

intellect  
BOOKS

intellect  
BOOKS

INTELLECT  
BOOKS  
CATALOGUE

intellect  
CATALOGUE

MULTIMEDIA  
KINETIC EXPERIENCE  
ARTIFICIAL INTELLIGENCE  
LOGIC PROGRAMMING  
COMPUTERS & SOCIETY  
LITERATURE  
WATTS RESEARCH  
CULTURE  
EUROPEAN STUDIES

intellect  
1910  
CATALOGUE

intellect  
BOOKS

intellect

intellect  
2002

Artificial Intelligence > 1  
Computer Science > 17  
Human Computer Interaction > 28  
Language and Writing Research > 39  
Cultural and Media Studies > 49  
Education and Educational Technology > 59  
Social Studies > 69

Cinema & Media 5  
Cultural Studies 8  
Postmodern World 10  
Education 14  
Language & Writing 17  
Social Studies 19

Books & Journals  
2002

intellect 2004  
books & journals

intellect  
books  
autumn  
2008  
publishers

intellect journals 2008

intellect  
new journals 2009

Art & Design  
Education  
Theatre  
Performance  
New Media

YEARS

INTELLECT  
BOOKS  
March 2011 Catalogue

Intellect  
March 2011  
Books Catalogue

intellect  
Books Catalogue Catalogue 2011

Intellect 2012 Catalogue  
JOURNALS



# Contents

Page 6

Celebrating 30 Years  
of Academic Publishing  
*Mark Lewis*

Page 28

Q&A  
*Johnny Walker*

Page 10

The University  
of Chicago Press  
*Levi Stahl*

Page 33

An Insight  
*Bethan Ball*

Page 12

Interview  
*Gjoko Muratovski*

Page 35

An Insight  
*Holly Rose*

Page 16

Q&A  
*Sharon Loudon*

Page 36

Interview  
*Adriana Ionascu*

Page 20

Interview  
*Francesca Zampollo*

Page 38

Q&A  
*G. James Daichendt*

Page 24

Q&A  
*Julia Round*

Page 40

Interview  
*Bruce Drushel,  
Kylo-Patrick Hart,  
Shelley Park*

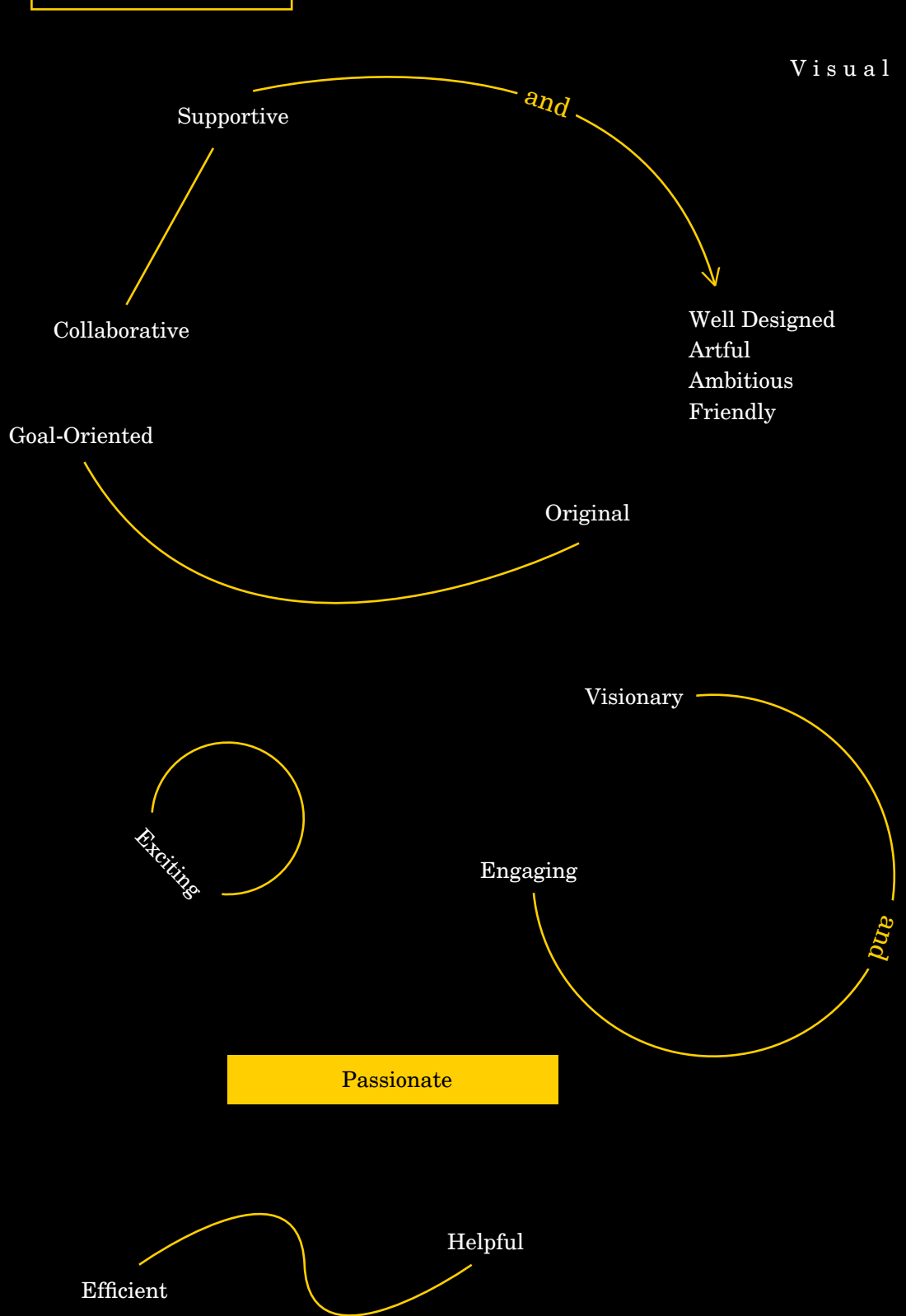
Page 27

An Insight  
*May Yao*

Page 44

Q&A  
*Winston Mano*

PEOPLE THINK WE ARE

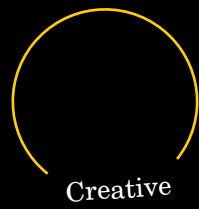


Visual

O p e n

Stimulating

Eye Catching



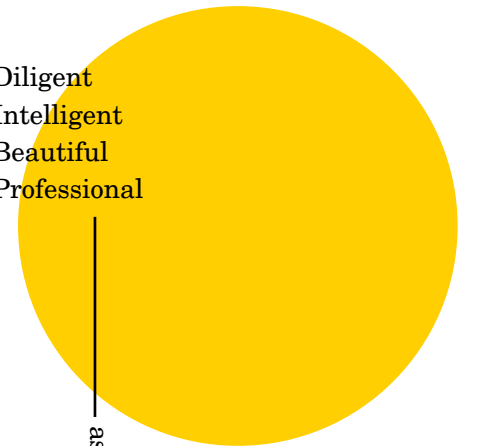
Erudite



I n n o v a t i v e



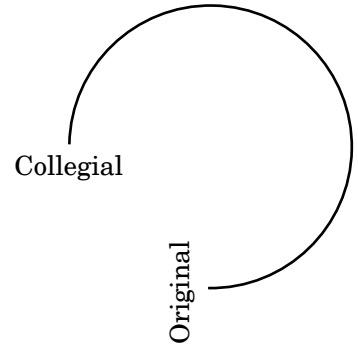
S m o o t h



as well as

Provocative  
Rigorous  
Kind  
Generous

International



# CELEBRATING 30 YEARS OF ACADEMIC PUBLISHING

**This year Intellect celebrates 30 Years of Academic Publishing. This special issue of IQ Magazine is a celebration both of Intellect's founder, Masoud Yazdani, who sadly died at the much too young age of 58 in February 2014, and of the work he inspired. It is also a thank you to the many staff members, authors, editors and contributors, past and present that have helped make Intellect the academic publisher you see today, where subject area innovation, design and the highest quality author service are underpinned by strong ethics and values.**

For those not familiar with our backstory I begin this special issue with a short history and a few reminiscences.

Intellect was founded in 1984 by Masoud Yazdani and in 1986 he published its first journal, *Artificial Intelligence Review*. Masoud and I first met around the same time when I was working for Expert Systems International, a small innovative business in Oxford that specialised in the new and exciting field of Artificial Intelligence, where Masoud joined us from the University of Exeter on sabbatical.

We became immediate friends, and built a friendship that lasted to his death. I have particularly fond memories of those early days, the two of us spending many hours in his spare bedroom stuffing envelopes with journals, sticking on stamps and posting them to the subscribers. I also remember struggling with our first 128K Macintosh computer (I still hate Macs even if our staff love them) trying to build a database to generate invoices and labels. From those small beginnings, Masoud's creativity and energy, and his constant readiness to take risks and to be different, has transformed Intellect into the outstanding company we are proud to be part of today.

In fact Masoud's passion for publishing can be traced back to when he was at school in Iran where he published the school's newsletter. He also wrote a children's book while in Iran, which was banned from publication by the then Shah's censors. But his true baptism into academic publishing started with a brief but intensive apprenticeship as an editorial



advisor to Walter J. Johnson, publisher at Ablex in New Jersey, set up to cover new subject areas of communication studies, Cognitive Science and Artificial Intelligence. Intellect hasn't looked back since. Between 1986 and the present, the company moved first to Exeter then to Bristol and to the offices it occupies today. Along the way, the number of books published rose from an initial three to around one hundred a year, the number of journals rose from one to 98, and staff numbers rose from two to 22, while to reach a global audience we established an office in the US and partnered with the University of Chicago Press, who distribute our books worldwide and with Turpin Distribution and Ingenta, who distribute and host our journals.

A constant throughout our 30 years has been the desire to innovate, to identify new and emerging subject areas, and to represent the voice of academics in these areas, who often find it difficult if not impossible to get published solely because they do not offer a sufficient

financial return. The desire to offer a platform to people working in niche subject areas stems from Masoud's own struggle to get his and his colleagues work published in their particular area of AI and was the driving motivation behind *Artificial Intelligence Review*. His experience with the Iranian censors also influenced his determination to represent the author's authentic voice, without the often heavy hand of the editor that some experience with the big publishers.

We are often asked, particularly by fellow publishers, how we manage to make any money publishing most of the books and journals we do given that the market for them is so small and niche. To make life even harder for ourselves, we usually publish straight to paperback so our books are more affordable to readers. It should not come as a surprise then to learn that Intellect is not driven by profit. For sure we have to pay our rent, salaries and all the other non-avoidable overheads companies face, but profits are ploughed back into the business to help support our authors and editors. In this way,



the more successful books and journals help give a voice to others. We also look at a variety of business models that will support the publication of a book where there is no clear financial case to publish, which may include seeking grants or other forms of financial support. However, quality and scholarly integrity is never compromised and double-blind peer review remains the backbone of our publishing process. Intellect is able to operate its business in this way because it does not rely on any external investment. It is privately owned by the shareholders who include myself and my fellow directors, Holly and May, Masoud's widow, and a number of our staff. Nor do we pay shareholder dividends, only salaries. It is a fundamental part of our ethos that we are here for the author and we see it as our job to use our resources to give them the highest possible level of author service.

As I mentioned earlier, the story of Intellect is also one of innovation, particularly in relation to subject area publishing. Some notable examples include our early books and journals in film studies, curatorial studies, the performing arts, fashion and food. Many of our books and journals are multi-disciplinary, bridging the gaps



between traditionally separate subject areas such as science and art or practice and theory. We have also crossed the boundaries between academia, professionals and enthusiasts with the publication of book series such as World Film Locations, Fan Phenomena and, most recently, Crime Uncovered. In addition, we have been quick to adopt eBook technology and now embrace Open Access, where we are experimenting with different models to find the ones that are sustainable and deliver authors and readers the best service.

There is much discussion about the future of the book, academic publishing in general and the need for academic publishers to look for new, sustainable models. Open Access is just one element in the mix and Intellect is constantly



looking at new ways to develop, curate, disseminate and promote content. But if there is one thing I'm absolutely sure about, it's that for the foreseeable future success will depend on open-minded cooperation and partnerships between authors, publishers and librarians. It's our job as academic publishers to communicate, listen and provide the services that our customers need and I have every confidence that we will do so.

Mark Lewis  
Managing Director

IN PARTNERSHIP WITH BRIGHTON AND HOVE

‘Working with Intellect Books these past several years has been a **real pleasure**: watching this **boldly** independent publishing **company grow** and change and get **better** and **better** – from the range of books and journals they publish to the **quality** of the **scholars** they attract to the striking **design** and production of their books – has been nearly as much fun as working with the talented, **energetic** staff that makes it all happen. Here’s to another thirty **30** years!’

Levi Stahl, Promotions Director/  
Associate Marketing Director  
The University of Chicago Press.



The Mill, Intellect's HQ

ILLUSTRATION BY ØIVIND HOVLAND



The University of Chicago Press Building

# INTERVIEW WITH GJOKO MURATOVSKI EDITOR-IN-CHIEF OF THE JOURNAL OF DESIGN, BUSINESS & SOCIETY

## WHAT FIRST DREW YOU TO DESIGN AS A PROFESSION?

The thing that drew me to design initially is not at all what drives me now. In fact, now I sit on the exact opposite end of what I originally liked about design. At first I enjoyed design because it was a field of making. Now I appreciate design because it evolved to become a field of thinking as well.

## COULD YOU TELL US A LITTLE ABOUT YOUR WIDER RESEARCH INTERESTS, AND ACADEMIC EXPERIENCE?

When it comes to research, I like to work at both ends of the spectrum – applied research and academic research. I engage in applied research when I work for clients. This is an evidence-based research and it helps me to make informed design decisions. When I work on my own personal development or when I prepare teaching materials, I do academic research. This is a theoretical research that explores various historical or philosophical facets of design. This type of research helps me to understand better what design is and why it is important, where it has come from, and where it is going next.

My academic experience is quite broad. I have held academic positions in Europe, Australia, New Zealand and China. Now I am the Director of The Myron E. Ullman, Jr. School of Design at University of Cincinnati's College of Design, Architecture, Art and Planning (DAAP) in the United States.

THE UNIVERSITY OF CINCINNATI'S SCHOOL OF DESIGN HAS BEEN RANKED IN THE TOP 3 BEST DESIGN SCHOOLS IN THE WORLD BY *BUSINESS INSIDER*, AND IS REGARDED AS ONE OF THE BEST IN THE US BY *BLOOMBERG BUSINESSWEEK* AND *DESIGNINTELLIGENCE*. WHAT DO YOU DO THAT'S DIFFERENT AND HOW WOULD YOU DESCRIBE THE TEACHING TECHNIQUES YOU USE IN YOUR SCHOOL?

Imagine a university where Neil Armstrong, the first man on the moon, was a full-time Professor of Aerospace Engineering and where celebrity philosophers such as Slavoj Žižek attend our conferences. This is the University of Cincinnati, a 200-year old Tier 1 research institution – the home of the world-renowned College of Design, Art, Architecture, and Planning (DAAP) and The Myron E. Ullman, Jr. School of Design.

**As design scholars we all have our own paths to follow, but we need to be careful not to end up following only ourselves.**

What sets us apart is our exceptional commitment to advancing professional practice while providing academic excellence. Our success as a School of Design is based on running a unique educational programme that merges cutting-edge design education with real-world professional practice. The University of Cincinnati invented this 'cooperative education programme' in 1906. This educational model provides a mandatory industry placement for all our students – meaning that everyone is required to spend a certain amount of time in the workplace. This practice usually adds up to several years of job experience for our students before graduation. In this model students alternate between working as paid employees in industry and studying. While most design schools deliver

three-year-long undergraduate programmes, this co-op experience extends our undergraduate programs up to five or more years – making them one of the most ambitious undergraduate design programmes in the world. Add to this our network of over 1300 industry partners, which includes organizations such as Apple, Google, Facebook, Boeing, NASA, Nike, Adidas, Macy's, P&G, Pfizer, Tesla, BMW, Chrysler, GM, Volkswagen, IKEA, and then you will understand why we are one of the very best design schools in the world.

## COULD YOU TELL US A BIT MORE ABOUT THE ROLE OF A JOURNAL EDITOR? WHAT DO YOU PERSONALLY LIKE ABOUT THE POSITION?

Being a journal editor is certainly not an easy task. There is an enormous amount of work that goes into running and managing a journal and I rely on the help of my team to get things done. None of

us are doing this as a profit-based venture and all of us are donating our free time to this publication in order to help our field grow and develop further.

Design is a relatively young academic discipline, and as such it needs journals like the *Journal of Design, Business & Society*. As any other academic discipline we too must demonstrate that we have a presence of a community of scholars; a tradition or history of inquiry; a mode of inquiry that defines how data is collected and interpreted; requirements for what constitutes new knowledge; and existence of a communication network. This is the true purpose of this journal.

Then again, despite all of the hard work that goes into the journal, I have to say that I really enjoy working with all our contributors, as well as the members of our editorial and advisory boards, many of whom are leading experts in their respective fields. That is why I often refer to the journal as a community of people, rather than a publication.

## WHY DO YOU THINK IT'S IMPORTANT TO HAVE A CROSS-DISCIPLINARY JOURNAL ON DESIGN, BUSINESS AND SOCIETY?

As design scholars we all have our own paths to follow, but we need to be careful not to end up following only ourselves. Our journey as design academics and professionals cannot and should not be taken in isolation. As members of an emerging discipline, we need to grow our field further and make a meaningful contribution not only to our own design community, but also to other communities that need design. In order to remain relevant and competitive as a field we need to continue acquiring new skills, enrich our levels of expertise, and expand our base of knowledge. But we need to be careful not to lose track and develop these capabilities solely for a self-serving purposes. We need a cross-disciplinary focus.



In addition to being the editor of the Journal of Design, Business & Society, Gjoko Muratovski has also published five books with Intellect so far. Find out more at: [www.intellectbooks.com](http://www.intellectbooks.com).

**WHAT ARE THE KEY THINGS THAT POTENTIAL CONTRIBUTORS SHOULD KNOW ABOUT THE JOURNAL OF DESIGN, BUSINESS & SOCIETY? WHAT MAKES IT DIFFERENT FROM OTHER DESIGN JOURNALS?**

The journal is a scholarly peer-reviewed publication interested in publishing high quality academic papers, case studies, book reviews of relevant literature, and critiques that examine the role of design in business or society. The purpose of the journal is to promote cross-disciplinary research, and therefore, in addition to soliciting design papers, we are also interested in receiving manuscripts on research about design that are coming from non-design areas, such as business, marketing, management, health, psychology, social sciences, environmental sciences, and others. We have two issues per year, but we are also interested in commissioning special topic issues from guest editors. We are particularly proud that the articles we publish are not only popular with

academics, but also with governmental and corporate consultants who have shown a significant interest in subscribing to the journal.

Overall, the journal is very practical in focus. We are not really that interested in publishing purely philosophical articles or articles that focus just on design, without discussing the broader implications that design can have to business or society. We are, however, very interested in articles that showcase exemplary case studies, or provide new insights to policy makers and strategic business leaders.

**WHAT DO YOU LIKE ABOUT WORKING WITH INTELLECT?**

I love working with Intellect. Intellect has been fantastic in providing lots of support

**One of the main flaws that we often encounter in design practice is that designers can become so immersed in the process of design that at times they end up disregarding the real need behind the design itself.**

to us in terms of advice and logistics, and in having physical presence at research events and conferences that we run around the world. I also appreciate the fact that Intellect has always been supportive of new and emerging talent and has been prepared to explore and publish novel and original areas of scholarship. That's really commendable.

**IN YOUR EDITORIAL FOR 11 YOU MENTION THAT IT IS IMPORTANT FOR DESIGNERS TO MAKE A MEANINGFUL CONTRIBUTION TO THE WORLD. IN WHAT WAYS DO YOU THINK DESIGNERS CAN ACHIEVE THIS?**

In the past, designers were often too busy focusing on their own self-expression at the expense of everything else. This attitude made designers a part of the problem – rise of consumer societies, depletion of natural resources, and growing social inequality. Today, designers need to be a part of the solution. Design is no longer just about creating objects, spaces and visuals. Design is about creating better systems for living, working, information and entertainment. This way of designing calls for a holistic, evidence-based approach that is also focused on finding the problem before it occurs rather than just dealing with it once it takes effect.

**WHAT IS THE 'DEATH SPIRAL' AND HOW DO YOU THINK THE JOURNAL CAN HELP DESIGNERS AND DESIGN ACADEMICS AVOID THE 'DEATH SPIRAL' YOU TALK ABOUT IN YOUR FIRST EDITORIAL?**

One of the main flaws that we often encounter in design practice is that designers can become so immersed in the process of design that at times they end up disregarding the real need behind the design itself. When this happens, the design outcome begins to revolve around the designer rather than the client or the

end-user. In such cases, the design is no longer a conscious problem-solving process, but a form of self-expression. This is why from time to time designers need to be reminded that design is not a goal in itself, but only one part of a broad sociocultural and economic framework and that they too can exhibit the same traits when it comes to their own research.

That is why in the inaugural issue of the journal I decided to reflect on this issue. In my editorial I likened this behavioural trait to a 'circular mill' – a natural phenomenon that occurs when a group of army ants (foragers) are separated from the main swarm column. After a period of disorder the separated group randomly picks up a pheromonal scent that they follow, unaware that the scent is coming from them rather than from the main colony. Soon after, they end up running around in a densely packed circle following each other, until they all die from exhaustion. The deadly deception of the circular mill is that those who are trapped inside are under the illusion that they are following the right path and may never register the fact that they are lost – even in their final moments. That is why this type of behaviour is also dubbed the 'death spiral'. The death spiral as a metaphor is now commonly used to describe similar patterns of behaviour in a range of professions and fields, including insurance, finance and digital culture. Designers, as I have pointed out, are no exception – regardless of whether they are practitioners or academics.



# Q&A

SHARON LOUD-



**Sharon Loudon** is a practicing, professional artist who lives in Minneapolis and works in New York. Her work has been exhibited at the Aldrich Contemporary Art Museum, the Drawing Center, Weisman Art Museum, Birmingham Museum of Art, Weatherspoon Art Museum and the Kemper Museum of Contemporary Art, among other venues, and it is held in public collections such as the Whitney Museum of American Art, Weatherspoon Art Museum and the National Gallery of Art. For more information, visit <http://www.livesustain.org/sharon-louden/>.

WHAT ARTIST ALIVE OR DEAD HAS BEEN YOUR GREATEST INSPIRATION?

Many, but at the moment, it's a tie: Francis Alÿs (who is alive) and Ray Johnson (who is deceased).

WHAT IS YOUR BEST-LIKED CITY AND WHY?

New York because I lived there for 23 years, still work there and have a love/hate relationship with it that is like a close relative who continues to annoy me but I still love them.

WHAT ARE YOU CURRENTLY WORKING ON?

Work for my solo exhibition at Morgan Lehman Gallery in New York opening 8 September, premiere of a new animation at the National Gallery of Art and organizing an 80+ stop book tour starting 2 March, 2017.

WHAT IS YOUR EARLIEST MEMORY?

Eating black sigi olives wrapped in red hot peppers at family reunions with my Sicilian family in my grandmother's row house on South Sydenham Street in South Philadelphia.

WHAT IS YOUR GREATEST ACHIEVEMENT?

Sustaining a creative life as an artist.

## I have a love/hate relationship with it like a close relative

OF ALL YOUR SENSES, WHICH DO YOU MOST VALUE AND WHY?

Seeing. It's how I can truly express.

WHAT SCHOLAR OR SCHOLARLY BOOK/ARTICLE HAS HAD THE BIGGEST IMPACT ON YOUR OWN RESEARCH?

*Theories of Modern Art* by Chipp & Selz (my bible during my years in school) and everything on Hyperallergic (my daily go-to since its inception).

WHAT IS YOUR FAVOURITE SMELL?

Roses.

WHICH LIVING PERSON DO YOU MOST ADMIRE AND WHY?

Senator Elizabeth Warren. She speaks truth to power. Love her.

DO YOU HAVE A FAVOURITE BOOKSHOP?

The Strand in New York City.

WHAT IS THE BIGGEST THREAT TO EDUCATION?

Zero arts education which ultimately results in lack of creativity, creative thinking, problem solving and all of the skills that are needed to apply to so many fields.

IN THE PAST 30 YEARS WHAT DO YOU FEEL HAS BEEN THE BIGGEST CHANGE IN THE ART WORLD?

Galleries are just one part of the eco-system and not the only game in town anymore. Artists can make their own opportunities to shape their own creative lives.

WHAT IS YOUR FAVOURITE WORD?

Gratitude.

## Artists can make their own opportunities

WHICH BOOK CHANGED YOUR LIFE?

The exhibition catalogue for *Content*, a group show at the Hirshhorn Museum and Sculpture Garden in 1984 which showed me that I can be a professional artist. I never turned back and still hold on to and refer to that catalogue as a reminder of that revelation.

WHAT IS YOUR FAVOURITE FOOD?

Very good craft Bourbon.

## Gratitude

WHAT IS YOUR GREATEST FEAR?

Bugs.

WHAT IS THE CLOSEST YOU'VE COME TO DEATH?

Every time I make my work alone in my studio I feel I am closer to that. It's cathartic.

WHAT IS THE WORST JOB YOU'VE DONE?

Shining shoes at the airport.

WHAT IS YOUR FAVOURITE FILM?

I have seen a particular film at least 25 times as a happy distraction from my professional life.

## Classic, funk and groove

AS AN ARTIST, WHY DID YOU BECOME AN ACADEMIC?

I am not an academic. My work in academia is an extension of my work as an artist.

WHAT SONG WOULD YOU LIKE PLAYED AT YOUR FUNERAL?

Songs from the old-school; classic funk & groove.

## I like mobility

YOU ARE HAVING A DINNER PARTY AND YOU HAVE TO INVITE ONE THINKER, ONE MUSICIAN, ONE ARTIST AND ONE CONTEMPORARY CELEBRITY, WHO WOULD BE ON THE GUEST LIST?

Australian writer Clementine Ford, my jazz musician husband Vinson Valega, artist Martha Rosler and comedian Chris Rock. That would be a dynamic dinner party!

WHAT DO YOU SEE AS THE BIGGEST THREAT TO 'ART'?

Becoming completely extinguished in schools, continued lack of understanding and censorship, lack of funding for culture, lack of recognition for its value beyond the market value of art today.

## I am not an academic

ASIDE FROM A PROPERTY, WHAT'S THE MOST EXPENSIVE THING YOU'VE BOUGHT?

I have yet to buy property so I would say a car. I like mobility.

INTELLECT WAS FOUNDED IN 1986.

WHAT WERE YOU MOST LIKELY DOING THAT YEAR?

Moving from Atlanta, GA to Chicago, IL to complete my undergraduate work at the School of the Art Institute of Chicago.

# AN INTERVIEW WITH FRANCESCA ZAMPOLLO

Founding editor of the *International Journal of Food Design*

Find out more about the *International Journal of Food Design* online at [www.intellectbooks.com](http://www.intellectbooks.com).

## WHAT FIRST ATTRACTED YOU TO FOOD DESIGN AS AN AREA OF STUDY?

This is a good story actually. I was in my second year BA in Industrial Design at Polytechnic of Turin. We were designing washing machines and blenders, and typical industrial stuff. Looking back I now see that I was going through my studies a bit numbed I think. I never complained, but I sure didn't love it. I just didn't know I didn't love it. I found out soon enough, when one day I went to a workshop in between semesters; not knowing which one to choose of the different options I chose the one with the least boring title. That day a chef came in, a chef with his white chef shirt, and started talking about Food Design. He did not talk about cooking food, he talked about designing food. In that moment my life changed forever. That chef was Davide Scabin, chef and owner of the two Michelin star restaurant Combal Zero, in Rivoli, Italy. The time of washing machines was over, and the time of food started. From there, every project I did was related to food and eating, and I did my internship at Venchi, a chocolate factory in Cuneo, Italy, where I designed

a chocolate snack called Unico, which is still produced today, nine years later. From there I moved to London where I continued with my postgraduate studies on Food Design, and more in particular on food experiences considered from a design perspective. What captured me so much, that day at that workshop, what opened my eyes and made me fall in love with Food Design, is the fact that I started thinking about the possibility of designing with and for food. Food, a material of similar qualities to those I was more used to (like polymers, glass, etc) but at the same time very different, and this is why: food disappears. Food doesn't last. As a designer you think of making your mark in the world through the products you put in the world: a furniture designer might make a chair that lasts decades, and an architect might make buildings that last centuries. As a food designer you most likely will design products that last a few hours to a few weeks. And anyway, they are designed to be eaten and therefore disappear. This to me is the most exciting aspect of Food Design: we don't really design products, we design memories. Only memories of the experience that a product creates can last forever.

**We don't really design products, we design memories. Only memories of the experience that a product creates can last forever**



## APPROACHES TO FOOD AND FOOD CONSUMPTION HAVE CHANGED DRAMATICALLY IN RECENT YEARS; DO YOU FEEL THIS HAS BEEN REFLECTED ADEQUATELY IN FOOD DESIGN RESEARCH?

I think we are getting there. Research on Food Design is research on food and eating related issues being addressed with a Design awareness, and research on Design that focuses on food and eating in particular. There is plenty of research being done on food and eating with particular interest in the changing aspects of consumptions, some of this embraces a Design perspective and can therefore be called research on Food Design. The challenge within Food Design research is just to align or combine what is done on food, with Design, and what is done on Design, with food.

## WHERE DO YOUR PERSONAL RESEARCH INTERESTS AND BACKGROUND LIE?

As I've mentioned above, my background is Industrial Design, and with my Master's and Ph.D. I move towards less tangible aspects of Design, towards Design theory applied to Food Design. In particular I am investigating the possibility for a branch of Design Thinking I call Food Design Thinking: a branch of Design Thinking that is specific for food and eating related design process, where the design methods themselves are specifically designed to investigate or generate ideas related to food and eating. My design approach though is Design-Driven Innovation, which at its core asks designers to design for radical change in meaning. So the design

methods for Food Design Thinking I have designed so far all aim at helping designers to generate outcomes (food products, services or systems) that have the potentials to generate radical change in meanings. This triggered my interest in starting a research project that aims at understanding meaningful food: this project is called *In Search of Meaningful Food*, a collection of videos where people tell the story of their most meaningful food. Once I'll be able to create a picture of what makes food meaningful, I'll be able to design design methods that can better help achieve meaningful solutions.

## WHAT NEW AREAS OF FOOD DESIGN DO YOU HOPE THE JOURNAL WILL EXPLORE IN THE FUTURE?

Since I am particularly interested in Design Theory, I'm really looking forward to more discussion on Food Design Theory, and from the submissions I have received so far I can see that there are other researchers out there with the same interests, and who are creating an original contribution to knowledge. I am also at the moment fascinated with the intersections between Food Design and Fashion Design and looking at gathering like-minded people to discuss such connections. I am also interested in starting a debate on the existence of a branch of Design History specific to food: Food Design History. Is there a scope for such a subdiscipline? And finally, what I am really looking forward to, is interdisciplinary research on food and eating topics, made accessible to the Design world: I'm looking forward to collaborations between food scientists and Designers, to propose not only very interesting findings on food perception or preference, for example, but also its application through Design. This is the perfect marriage between food and Design.

‘Intellect were a **great, supportive** team. From the development of... **ideas, through commissioning,** editing, proofs and design it was a very smooth process. As editor I was given **full independence** and *final decision-making*. Working with such dedicated and creative people was a real pleasure and trust was mutual. The work is allowed to speak for itself and the finished product is a joy to look at! As an editor for an Intellect publication I have gained **great respect** in the industry both **academically** and **commercially**.’

*Gabrielle Malcolm,  
Editor of Fan Phenomena: Jane Austen*

‘Intellect publishes a great range of **books and journals,** characterised by research that often combine **academic** subject areas in novel and stimulating ways. The new catalogues from Intellect are always received with **great excitement** and **anticipation**.’

*Elizabeth Frey, Bookseller,  
British Film Institute*

# Q&A

JULIA ROUND



**Dr Julia Round** is a Principal Lecturer in the Faculty of Media and Communication at Bournemouth University, UK. She co-edits *Studies in Comics* (Intellect) and co-organises the Annual International Conference of Graphic Novels and Comics, now in its seventh year. Her research and teaching interests include gothic, comics and children's literature and she has published the monograph *Gothic in Comics and Graphic Novels: A Critical Approach* (2014) and the co-edited collection *Real Lives Celebrity Stories* (2014). She is currently working on a critical book on the British girls horror comic *Misty*. For further details please visit [www.juliaround.com](http://www.juliaround.com).

## WHY DID YOU BECOME AN ACADEMIC?

I'm not sure it was deliberate! – I just loved my subject (English Lit.) and I just kept studying (with intermittent years off to make some money). I just wanted to keep reading and writing about the stuff I loved. When I started teaching I really enjoyed that too – it sounds clichéd, but every week I learn something new from my students – they have perspectives and ideas I would never have thought of.

## WHAT SCHOLAR OR SCHOLARLY BOOK/ARTICLE HAS HAD THE BIGGEST IMPACT ON YOUR OWN RESEARCH?

There's a 1948 book called *The White Goddess* by Robert Graves, about mythology and poetry. It's not really my field and frankly I'm not even sure if I understood it all, but it had an impact as it showed me that scholarly writing can be creative and poetic.

## WHAT ARE YOU CURRENTLY WORKING ON?

I've been working for the past few years on a critical history of a British girls horror comic from the 1970s called *Misty*, which I hope will be out at the start of next year. Girls comics are a massively under researched area and the comic itself is just getting a reprint by Rebellion.

## WHAT'S YOUR FAVOURITE ACADEMIC CONFERENCE?

I'm going to have to go for the one I co-organise, which is the International Graphic Novel and Comics Conference (IGNCC). It's been running for seven years and we've held it at the British Library, Paris, Manchester, Bournemouth, Glasgow and Dundee.

## WHAT IS THE BIGGEST THREAT TO EDUCATION?

**Our Government.** The tuition fees have made students so results-driven and universities are operating more and more like businesses.

## WHAT IS THE WORST JOB YOU'VE DONE?

**Chambermaid.** I lasted one day. It's back-breaking work and the way some people treat hotel rooms is truly disgusting.

## WHEN IT COMES TO BOOKS... PRINT OR DIGITAL?

**Both!**

## WHAT IS YOUR FAVOURITE FILM

**National Lampoon's Animal House.** Yes, really. It's awesome and I am not ashamed.

## WHAT SONG WOULD YOU LIKE PLAYED AT YOUR FUNERAL?

This is so cheesy, but maybe 'Freebird' by Lynyrd Skynyrd.

### Author-led

Rather than commissioning books to fit a gap in the market, we first focus on finding researchers who are passionate about their work and their ideas.

## Intellect is...

### Innovative and forward-thinking

We are always looking for new ways of doing things and we are always open to new ideas and suggestions. We like to publish in new and emerging subject areas, and to embrace new technology when possible.

### About quality

We have a strong reputation for publishing high quality books and journals. We believe in the peer review process for assuring the quality of the research. We then focus on providing a high-quality publishing process, and a quality printed product.

### MEET OUR PRODUCTION DIRECTOR

'Intellect published its first book in 1986, and since then our books programme has developed into a flourishing, forward-looking list.'

## An insight May Yao



I have always felt that Intellect is a very special publishing company. Although technically a commercial press, it operates essentially as a **non-profit**, with everything being re-invested back into the business. A contradiction in terms, it survives in the precarious limbo of being **ethos-driven**, while also needing to be **self-sustaining**. Intellect has always attracted a highly committed and capable team, who work both collaboratively and autonomously, another contradiction which somehow just seems to work. Intellect also attracts a remarkable network of authors and editors who we see as our friends and colleagues – part of the team. We should all feel really proud of what we have created and achieved.

# Q&A

JOHNNY WALKER -



**Johnny Walker** is Senior Lecturer in Media at Northumbria University, UK, where he teaches courses across the Mass Communications programme. He is the author of *Contemporary British Horror Cinema: Industry, Genre and Society*, and has co-edited a number of books, including *Grindhouse: Cultural Exchange on 42nd Street, and Beyond*, and *Snuff: Real Death and Screen Media*. His writing has appeared in various journals and books, including the *Historical Journal of Film, Radio and Television*, the *Journal of British Cinema and Television*, *Merchants of Menace: The Business of Horror Cinema* and *Italian Horror Cinema*. He is founding series co-editor of the book series *Global Exploitation Cinemas* (with Austin Fisher), sits on the editorial board of the book series *Horror Studies*, and is currently writing a book on video rental culture in Britain for the University of Exeter Press. He refrains from eating or wearing animals.

## WHY DID YOU BECOME AN ACADEMIC?

It seemed like a logical career choice based on my general interests and personality. From an early age I have very much enjoyed presenting ideas to people and have had a serious interest in film history since I was a young horror fan. When I discovered that academia took popular culture seriously, and that I could get paid for fusing two of my favourite pastimes, that was it.

## WHAT SCHOLAR OR SCHOLARLY BOOK/ARTICLE HAS HAD THE BIGGEST IMPACT ON YOUR OWN RESEARCH?

Probably Carol Clover's *Men, Women and Chain Saws: Gender In the Modern Horror Film*. I disagree with most of Clover's core ideas nowadays, and question what value psychoanalysis has to film and media studies. But that was the first academic book I read about horror cinema. Nowadays, I tend to take most inspiration from the work of empirical historians of popular culture, such as James Chapman and Eric Schaefer.

## WHAT IS YOUR GREATEST ACHIEVEMENT?

My greatest achievement is helping to produce another human: my son, Rowan.

I am currently a huge admirer of Jeremy Corbyn

## IF YOU COULD BRING SOMETHING EXTINCT BACK TO LIFE, WHAT WOULD YOU CHOOSE?

I would bring back to life all of the animals that were made extinct as a consequence of humankind's interference. The way that we have treated animals over the centuries is shameful. It still baffles me how a person can stroke their pet dog with one hand and eat a beef burger with another.

## WHAT IS YOUR GREATEST FEAR?

I am afraid of heights – but this is a very recent thing. I attempted to stand on the glass floor at the Calgary Tower last year. That was rather embarrassing. There's a cracking photo of me doing the rounds on social media at present.

I was a young horror fan

## WHICH LIVING PERSON DO YOU MOST ADMIRE AND WHY?

I am currently a huge admirer of Jeremy Corbyn. I admire his frankness, courage and commitment to left-wing politics. We can learn a lot from him and his values.

WHAT IS YOUR FAVOURITE FOOD?

Indian cuisine. Hands down.

WHEN IT COMES TO BOOKS...

DO YOU PREFER PRINT OR DIGITAL?

I prefer print. Ask my colleagues: I am weird book fetishist, and have a tendency to give all my new books a thorough physical examination prior to reading them. With that said, I profoundly dislike print-on-demand technology. The results are rarely very good. It's essentially glorified photocopying.

WHO WOULD PLAY YOU IN THE FILM OF YOUR LIFE?

I've been asked this question before. I didn't know the answer then and am reluctant to answer it now. My friend Kate reckons Joaquin Phoenix. I'd happily take that. He's a handsome chap, and we have the same views on animal welfare.

## Joaquin Phoenix - I'd happily take that

WHAT IS YOUR FAVOURITE FILM?

Stanley Kubrick's *The Shining*. It's a masterpiece. I also think, contrary to popular opinion, that it's well acted. I honestly could drop everything and watch it right now.

WHAT IS THE WORST JOB YOU'VE DONE?

I worked in a coffee shop which was fine up to a point. I hated having to dance to the corporate tune of the area manager.

WHAT IS YOUR BEST-LIKED CITY AND WHY?

This is such a tough question. It's a toss-up between Seattle and Edinburgh. Both have awesome architecture, culture and restaurants.

WHAT IS THE FIRST BOOK YOU CAN REMEMBER READING?

The first book I can remember reading cover to cover, and feeling as though I'd really achieved something in doing so, was *The Masked Mutant* by R. L. Stine. It was part of the *Goosebumps* series: a horror series aimed at older children.

## I hated having to dance to the corporate tune of the area manager

ASIDE FROM A PROPERTY, WHAT'S THE MOST EXPENSIVE THING YOU'VE BOUGHT?

I am usually very thrifty. But I've been known to shell out a couple of hundred notes on pre-certificate VHS cassettes.

WHAT ARE YOU CURRENTLY WORKING ON?

I am currently writing a book on video rental culture in Britain, which has recently been contracted by the University of Exeter Press. The book assesses the boom in video culture, from distributors to membership clubs, from the late 1970s to the early 80s. This differs somewhat from my other work into horror and exploitation cinema, but I am very much enjoying putting it together. It's a challenge, but it means I get to spend a fair amount of time in archives, which I enjoy very much.

DO YOU HAVE A FAVOURITE BOOKSHOP?

Tin Drum Books in Leicester. I once bought a pile of vintage film magazines there for next to nothing.

## I'd like healing powers

INTELLECT WAS FOUNDED IN 1986. WHAT WERE YOU MOST LIKELY DOING THAT YEAR?

I wasn't doing much in 1986, due to the fact that I hadn't been born. Had I been alive, I would have been rocking out to 'Asylum' by Kiss that was released the previous year, in anticipation of the follow-up record, 1987's 'Crazy Nights'.

WHAT SONG WOULD YOU LIKE PLAYED AT YOUR FUNERAL?

I can't say I want a funeral. Not in the traditional sense anyway. I'm not a very sentimental person. But, to humour you, I'd probably say 'Nobody's Hero' by Stiff Little Fingers.

WHAT WOULD YOUR SUPER POWER BE?

I'd like healing powers. People say I have a Messiah Complex, so it seems logical.

WHAT IS YOUR FAVOURITE SMELL?

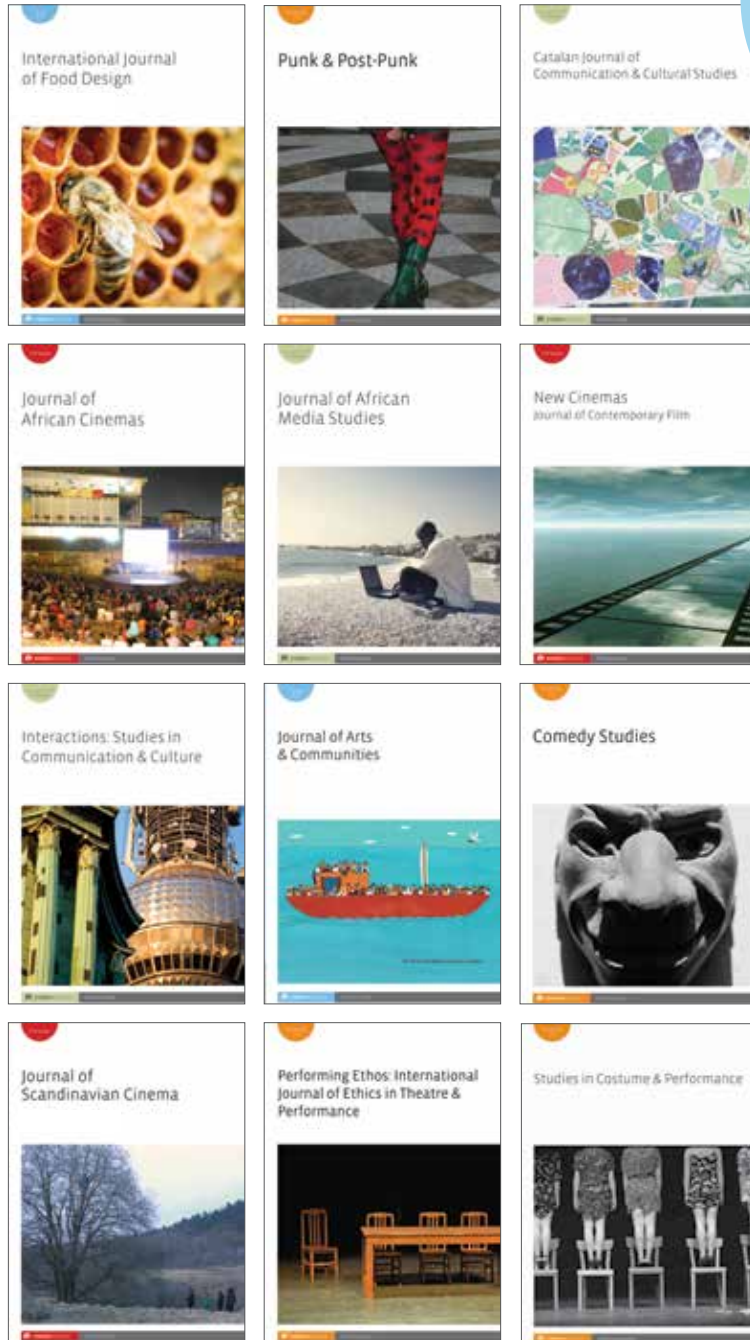
The Whitley Bay coastline.

WHAT IS THE BIGGEST THREAT TO EDUCATION?

Those who continue to treat higher education as though it were a privilege, by charging so much money to access it, represent its biggest threat. Students are not customers, nor should they be thought of, or treated, as such. This kind of highly cynical thinking merely leads to the creation of environments where capital gain takes precedence over sound pedagogy.



A SELECTION OF JOURNAL COVERS DESIGNED BY OUR TEAM



SUBMIT OR  
SUBSCRIBE

New 2017 titles  
Indian Theatre Journal,  
Journal of Popular Music Education  
and Transitions: Journal  
of Transient Migration.

If you have any questions or want  
to request a journals catalogue  
please get in touch with  
nicola@intellectbooks.com  
www.intellectbooks.co.uk/journals

MEET OUR JOURNALS MANAGER

'We are interested in exploring everything from  
human-centred design and corporate innovation  
to sustainability and global politics.'

An insight  
Bethan Ball



Intellect supports traditional and non-traditional scholars; artists; practitioners; early-career, developing, and expert academics. We strive to offer guidance and support to authors and readers alike, this includes fostering new talent by speaking to students and faculties in international institutions, hosting an annual Editors Convention at the Intellect office, which offers a space to share and nurture ideas as well as training workshops and talks from guest speakers. We also offer free online access to institutions in developing countries as we believe that all scholars deserve access to knowledge, no matter their economic situation.

A SELECTION OF BOOK COVERS DESIGNED BY OUR TEAM



For more information about our book programme visit [www.intellectbooks.co.uk](http://www.intellectbooks.co.uk)

MEET OUR MARKETING DIRECTOR AND HEAD DESIGNER

'Design is of core importance to Intellect. We invest in it to create beautiful aesthetics for our products, authors and editors. Design is an author service and one of our greatest attributes. I feel design is important in all areas of the arts and culture; academic publishing should be no different. Intellect covers tell the story of their content – content that is vital to our community.'

## An insight Holly Rose

holly



Intellect has a very open approach to design. We work collaboratively with our authors and editors, whose opinions and thoughts we value greatly. We have a very talented team of experienced designers, whose aim is to create both beautiful and functional publications.

We combine modern grids, typography and striking imagery in our designs and we love working on exciting publications filled with innovative content. Intellect's designs are clearly navigable with wide margins, white space, stunning photography and illustrations. We work with exceptional UK-based partners to create elegant books and journals.

# DRAWING: RESEARCH, THEORY, PRACTICE

An interview with our editor  
Adriana Ionascu

WHY DO YOU FEEL IT IS IMPORTANT  
FOR DRAWING TO BE CONSIDERED  
A DISCIPLINE IN ITS OWN RIGHT?

Drawing is a discipline in its own right. It acts as language and communication, and is by nature experimental, investigative and exploratory. It functions in different ways in such diverse fields as science and technology, philosophy, anthropology, psychology, sociology, cultural studies and cognitive science, as well as fine arts, design and architecture.

WHERE DO YOUR PERSONAL RESEARCH  
INTERESTS AND BACKGROUND LIE?

My research is concerned with drawing as an interactive process and site of production; a form of writing or visual narrative; a model of representation, an investigative, descriptive or interpretative pursuit. It is a dynamic 'site of conception', a performance, an aid to critical thinking and an interpretative medium.

I have been educated at a Fine Art Academy on continental Europe, where drawing is part of every practice and the base for any creative input.

***Drawing: Research, Theory, Practice seeks to re-establish the materiality of drawing at a time when virtual, online presentation threatens to dominate the field of cultural practice.***

WHAT ATTRACTED YOU TO THE IDEA OF  
EDITING AN ACADEMIC JOURNAL?

Quite simply the idea of collaboration and that of dissemination of diverse types of knowledge. A publication could bring together a diversity of practices related to drawing.

ADRIANA IONASCU

**Drawing is a discipline in its own right. It acts as language and communication and is by nature experimental, investigative and exploratory.**

DO YOU FEEL THIS JOURNAL WILL BE  
FILLING A GAP IN DRAWING RESEARCH?

*Drawing: Research, Theory, Practice* seeks to re-establish the materiality of drawing at a time when virtual, online presentation threatens to dominate the field of cultural practice. The journal provides a platform for the dissemination of drawing in all its forms and it addresses the current need for a high-quality printed publication within the field.

WHOSE WORK DO YOU  
PARTICULARLY ADMIRE?

Too many artists need to be mentioned here: from Leonardo da Vinci to Antonin Artaud and Rebecca Horn's drawing machines. It is a long list.

WHAT NEW AREAS OF DRAWING  
STUDIES DO YOU HOPE THE  
JOURNAL WILL EXPLORE?

The journal highlights the variety of approaches, specificities and commonalities of the drawing's forms and uses. This includes its methods, tools and practices, approaches, theoretical reflections and applications. The primary objective of the journal is to expand scholarship by bringing together multidisciplinary expertise through a diversity of methods, knowledge, techniques and applications concerned with the study of drawing – alongside critical, philosophical, theoretical, traditional and cultural aspects of practice.

Find out more about *Drawing: Research, Theory, Practice* online at [www.intellectbooks.com](http://www.intellectbooks.com).

# Q&A

G. JAMES DAICHENDT



**G. James Daichendt, Ed.D.** is an art critic and art historian who serves as Professor and Dean of Arts and Humanities at Point Loma Nazarene University in southern California. He is the founding and principal editor of *Visual Inquiry: Learning and Teaching Art* (Intellect) as well as the author of the following books: *Kenny Scharf: In Absence of Myth* (2016); *Shepard Fairey Inc. Artist/Professional/Vandal* (2014); *Stay Up! Los Angeles Street Art* (2012); *Artist Scholar: Reflections on Writing and Research* (Intellect, 2011); and *Artist-Teacher: A Philosophy for Creating Art* (Intellect, 2010). Daichendt holds a doctorate from Columbia University and graduate degrees from Harvard and Boston University.

WHAT SCHOLAR OR SCHOLARLY BOOK/ARTICLE HAS HAD THE BIGGEST IMPACT ON YOUR OWN RESEARCH?

John Dewey's *Art as Experience* captured the way I felt about the arts at an early age.

WHAT ARE YOU CURRENTLY WORKING ON?

I am writing a biography on the political artist and satirist Robbie Conal.

YOU ARE HAVING A DINNER PARTY AND YOU HAVE TO INVITE ONE THINKER, ONE MUSICIAN, ONE ARTIST AND ONE CONTEMPORARY CELEBRITY, WHO WOULD BE ON THE GUEST LIST?

If I could bring back Clement Greenberg to eat with Lady Gaga, Banksy, and Jim Gaffigan – it would make for an interesting conversation.

WHAT IS THE BIGGEST THREAT TO EDUCATION?

Reality television and the Kardashians.

INTELLECT WAS FOUNDED IN 1986. WHAT WERE YOU MOST LIKELY DOING THAT YEAR?

I was eleven years old and trying to prove to my friends that I was an artist.

IF YOU COULD BRING SOMETHING EXTINCT BACK TO LIFE, WHAT WOULD YOU CHOOSE?

Dinosaurs, definitely dinosaurs.

WHO WOULD PLAY YOU IN THE FILM OF YOUR LIFE?

Anyone but James Franco.

WHAT IS THE CLOSEST YOU'VE COME TO DEATH?

A tyre fell off my car while I was driving on a dangerous section of a freeway when I was nineteen years old.

DO YOU HAVE A FAVOURITE GALLERY?

No – too many to choose from.

WHAT WOULD YOUR SUPER POWER BE?

Super speed.

WHAT SONG WOULD YOU LIKE PLAYED AT YOUR FUNERAL?

'Another One Bites the Dust'.

DO YOU HAVE A FAVOURITE BOOKSHOP?

The Strand in New York City.

WHAT IS YOUR FAVOURITE SMELL?

Pretty sure it's pizza.

# AN INTERVIEW WITH THE EDITORS OF QUEER STUDIES IN MEDIA & POPULAR CULTURE

*Queer Studies in Media & Popular Culture* (QSMPC) is a double-blind peer reviewed journal devoted to the study of representations and expressions of Queerness in its various forms. The journal is edited by Bruce Drushel, Kylo-Patrick Hart and Shelley Park.

## WHAT FIRST ATTRACTED YOU TO QUEER STUDIES AS AN AREA OF ACADEMIC STUDY?

**Bruce Drushel:** My attraction to Queer Studies actually pre-dates the field per se and goes back to its precursor, Gay & Lesbian Studies. By the late-1980s, I already had written an article for a special issue of *Journal of Homosexuality* addressing reporting by the press on HIV/AIDS. My ambition at the time was to teach a course on LGBTQ people and the media – which I eventually would do – but in the meantime, all I had was a file folder (physical, not virtual) into which I would chuck any printed material I could find on the subject. It grew quite thick.

**Shelley Park:** I came to queer theory, as many feminist philosophers of my generation did, through the early work of Judith Butler. Her deconstruction of the sex/gender distinction, of gender identity politics, and her insistence that gender was a form of doing rather than a form of being or having were deeply transformative to the thinking of many

feminist scholars in the 1990s and marked a shift in feminist academic study from women's studies to gender studies. These ideas were, at the time, both challenging and provocative. I was among those who initially resisted but was eventually seduced. I have been taking pleasure in queer theory ever since.

**Kylo-Patrick Hart:** While I had long been familiar with the field of gay and lesbian studies, I didn't know much about queer studies until after I initially viewed the films *The Doom Generation* and *Nowhere* by director Gregg Araki. The contents of both of them embrace ambiguity and continual fluidity in human gender and sexuality, rather than fixed categories such as 'gay,' 'lesbian,' or 'bisexual.' They also candidly represent a range of sexual practices and preferred ways of being that have historically been viewed as 'deviant,' and have therefore

**My ambition at the time was to teach a course on LGBTQ people and the media – which I eventually would do**

been kept hidden from the eyes of most audience members, without judging or pathologizing them, thereby allowing their characters to express their own unique conceptualizations of sexuality and to engage in their preferred sexual activities freely. As I began to analyse these unique films, I stumbled upon the concept of queer theory and became fascinated with it, as well as with queer studies more generally.

## WHAT DREW YOU TO THE IDEA OF EDITING AN ACADEMIC JOURNAL?

**BD:** I thought there was both an unmet need and an interest among scholars for an academic journal addressing the intersection of queerness and media/popular culture. The subject area at Popular Culture Association/American Culture Association, which I chair, was

attracting upwards of 60 to 70 papers annually, many of which were truly exceptional but for which outlets were few. I had by that time edited or co-edited three anthologies and a couple of special issues of academic journals and had found the experiences very rewarding.

**SP:** This isn't the first publication I have edited but I am particularly excited about working on this one. I am increasingly attracted to what J. Halberstam describes as 'low theory' (popular culture) as a significant vehicle for analysing the time and place in which we (or others) live. *Queer Studies in Media and Popular Culture* seeks to create a space for queer theorists to critically engage conversations taking place in popular culture.

**K-P H:** Research endeavors pertaining to queerness in media offerings and popular culture have increased substantially

in number in recent decades, but until now there hasn't been a single academic journal that is devoted exclusively to disseminating their noteworthy findings as its primary emphasis, rather than only occasionally or somewhat tangentially. The creation of a journal like *Queer Studies in Media & Popular Culture* has been long overdue, which is why I have been so drawn to launching it and serving as its founding co-editor.

## WHAT ARE YOUR ASPIRATIONS FOR THE JOURNAL?

**BD:** The authors who helped shape what would become *Queer Studies* – Butler, Foucault, Halberstam, and others – were responsible for nothing short of a revolution. The field now requires evolution and I think QSMPC has an important role to play in that.

**SP:** I hope that this journal can be a genuinely interdisciplinary home for queer scholarship representing diverse forms of engagement with a wide range of media and popular culture. Obviously, we would like *Queer Studies in Media and Popular Culture* to be well-respected. Yet insofar as being 'respectable' is a suspect aspiration for any self-respecting queer, this is complicated. I hope we might also work toward queering academic norms of respectability.

**K-P H:** I'm hoping to see this journal become the 'go-to source' for individuals who are seeking the most impressive new and cutting-edge research in the field. In short, my fellow editors and I intend for *Queer Studies in Media & Popular Culture* to rapidly become the pre-eminent academic resource of its kind.

**I'm hoping to see this journal become the 'go-to source' for individuals who are seeking the most impressive new and cutting-edge research in the field**

REPRESENTATIONS OF 'QUEERNESS' IN MEDIA AND POPULAR CULTURE HAVE CHANGED SIGNIFICANTLY IN RECENT YEARS. DO YOU FEEL THIS HAS BEEN REFLECTED IN QUEER STUDIES RESEARCH?

**BD:** I think the representations of consonant examples – those whose voices mirror what has become the queer mainstream – are well-represented and documented in the literature. But queerness inherently defies mainstreaming; therefore, our scholarship should strive to examine dissonance as well and the roles of queer people themselves in shaping their representations. Meaning is in the messenger.

**SP:** Representations of 'queerness' in media and popular culture have changed in ways that are both exciting and troubling. On the one hand, representations of LGBT folk on television and elsewhere are much more plentiful than they once were. This mainstreaming and acceptability – some might even say trendiness – of LGBT life may come at the cost of de-queering these forms of life, however. Early media representations of LGBT life such as *Queer as Folk* or *The L Word*, for example, dealt with closeting, secrecy, shame, AIDS, lack of health care, sex for pleasure, the blurred distinction between friendship and eroticism, and experiments in alternative living. These conversations are largely absent in contemporary television shows such as *Modern Family*, where LGBT life is no longer recognizably queer but instead mimics heterosexual citizenship. This trend has been reflected in Queer Studies with analyses of homonormativity, domesticity, homonationalism and so forth. On the other hand, we have seen vehicles such as *Hedwig and the Angry Inch* move from cult status to a Broadway hit while engaging provocative conversations about queer

aesthetics and forms of life. Change rarely occurs in a single direction. Queer theory engages all of these directions.

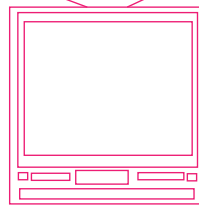
**K-P H:** In my explorations of the relevant research literature, I have found that a large number of contemporary scholars still do not fully embrace, or perhaps fully comprehend, the distinction between queer studies and LGBT studies. Queer studies moves well beyond simply the study of individuals and media offerings that feature characters who self-identify as being 'queer,' although such investigations are certainly a relevant component of queer studies. Without question, though, it is clear that a growing number of researchers are effectively exploring a wider range of representations of queerness in its various forms nowadays than at any point in the past.

WHERE DO YOUR PERSONAL RESEARCH INTERESTS AND BACKGROUND LIE?

**BD:** I am fascinated by queer histories. Owing to pervasive social stigma and anti-sodomy laws, LGBTQ people were some of the last in the West with largely oral histories. I think the 1980s and 1990s saw work in reconstructing and documenting those histories that was groundbreaking and intensely compelling. I think that work has caused queer people to re-examine themselves as they must do. In particular, I currently am fascinated by the formation and evolution of queer traditions and institutions.

**SP:** My own research engages the study of queer (non-normative) forms of kinship, mothering, caregiving, and homes. I am interested in forms of resistance to what I have termed 'monomaterialism' (the idea that each child must have one and only one mother) as found in a

LGBT life is no longer recognizably queer but instead mimics heterosexual citizenship



These ideas were, at the time, both challenging and provocative. I was among those who initially resisted but was eventually seduced. I have been taking pleasure in queer theory ever since

variety of two or more mother families as formed through e.g. open adoption, lesbian co-mothering, divorce and remarriage, and polygamy and how these are represented in the media (from children's stories such as *Horton Hatches an Egg* to reality TV shows such as *Sister Wives*). I am also interested in how people think about what it means to 'do' family in queer configurations of time and space, including how family living outside of shared nuclear family homes are connected through what I have termed 'technologies of co-presence' (e.g. cell phones and facebook). Related to this, I am currently working on a new project on 'the ethics of care in a technological era,' wherein I am looking at how various relations of intimacy (both familial and erotic) are queered by technological mediation (e.g. smart homes, social robotics, online dating, sex toys, etc.). As part of this project, I am exploring how cultural hopes and fears surrounding technologically mediated care are expressed in popular culture (from Tamagotchi toys to

the film *Her*). I am interested in how these technologies are – in terms of their production, their use, and their representation in the public imagination – gendered, racialized and class-coded.

**K-P H:** The vast majority of my research interest and activity pertains to media representations of otherness, broadly defined. To date, my projects in this area have investigated diverse topics including intriguing representations of alienated teens, juvenile delinquency, bullying behaviors, victim-blaming, hegemonic and atypical masculinities, and threats posed by

extremely intelligent and forthright women to the patriarchal social order. In addition, a good deal of my research activity in this area has focused on culturally influential and groundbreaking media representations of non-heterosexual individuals and queerness of various kinds. Although much of my research activity to date has focused primarily on legacy media, I have an ever-increasing interest in the presence and impact of representations of otherness in online contexts and the significance of alternative media offerings (potentially reaching more widespread audiences than ever before via Hulu, Netflix, YouTube, and similar resources. Over the past few years, I have also become increasingly interested in exploring trans representations of all kinds and, given the dearth of academic research attention to this topic area in recent decades, hope to devote a good deal of my future research activity to analysing such consequential representations.

Find out more about Queer Studies In Media & Popular Culture online at [www.intellectbooks.com](http://www.intellectbooks.com).

# Q&A

WINSTON MANO



**Winston Mano** is Director of the Africa Media Centre and Reader/Course Leader of the MA in Media and Development at the University of Westminster, London, United Kingdom. Mano has edited *Racism, Ethnicity and the Media in Africa* (2015), co-edited *China's Media and Soft Power in Africa* (2016) and *African Film Cultures* (2017). He is the Principal Editor of the *Journal of African Media Studies*, published by Intellect. Mano has published in journals such as *Media, Culture & Society*, *The Radio Journal*, *Southern Review*, *Critical Arts*, *Communicare* and *Global Media and Communication*. Mano's research interests include African radio, music, media audiences, new media and democracy, China-African media relations, and African democracy and development. Mano is also a Research Fellow at the University of Johannesburg, South Africa.

WHY DID YOU BECOME AN ACADEMIC?

I always liked to learn and share ideas.

OF ALL YOUR SENSES, WHICH DO YOU MOST VALUE AND WHY?

Sight. To see is the best gift.

WHAT ARE YOU CURRENTLY WORKING ON?

I'm currently writing an article on the role of China in Africa, particularly in the media sphere, asking what it means for the continent. Interestingly, some Africans think it is colonizing the continent but some consider China as a force for change.

IN THE PAST 30 YEARS WHAT DO YOU FEEL HAS BEEN THE BIGGEST CHANGE IN THE ART WORLD?

Art has become redefined and more accessible. Alternative art forms are now more visible and recognized.

WHAT DO YOU SEE AS THE BIGGEST THREAT TO 'ART'?

Funding has been reduced. Regulatory pressures have increased. Sadly some governments are still too sensitive to art.

WHAT IS THE WORST JOB YOU'VE DONE?

Missing an extended deadline.

DO YOU HAVE A FAVOURITE BOOKSHOP?

It used to be Borders but now my local Waterstones in Harrow.

DO YOU HAVE A FAVOURITE GALLERY?

Tate Modern.

WHICH BOOK CHANGED YOUR LIFE?

*The Communist Manifesto!*

WHAT SCHOLAR OR SCHOLARLY BOOK/ARTICLE HAS HAD THE BIGGEST IMPACT ON YOUR OWN RESEARCH?

*Back at University*, Fanon's *Wretched of the Earth* and Walter Rodney's *How Europe Underdeveloped Africa* were a big deal. I still go back to them because the issues are still with us.

WHAT IS YOUR GREATEST FEAR?

Deadlines!

WHAT IS YOUR FAVOURITE WORD?

Yes.

ASIDE FROM A PROPERTY, WHAT'S THE MOST EXPENSIVE THING YOU'VE BOUGHT?

Nothing really, the best things are free.

WHAT SONG WOULD YOU LIKE PLAYED AT YOUR FUNERAL?

Any, as long as it starts the party!

WHAT IS THE BIGGEST THREAT TO EDUCATION?

Mindless funding cuts.

YOU ARE HAVING A DINNER PARTY AND YOU HAVE THE CHOICE TO INVITE EITHER A THINKER, A MUSICIAN, OR AN ARTIST, WHO WOULD BE ON THE GUEST LIST?

A musician for sure, to watch them sing for their meal.

WHAT IS YOUR EARLIEST MEMORY?

At 6 years, First Year at school.

WHAT IS YOUR FAVOURITE SMELL?

Fresh cut flowers, red roses in particular.

WHAT IS YOUR GREATEST ACHIEVEMENT?

I'm yet to achieve something great and I'm not giving up hope!

WHICH LIVING PERSON DO YOU MOST ADMIRE AND WHY?

My mother, for her unconditional love for me.

WHAT ARTIST ALIVE OR DEAD HAS BEEN YOUR GREATEST INSPIRATION?

I quite like Oliver Mtukudzi for his Tuku music.

WHAT IS YOUR FAVOURITE FOOD?

Millet sadza, veggies and chicken, it's so yummy!

WHEN IT COMES TO BOOKS... DO YOU PREFER PRINT OR DIGITAL?

Both, but the digital is a lot easier to use and keep.

INTELLECT WAS FOUNDED IN 1986. WHAT WERE YOU MOST LIKELY DOING THAT YEAR?

I was finishing my O-Level, thank you for wanting to guess my age!

IF YOU COULD BRING SOMETHING EXTINCT BACK TO LIFE, WHAT WOULD YOU CHOOSE?

Black and white TV.

# WOULD YOU LIKE TO BE A PART OF THE INTELLECT COMMUNITY?

# WHY NOT PUBLISH WITH US.

Intellect is always on the look-out for new, cutting-edge scholarship in the arts and humanities. If you have a suitable article visit our website and consider submitting to one of our world-class, peer-reviewed journals.

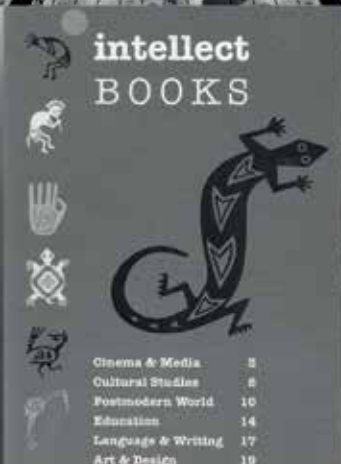
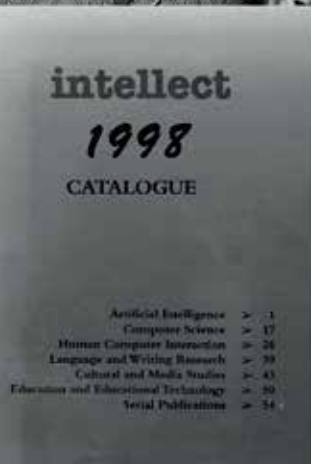
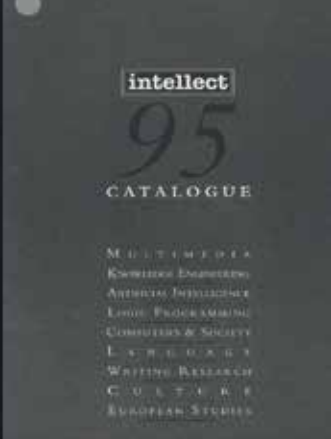
If you are working on a book project, go to the 'Publish with us' section of our website and complete one of our Author Questionnaires.

Our website is packed full of useful resources for both first time and experienced authors. Alternatively, send your questions or feedback to [info@intellectbooks.com](mailto:info@intellectbooks.com).

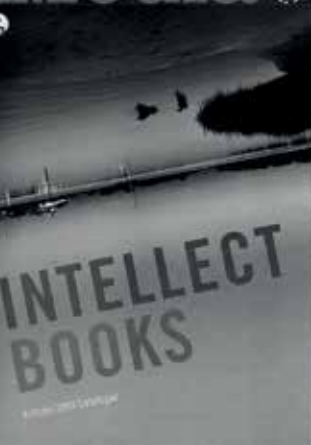
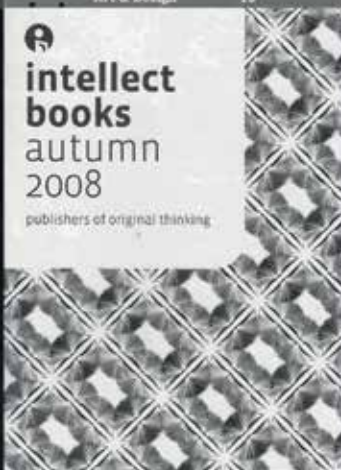
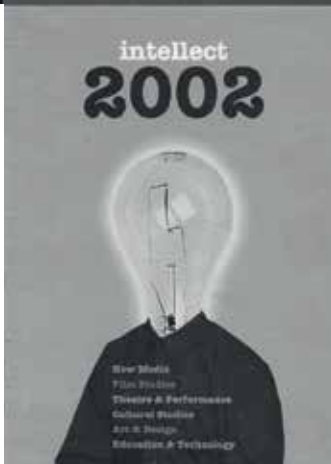
Thank you to all the people who have made Intellect possible. Here's to the next 30 years!







We would like to thank our international community of editors, scholars, clients and partners for their continuous support and inspiration over the past 30 years.



**Intellect**  
**The Mill, Parnall Road**  
**Bristol, BS16 3JG**  
**United Kingdom**

Tel: +44 (0) 117 9589910  
 Fax: +44 (0) 117 9589911  
[www.intellectbooks.com](http://www.intellectbooks.com)

