culture. For him, all of these actors that are simultaneously real (like nature), narrated (like discourse), and collective (like society) (Latour 1993 Ibid., 6).

Already mentioned Andrew Chadwick's (2013) then starts from starting point is what Latour (1993) would call a modernist: from the perception that hybridity is about blending institutional boundaries and roles. Chadwick (2013) particularly He considers the relationship between mass media (as in and journalism) and with politics, particularly around. His starting point is political communication and he is particularly interested in elections. His analysis is also tightly knit with the Anglo-American context, and his Chadwick's concept of hybrid media system also reflects an Anglo-American, this particular socio-geographic-historical context. In other words his approach is to "provide an empirically informed interpretive account of key aspects of systemic change in the political communication environments of Britain and the United States", and states that these countries" which now "have what are now best characterized as hybrid media systems" (Chadwick 2013 Ibid., 3). In this context In his work, hybridity reflects the means the integrated roles

the so-called of older and newer media institutions' play in political communication, a phenomena he studies through in these two countries. He positions himself in studying the systemic characteristics, and aims at looking into how the logics of older and newer media practices intertwine and how newer media practices interpenetrate practices of both the older media and politics.

As can be seen from these different aspects to hybridity, the concept has been used in different ways in relation to media and communication. The three discussed approaches might have to some degree. While these authors' notions of hybridity have different epistemological premises, and thus making their combined application combining their usages somewhat challenging, they also have commonalities. There are, however, also similarities. All three writers acknowledge the question of hybridity of culture, they acknowledge the hybridity across different domains of society, and they approach hybridity as a phenomenon that connects and combines brings different elements and objects into new existences. These ideas inspire us

What we wish to do here then, is to take inspiration from each of these three writers (Chadwick, Kraidy and Latour), and apply them in ways relevant to our case: the question with a series of questions about of global, media events of terrorist violence. How does the From Latour, we can adopt the idea of hybridity between human and non-human actors, the networks of seamless fabric of nature-culture, which is demonstrated in our contemporary media environment that intertwines technology, human action and discourses?. Kraidy will help us in discussing the How do power relations in the the global, hybrid cultures and world of of international communication and media, imbalances, in part caused by simplified perceptions of the relationship between the West and the Rest rest, as well as in providing us with the tool of critical transculturalism, which gives a possibility allow us to focus on on power in intercultural relations through allow us to integrateing agency and structure into international communicational analysis. How does Chadwick's an empirically grounded idea of hybridity of in a the media system helps us give an analytical view of

the empirical data consisting of hybrid materials of both transitions and relations between older and newer media outlets/institutions. Towards these answers, we offer the We will, however, step back from Chadwick's emphasis on old and new media logics, as well as the systemic approach, and use the concept *hybrid media environment* instead of system. In our perception, environment, unlike system, more accuratelyto refers to the type of flexibility and openness necessary to understand the floating dynamics at play in today's flow of intensified and eventized-event-making violence.

To put it short, we argue that in t_____ In the hybrid media environment, media events also become hybridized. The blurring of production and consumption, dispersal of channels and platforms, and the segmentation of audiences create new complexities, to the media events of terror and accentuating questions of speed, timetemporality and territoriality related to violent media events. The revenue logic of a hybrid media event differs clearly from the revenue logic of traditional media events (both ceremonial and disruptive). Unlike in the era of mass communications, when communication flowed from one to many, a hybrid media event is based on a sharing economy that favours news that quickly attracts mass attention through a many-to-many communicative flow (see also Bennett and Segerberg 2013). New practices and technological properties of sSocial media platforms create (possibilities for sharing, recommendation and liking just to mention some)as new media practices that challenge and induce-motivate changes to-in professional media organizations which-that are also utilizing these social media practices in many ways. Furthermore hHybrid media events of violence are often also sites of informational manipulation, conspiracy theories, as well as propaganda (see e.g. Sumiala et al., 2016),

Formatted: English (United Kingdom)

Circulation The circulation and acceleration of violence

Formatted: Indent: First line: 0,4 cm, Line spacing: Double

_____All of these three writers, Latour, Kraidy and Chadwick, give special focus to the circulation of actors and messages associated with the hybrid, to the movement of actors, messages

Formatted: Line spacing: Double

and meanings, and the direction and speed of that movement. In the process of circulation, the actors and messages themselves may change from time to time, and sometimes it is very hard to predict the direction of change. Contents that evoke strong emotions and that reinforce existing prejudices are ideally suited to this kind of circulation. It seems that we are only beginning to understand how the relations of the intertwined actors ~~get~~ are formed and changed in the figurations of the hybrid media event (e.g. Couldry and Hepp 2016; Vaccari et al. 2015).

~~With the changes happening in the media environment, the revenue logic of a hybrid media event differs clearly from the revenue logic of traditional media events (both ceremonial and disruptive). In contrast to the era of mass communications when the direction of communication flowed from one to many, a hybrid media event is based on a sharing economy that favours news that will quickly attract large volumes of attention. Its logic is based on a many to many relationship (see also Bennett and Segerberg 2013). Contents that evoke strong emotions and that reinforce existing prejudices are ideally suited to this kind of circulation.~~

_____ This all takes us back to Dayan's (2010) question of the loss of "we" in present day violent media events. ~~We argue that the~~ The accelerated speed of circulation in ~~today's~~ hybrid media events ~~has a tendency to~~ contributes to quick, stereotypical interpretations of the reasons and consequences of events. ~~To give an~~ For example, metonymic connections between freedom and West and Islam and terrorism are ~~instantly~~ activated instantly. The Western 'we' live in the anticipation of the next hybrid media event of terrorism. This expectation creates a crisis mode that can be – and has been – used as a justification ~~in~~ for increasing control, surveillance and limitations to civil rights in 'The Free World'. The paradox of countering terrorism then, is that it ends up realizing the aims of terrorists themselves: by increasing fear and insecurity, and by limiting freedom ~~of~~ in democratic societies. ~~What follows, we claim that the media event theory needs to begin to take more seriously those accelerated circulations of violence and how those patterns of thought that draw on our mnemonic schemes are used (and by whom, for which purposes) in~~

today's intensified global communication of violent media events. This special section is one attempts to push intellectual work in the direction to ask who is the "we" in those accelerated circulations of violence, in those patterns of thought in our mnemonic schemes, and in global communication of violent media events. T, and hence, hopefully, make us more aware of the possible futures of are unstable instability and unpredictable but at least we are aware. itty associated with those trends in violent media events of global terror.

References

Ahmed, Sara. 2004. "Affective Economies." *Social Text* 22 (2): 117-139.

Associated Press. 2015. "Witness regrets 'stupid' decision to publish film of Paris policeman's murder." *The Guardian*, January 12. Retrieved from

<https://www.theguardian.com/world/2015/jan/12/man-regrets-stupid-decision-to-publish-shocking-film-of-paris-policemans>.

Field Code Changed

Baudrillard, Jean. 1993/1976. *Symbolic Exchange and Death*. Los Angeles: Sage.

BBC News. 2016. "Trump aide Michael Flynn Jr out after 'Pizzagate' tweets." *BBC News*,

December 7. Retrieved from <http://www.bbc.com/news/world-us-canada-38231532>.

Field Code Changed

Formatted: English (United States)

BBC News. 2013. "Reddit apologises for online Boston 'witch hunt'." *BBC News*, April 23.

Retrieved from <http://www.bbc.com/news/technology-22263020>.

Field Code Changed

Beaumont, Peter. 2011. "Norway attacks: at least 92 killed in Oslo and Utoya island." *The*

Guardian, July 23. Retrieved from <https://www.theguardian.com/world/2011/jul/23/norway-attacks>

Field Code Changed

Bennett, Lance and Segerberg, Alexandra. 2013. *The Logic of Connective Action. Digital Media and the Personalization of Contentious Politics*. Cambridge: Cambridge University Press.

Breeden, Aurelien. 2015. "Alongside 'Je suis Charlie,' Slain Officer Inspires His Own Social Media Refrain. *New York Times*, January 9. Retrieved from

http://www.nytimes.com/2015/01/09/world/europe/charlie-hebdo-terror-attack-je-suis-ahmed-merabet.html?_r=0

Formatted: English (United States)

Field Code Changed

Formatted: English (United States)

Formatted: English (United States)

Chadwick, Andrew. 2013. *Hybrid Media System. Politics and Power*. Oxford: Oxford University Press.

Cottle, Simon. 2006. "Mediatized Rituals: Beyond Manufacturing Consent." *Media, Culture & Society* 28 (3): 411-432.

Couldry, Nick. 2003. *Media Rituals. A Critical Approach*. London: Routledge.

Couldry, Nick. 2012. *Media, Society, World*. Cambridge: Polity Press.

Couldry, Nick and Hepp, Andreas. 2016. *The Mediated Construction of Reality*. Cambridge: Polity Press.

Couldry, Nick; Hepp, Andreas and Krotz, Friedrich, editors. 2010. *Media Events in a Global Age*. Abingdon: Routledge.

Dayan, Daniel. 2006. *La Terreur Spectacle: Terrorisme et Télévision*. Paris: INA and De Boeck.

Dayan, Daniel. 2010. "Beyond Media Events: Disenchantment, Derailment, and Disruption." In *Media Events in a Global Age*, edited by Nick Couldry, Andreas Hepp and Friedrich Krotz. New York: Routledge.

Dayan, Daniel and Katz, Elihu. 1992. *Media Events. The Live Broadcasting of History*. Cambridge: Harvard University Press.

Durkheim, Emile. 1982/1895. *The Rules of Sociological Method*. Edited with an Introduction by Steven Lukes. Translated by W. D. Halls. New York: The Free Press.

- Fiske, John. 1994. *Media Matters: Everyday Culture and Political Change*. Minneapolis: University of Minnesota Press.
- Hepp, Andreas. 2015. *Transcultural Communication*. Malden: Wiley-Blackwell.
- Katz, Elihu and Liebes, Tamar. 2007. "'No more peace!' How disaster, terror and war have upstaged media events." *International Journal of Communication* 1 (2007): 157-166.
- Katz, Elihu and Liebes, Tamar. 2010. "'No More Peace! How Disaster, Terror and War Have Upstaged Media Events. In *Media Events in a Global Age*, edited by Nick Couldry, Andreas Hepp, and Friedrich Krotz, 32-42. Abingdon: Routledge.
- Kellner, Douglas. 2003. *Media Spectacle*. London and New York: Routledge.
- Kraidy, Marwan M. 2005. *Hybridity or the Cultural Logic of Globalization*. Philadelphia: Temple University Press.
- Kellner, Douglas. 2007. Review of *Hybridity, or the Cultural Logic of Globalization*, by Marwan M. Kraidy, *International Journal of Communication* 1 (2007): 48-50.
- Latour, Bruno. 1993. *We Have Never Been Modern*. Cambridge: Harvard University Press.
- Latour, Bruno. 2005. *Reassembling the Social. An Introduction to Actor-Network-Theory*. Oxford: Oxford University Press.
- Liebes, Tamar. 1998. "Television's disaster marathons. A danger for democratic processes?" In *Media, Ritual and Identity*, edited by Tamar Liebes and James Curran, 71-84. London: Routledge.
- Liebes, Tamar and Blondheim, Menahem. 2005. "Myths to the Rescue: How Live Television Intervenes in History. In *Media Anthropology*, edited by Eric W. Rothenbuhler and Mihai Coman, 188-198. Thousand Oaks: Sage.

Nacos, Brigitte. 2016. *Mass-Mediated Terrorism: Mainstream and Digital Media in Terrorism and Counterterrorism*. Lanham: Rowman and Littlefield.

Nossek, Hillel. 2008. "“News Media’-Media Events: Terrorist Acts as Media Events.” *Communications* 33: 313–30.

Rothenbuhler, Eric W. 2010. “Media Events in the Age of Terrorism and Internet.” *The Romanian Review of Journalism and Communication* IV (2): 34-41.

Scannell, Paddy. 1995. “Media Events (Review).” *Media, Culture & Society* 17 (1): 151-157.

Scannell, Paddy. 2014. *Television and the Meaning of ‘Live’: An Enquiry into the Human Situation*. Cambridge: Polity Press.

Sreberny, Annabelle. 2016. “The 2015 *Charlie Hebdo* Killings, Media Event Chains, and Global Political Responses.” *International Journal of Communication* 10 (2016): 3485-3502.

Sumiala, Johanna; Tikka, Minttu; Huhtamäki, Jukka, and Valaskivi, Katja. 2016. “#JeSuisCharlie: Towards a Multi-Method Study of Hybrid Media Events.” *Media and Communication* 4 (4): 97-108.

Todd, Emmanuel. 2015. *Who is Charlie? Xenophobia and the New Middle Class*. Cambridge: Polity Press.

Vaccari, Cristian; Chadwick, Andrew, and O’Loughlin, Ben. 2015. “Dual screening the political: Media events, social media, and citizen engagement.” *Journal of Communication* 65 (6): 1041-1061.

Weimann, Gabriel and Winn, Conrad. 1994. *The Theater of Terror: Mass Media and International Terrorism*. New York: Longman.

|

