

“Counter-Research” Symposium
27 February 2026 | King's College London



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Welcome to the “Counter-Research” Symposium 27 February | King's College London James Clerk Maxwell Building, G.16

Welcome to the Counter-Research Symposium, a one-day event organised by CRIMSON (Counter Research in Media Studies Organised Network)! CRIMSON is a newly established cross-institutional research network that centres research on marginalised, precarious, contentious, and often silenced communities. It aims to support media scholars and activists undertaking politically and emotionally complex work in challenging environments, including closed authoritarian regimes, and whose research directly confronts state and institutional power.

Through this symposium, we hope to introduce the CRIMSON network and bring CRIMSON members together with colleagues working on related themes to reflect on the meaning and stakes of counter-research in global media and communication studies, particularly in the context of rising right-wing populism and intensifying attacks on critical theories and DEI initiatives. The symposium also serves as a space for collective reflection on the methodological, ethical, and emotional challenges of conducting research that unsettles and confronts structures of the state, the establishment, and the academy.

Throughout the day, we will engage with the concept of counter-research and explore its diverse dimensions—epistemological, methodological, and practical—through a mix of roundtable discussions, panel sessions, and a keynote address by Professor Natalie Fenton.

Above all, we hope today feels like a generous and supportive space, one where ideas can be tested, uncertainties shared, and solidarities built. Thank you for being part of today's event, and have a wonderful symposium!

CRIMSON Symposium Organising Committee



27.02.2026

MORNING SESSION

**REGISTRATION,
TEA & COFFEE**

9:00 - 9:30 AM

**WELCOME & CRIMSON NETWORK
SESSION**

9:30 - 10:20 AM

- Welcome address
- Introduction to the CRIMSON network
- Roundtable discussion with CRIMSON members

SHORT BREAK

10:20 - 10:30 AM

**PANEL 1: *ETHICAL,
METHODOLOGICAL, AND
PRACTICAL CHALLENGES OF
CONDUCTING COUNTER-
RESEARCH***

10:30 - 12:00 PM

Meghan Lazier Stemp, Royal College of Art
Asif Ali Akhtar, London School of Economics
Kennis Lai Mohrbach, Film University
Babelsberg Konrad Wolf
Carlos Eduardo Barros, Federal University of
Rio de Janeiro

LUNCH BREAK

12:00 - 1:15 PM

Lunch will be served in the same room





27.02.2026

AFTERNOON SESSION

KEYNOTE ADDRESS: PROF NATALIE FENTON

1:15 - 2:30 PM

Keynote lecture followed by
Q&A

SHORT BREAK

2:30 - 2:45 PM

PANEL 2: *THE POLITICS OF REPRESENTATION AND THE INTERSECTIONS OF GENDER, RACE, SEXUALITY, CLASS, CASTE AND COLONIALITY IN COUNTER-RESEARCH*

2:45 - 4:15 PM

Sushree Routray, Indian Institute of
Technology Roorkee
Camille Parrau, University of Paris
Jakob Kleofas Adolph, Aarhus University
Zhengyu Yang, University of Westminster

CLOSING REMARKS

4:15 - 4:30 PM

DRINKS RECEPTION

4:30 - 5:30 PM

We've also booked a pub for those
who would like to join us afterward.



KEYNOTE: PROFESSOR NATALIE FENTON



Professor of Media and Communications Goldsmiths, University of London

Natalie is a Professor of Media and Communications. Her research is concerned to address one of the most complex and vital issues of our age - the role the media play in the formation of identities and democracies and why and how people seek to change the world for socially progressive ends. Located in debates on media justice, social and economic democracy and social equality her research exposes the necessity for radical reform of concentrated media and tech power and the need to re-imagine what a democratic politics might mean in a digital age.

Natalie has published widely on issues relating to news and journalism, media and democracy, media reform, civil society and the public sphere, radical politics, digital media and social change. She has particular interests in issues of political transformation, rethinking our understanding of public culture and the public sphere, radical media reform and re-imagining democracy.

She has researched and directed over 20 externally funded research projects, receiving funding from a range of foundations and UKRI funding bodies. Her latest book is "Democratic Delusions: How the media hollow out democracy and what we can do about it" (2024, Polity).



PANEL 1: ETHICAL, METHODOLOGICAL, AND PRACTICAL CHALLENGES OF CONDUCTING COUNTER-RESEARCH



Meghan Lazier Stemp, Royal College of Art

“On the road as method: Embodied counter-research in post-Dobbs America”

This paper proposes a methodological reframing of fieldwork in reproductive politics by treating travel through contested jurisdictions as a site of knowledge production. Drawing on research road trips conducted across multiple U.S. states with divergent abortion laws in the aftermath of *Dobbs v. Jackson*, the project examines how legality, care, and ideology are spatialised and communicated through the built environment. Through photographic documentation, fieldnotes, and the systematic recording of roadside media, including crisis pregnancy centre signage, billboards, and political iconography, the analysis argues that the American roadway constitutes a communicative infrastructure that shapes public imaginaries of abortion as powerfully as journalism or policy discourse. A central focus of the paper is the role of researcher vulnerability in politically volatile settings. Travelling alone as a female researcher through restrictive jurisdictions entails encounters with surveillance, moral messaging, and spatialised forms of state power. Rather than treating these dynamics as methodological obstacles, the paper argues that they produce situated forms of knowledge that illuminate how reproductive governance is enacted through mobility, precarity, and affect. The paper advances “embodied counter-research” as a methodological framework that foregrounds material, affective, and spatial dimensions often overlooked in media and communication studies. By attending to the frictions of movement, including distance, delay, uncertainty, and infrastructural constraint, it challenges assumptions of neutrality and disembodiment within research design. The paper contends that counter-research in reproductive politics must account for the entanglements of legality, geography, and affect that shape access in the post-Dobbs era, and demonstrates how embodied approaches render state power legible across terrain.

Biographical Note: Meghan Lazier Stemp is a PhD candidate in the School of Design at the Royal College of Art. Her practice-based research examines the spatial, narrative, and infrastructural dimensions of abortion access in post-Dobbs America, integrating methods from documentary photography, critical cartography and feminist geography. She holds an MFA in Design for Social Innovation from the School of Visual Arts and was previously a Fulbright Scholar at the Estonian Academy of Arts.



Asif Ali Akhtar, London School of Economics

“Counter-Research as Method and the Perils of Overexposure: Ethnographic Reflections on Studying Power from within Pakistan’s Media Institutions”

Researchers have advanced counter-concepts to articulate resistance in epistemic terms and practices, such as “counter-conducts” (Foucault 2007) and “counter publics” (Fraser 1990). This article considers “counter research” as a discursive practice for producing knowledge that makes visible how power constitutes itself through research methodologies. In anthropology, techniques of “studying up” (Nader 1997) have been developed to reveal how power operates. Drawing on ethnographic participant observation fieldwork at Pakistani private television newsrooms and the Pakistan Electronic Media Regulatory Authority (PEMRA) between 2017–2019, this research examines how participant observation at sites of media political discourse production exposes hidden political manipulations behind visible on-screen politics. This included studying legal modes of media regulation to ascertain hidden and extralegal forms of mediatic control. During immersive and embodied research, ethnographers inevitably become visible to the very mechanisms of control and manipulation they study. In global south and postcolonial contexts, this positionality creates vulnerability and reveals complex ethical precarities of protecting interlocutors who undertake unprecedented risks by participating in research. Based on ethnographic fieldwork, the article reflects on how researchers navigate complex webs of power-relations and proposes good practices to guide future counter-research endeavors in politically contentious global south sites. The analysis demonstrates that counter-research requires not only methodological innovation but also sustained attention to the recursive relationship between knowledge production and the power structures it seeks to illuminate.

Biographical Note: Dr Asif Ali Akhtar is LSE Fellow in the Department of Media and Communications. He earned his Ph.D. from New York University’s Department of Media, Culture, and Communications in 2023, where his dissertation examined television media and extralegal politics in Pakistan through media anthropology under supervision of Professor Arjun Appadurai, receiving departmental distinction and nomination for outstanding dissertation in recognition for innovations in methodology. Dr Akhtar’s work traces contemporary regulatory failures and mediatic manipulation to colonial legacies, connecting historical analysis of broadcast regulation to present debates on media governance, surveillance, and emerging technologies in postcolonial contexts.



**Kennis Lai Mohrbach, Film university Babelsberg Konrad Wolf
“Coded Creativity and Resistance: Navigating Hong Kong’s Film
Industry Under Censorship ”**

In October 2021, Hong Kong enacted an amended Film Censorship Ordinance aimed at safeguarding national security by giving authorities power to ban films considered politically sensitive or threatening. This marked a sharp tightening of control over cinematic expression, with harsh penalties including imprisonment and fines. Against this backdrop, this project looks at how Hong Kong’s film industry adapts, resists, and survives under the new censorship guideline and National Security Law. Focusing on locally produced, commercial genre films, it explores how filmmakers develop coded, fluid, and sometimes quiet strategies to keep making work under increasing pressure.

Using a mix of industry studies and textual analysis, the project looks at how meaning is negotiated on screen while also tracing how filmmakers and the wider industry navigate political red lines, production constraints, and market demands. Industry studies highlight the structural and practical challenges; textual analysis helps uncover subtle narrative and aesthetic choices. Through case studies and qualitative research, the study maps everyday acts of negotiation, compromise, and resistance that shape filmmaking in Hong Kong today. At this early stage, I’m also working through how to carry out this research safely and ethically, such as how to approach participants, handle sensitive information, and reflect on my own position. These questions matter deeply in a setting where risk is shared.

This project comes at a crucial moment for Hong Kong cinema. Documenting these adaptive practices is urgent not just for understanding creative survival under pressure, but also for capturing a cultural response that may soon be forced underground. By mapping these adaptive practices, the research fills a crucial gap and shows how cinema continues to serve as a form of artistic resistance and cultural preservation. Ultimately, the findings will have broad implications for understanding resistance under authoritarian pressure and underscore the imperative to capture Hong Kong’s cinematic responses before they vanish.

Biographical Note: Kennis Lai Mohrbach is a Pre-doctoral Researcher at Film university Babelsberg KONRAD WOLF, specialising in film studies with a focus on censorship, cultural politics, and creative resistance. She holds a Master of Arts in Literary and Cultural Studies from the University of Hong Kong, where her master’s dissertation explored postcolonial feminism in contemporary Hong Kong cinema. Her research centers on the intersections of film industry practices, political censorship, and narrative strategies in films under heightened political pressures. Currently based in Berlin, she engages in interdisciplinary scholarship combining industry studies and textual analysis to examine the negotiation of meaning and cultural memory in restricted cinematic landscapes.

**Carlos Eduardo Barros, Federal University of Rio de Janeiro
“The Digital Merchants of Doubt: Weaponizing Opacity and
Discredit to Avoid Platform Accountability”**

This abstract analyzes corporate attempts to obstruct and discredit disinformation research in Brazil as a strategic response to findings that threaten platform revenue and impel regulatory action. Our case study focuses on Meta's discrediting of scientific evidence that exposed how its advertising system disseminated massive financial scams exploiting government programs, leading to the first major fine from the Brazilian government against a platform for fraudulent ads (Santini et al., 2025). Meta's strategy involved publicly dismissing the research as "non-representative" and using legal arguments to question the researchers' credibility based on alleged political bias. Drawing on secondary data from scientific literature, investigative journalism, and revealed court documents, we argue this strategy reflects a playbook historically used by industries like tobacco and fossil fuels to challenge evidence and delay regulation (Conway & Oreskes, 2012). In the platform context, it constitutes a broader trend where data restrictions and the discrediting of scientists build "politically induced ignorance" to avoid accountability (Napoli, 2024). This trend is evident across countries where major disinformation research centers have faced public and legal harassment, leading in some cases to defunding and program termination (Jackson, 2024). This case is particularly egregious, as the discredited research wasn't focused on political manipulation, instead it documented clearly illegal financial scams exploiting public vulnerability. We conclude that such actions weaponize data opacity and public ignorance of platform business models to attack academic freedom. This poses a direct threat to democratic governance by obstructing evidence-based regulation and endangering public safety online.

Biographical Note: Carlos Eduardo Barros is a PhD candidate and MSc in Information Science at the Federal University of Rio de Janeiro (UFRJ), visiting researcher at Dublin City University (DCU), and member of the VOX-Pol European network. He is a project coordinator at NetLab (UFRJ's Laboratory for Internet and Social Media Studies), where he contributes to research on information integrity, political propaganda, and digital media ecosystems.



PANEL 2: THE POLITICS OF REPRESENTATION AND THE INTERSECTIONS OF GENDER, RACE, SEXUALITY, CLASS, CASTE AND COLONIALITY IN COUNTER-RESEARCH



Sushree Routray, Indian Institute of Technology Roorkee
“Subaltern Maternalities: Hijra Motherhood as Counter-Epistemology in Contemporary India”

This paper examines Hijra motherhood in India as an act of counter research and counter discourse that unsettles both heteronormative and nationalist epistemologies of care. Drawing from feminist media studies, queer theory, and postcolonial legal critique, it situates Hijra motherhood within a history of legal marginalisation from colonial criminalisation under the Criminal Tribes Act and Section 377 to the partial inclusionary politics of the NALSA 2014 judgment. Against these frameworks of state surveillance and moral governance, Hijra maternal practices embodied through the guru chela lineage and exemplified by figures such as Shreegauri Sawant offer an alternative archive of kinship, care, and survival. The paper argues that these nonbiological, matricentric, and queer maternal practices defy the state’s biopolitical regulation of family and reproduction. It also reflects on how representations in contemporary Indian media, such as the Vicks campaign and Taali, both challenge and domesticate Hijra maternal identities.

By foregrounding Hijra motherhood as a form of epistemic resistance, this research reimagines motherhood as an affective, ethical, and political practice that queers the very foundation of normative family structures. The paper thus contributes to counter research methodologies by engaging with how subaltern maternalities articulate dissent, vulnerability, and care beyond heteronational frames.

Biographical Note: Sushree Routray is a PhD candidate in the Department of Humanities and Social Science at the Indian Institute of Technology Roorkee, Uttarakhand, India (IIT Roorkee). She earned her Master’s degree in English Literature from the English and Foreign Languages University, Hyderabad. Her research interests include motherhood studies, feminist phenomenology, and South Asian literature. Her work has been published in *Asian Studies Review*, *Women’s Studies International Forum*, Louisiana State University Press, Cambridge Scholars Publishing and Macmillan Press, amongst others.



Camille Parrau, University of Paris

“The Broken Mirror: Cinema and Counter-Powers, Psychiatry as a Symptom of a Sick Society”

My presentation will be based on the notion of "contre-analyse", which film historian Marc Ferro develops in his article "Le Film, une contre-analyse de la société ?", published in 1973. It will show how what I call "asylum cinema," films evoking the world of asylums and madness, establishes in its narrative and aesthetic framework, a critique of American society in opposition to the myths that American cinema has been espousing since the 1910s. By studying the operations of this cinematic counter-analysis in Samuel Fuller's *Shock Corridor* (1963) and Robert Rossen's *Lilith* (1964), we will see how American asylum cinema aims to be a cinéma-vérité that refutes the lies of American cinema's dominant ideology.

By examining the symptoms of the patients portrayed on screen, the analysis will discover that they do not only refer to an individual pathology, but to fundamental historical and social traumas. It is in the deepest intimacy of the subject that history leaves its most important traces. *Shock Corridor* and *Lilith* take place in an asylum in which resonate the societal questions raging in an America divided between wars, social, racial and sexual struggles. We will focus on three characters emblematic of these historical traumas: Trent, a black patient who, following a racist attack, wants to be a member of the Ku Klux Klan; Boden, the scientist who participated in the creation of the atomic bomb during the Second World War, and who now thinks he is a six-year-old child; and *Lilith*, the patient diagnosed with schizophrenia, locked up for bisexuality.

In a deeply divided America, plagued by a setback in its social and political progress, madness is no longer just an individual pathology; it reflects a collective history. Analysing the symptom, then, reveals the repressed truth of this history; a history whose deleterious effects will permeate all of American society to this day.

Biographical Note: After obtaining a Master's degree in theory, aesthetics, and history of cinema, Camille Parrau has been conducting doctoral research at the University of Paris Vincennes Saint-Denis since September 2022 under the supervision of Professor Marguerite Chabrol. Her thesis focuses on the figure of the "madman" and the representation of the psychiatric institution in American cinema. She has published two articles, the first entitled "Guerre et folie dans le cinéma hollywoodien : Shock corridor de Samuel Fuller et Lilith de Robert Rossen" in the journal *Ligeia*. The second article, entitled "La société américaine au prisme du cinéma asilaire", will appear in 2026, in a collective work following an international conference in which she participated in May 2024.



Jakob Kleofas Adolph, Aarhus University

“Navigating the Labyrinth: Ethical Reflections before, during and after ethnographic work with the Nordic Manosphere”

This article presents and reflects on the ethical challenges when conducting digital ethnography in the Nordic Manosphere. Drawing on empirical cases from two qualitative projects within the Nordic manosphere, the article identifies tensions in conducting ethnographic fieldwork, accessing the field, and disseminating findings, offering methodological guidance in navigating these. The empirical material includes extensive fieldnotes, interviews, and reflexive accounts of ethical decision-making. We conducted a preliminary cross-case analysis to identify similarities and differences in ethical tensions, followed by tracing and mapping these tensions across the phases of fieldwork: before, during, and after.

Before entering the field, tensions arose around negotiating access, balancing curiosity about participants, versus legitimizing harmful ideologies, and deciding which researcher presence to signal. During fieldwork, dilemmas centered on managing asymmetries in the research relationship, listening critically without endorsing problematic views, and navigating moments where research recruitment itself became part of the field’s dynamics. After fieldwork, tensions re-emerged around how to represent the field ethically, how to disseminate knowledge without reinforcing harm, betraying trust, or misrepresenting participants. Seen together, these tensions illustrate that ethics in politicised digital spaces is not a matter of isolated moments but an ongoing negotiation, as ethical reflections continually fold back into the environments it studies.

Ultimately, the article adds to discussions on navigating digital environments and promotes viewing fieldwork as a continuous, relational engagement rather than a practice of extraction and departure. Navigating the ethical labyrinth thus calls for an approach where ethics and methods evolve in relation to the field, rather than something being imposed a priori.

Biographical Note: Jakob Kleofas is a PhD candidate at Aarhus University whose research explores the intersections of gender, digital culture, and online communities. His work focuses on the Nordic incel subculture and the broader manosphere, examining how these digital spaces shape contemporary understandings of masculinity and social identity. Grounded in the digital humanities, Jakob’s research emphasizes innovative methodological approaches for studying complex and hard-to-reach online phenomena. He combines computational tools with qualitative inquiry to navigate the ethical and practical.



Zhengyu Yang, University of Westminster

“Seeing Labour: A Critical Socialist Feminist Analysis of the “Call for Rest Spaces for Cleaner Ayi (Aunties)” Activism on Xiaohongshu”

This paper examines the “call for rest spaces for cleaner ayi” campaign that emerged on the Chinese digital platform Xiaohongshu in 2025, in which users circulated images of female cleaning workers, mostly older, low-income, and socially marginalised, resting on toilet floors, in janitors’ closets, and in stairwells. The campaign attracted over 17 million views and mobilised participants online to create hashtags, formulate shared slogans, post photographs exposing cleaners’ lack of rest spaces, and call for collective feedback, while gaining national media attention. The term ayi (auntie), once familial, denotes feminised service labour, signalling workers’ older age and their subordinate position within gendered hierarchies of care in contemporary China. By highlighting their resting conditions, the campaign transformed everyday invisibility into a widely recognised moral and political issue, exemplifying digital feminist activism that mobilises affective visibility and collective outrage within state-compatible boundaries.

Grounded in critical socialist feminism, the paper foregrounds labour, everyday material conditions, and collective histories, and explicitly speaks to counter research by introducing the “worker’s gaze” as a counter-discursive perspective, which recognises cleaners as labouring subjects rather than passive objects of sympathy. This perspective contests the depoliticised, aestheticised empathy of middle-class spectators and reveals digital visibility not as an inherent tool of empowerment, but as a regulated form of symbolic governance that contains structural labour critiques within the boundaries of platforms and the state. By tracing how these narratives circulated within and against platform affordance and state regulation, the paper demonstrates that digital feminist mobilisation is not merely about producing visibility, but about contesting the moral, affective, and infrastructural conditions under which labour politics become thinkable, actionable, and accountable.

Biographical Note: Zhengyu Yang is a second-year PhD student at the Communication and Media Research Institute, University of Westminster. Prior to her doctoral studies, she worked for several years in Chinese media organisations. Her research interests lie at the intersections of nationalism and feminism, with a particular focus on contemporary China, exploring how gender politics are shaped by digital media, state discourse, and forms of collective expression. She has published two papers, including *Negotiating Feminist Solidarity amid Digital Nationalism: Analysing Chinese Debate on the 2024 South Korean Deepfake Sex Crime*, in the *Asian Journal of Women’s Studies*.



CRIMSON MEMBERS

Munira Cheema

Lecturer in Culture, Media and Creative Industries, King's College London

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Munira is a Lecturer in Culture, Media and Creative Industries whose work explores how media, culture, and politics shape everyday life in Pakistan and across South Asian and diasporic contexts. Her research examines questions of gender, race, national identity, and dissent, with particular attention to how media—from television to social media and public spaces—mediate power and political participation. Her work is informed by cultural studies and critical media theory, drawing on debates around the public sphere, counter-publics, and the political economy of media. She is the author of *Women and TV Culture in Pakistan: Gender, Islam and National Identity* (Bloomsbury, 2018) and *Dissenting Counter-Publics in Pakistani Social Media and Café Culture* (Palgrave Macmillan, 2025), which analyses how oppositional publics emerge in response to state-led narratives of Pakistani identity. Munira is currently leading two research projects: one investigating the participation and representation of female politicians across media and parliamentary arenas in Pakistan, and another examining the gendered impact of climate change in Pakistan.

Anna Khlusova

Lecturer in Global Media, King's College London

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Anna is a Lecturer in Global Media at King's College London. Her research interests lie at the intersection of global media, cultural and gender studies, with additional expertise in migration and transnationalism research. Her work has examined the politics of gender and LGBTQ human rights in Russia; the gendered socio-cultural dynamics of East-West transnational mobility; and the affordances of digital media for activism and community engagement. Her most recent project explored sexual citizenship and LGBTQ activism in Russia, focusing on the role, risks, and future possibilities of transnational solidarity between Russian and European LGBTQ activists. Anna's research has been published in *Memory Studies*, *Humanities*, the Palgrave Handbook on Gender and Gender and Citizenship, and other international academic and public-facing outlets. She was also awarded the Elsevier Outstanding Thesis Prize for her doctoral research in 2020.



Yuval Katz
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Yuval Katz is a lecturer at the Department of Communication and Media at Loughborough University. He was previously a postdoctoral fellow at the Annenberg School for Communication at the University of Pennsylvania, holding a joint appointment at the Centre for Advanced Studies in Global Communication (CARGC) and the Centre on Digital Culture and Society (CDCS). Yuval's research examines peace in Israel/Palestine from a cultural perspective; rather than focusing on peace constructed and construed by politicians and diplomats, it examines peace that emerges from the relationships forged between ordinary people through various media forms, including television dramas, digital activism, and mainstream news. His book "Media Making as Peacemaking: Israel/Palestine" will be published with Rutgers University Press in Fall 2026.

Han Woori
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Woori Han is a lecturer in Media and Communications at the Department of Communications, Drama, and Film at the University of Exeter, UK. Her research centers on media activisms, social movements, and popular culture at the intersection of race, gender, sexuality, class, and the nation-state, drawing on decolonial and queer feminist perspectives. Han's research on cultural translation of transnational feminist movements, queer cultural activism, global communication, and transnational consumption of Korean popular culture has been published in *Communication, Culture & Critique*, *Media, Culture & Society*, *Korea Journal*, and the edited volume *Cross-Racial Consumption of Korean Media* (University of Washington Press).

Hong Yu Liu
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Hong Yu Liu is an assistant professor at University of Sussex. He writes about cultural work and cultural Labour, with a special interest in digitalisation and work. His work appears in the *European Journal of Cultural Studies*, *Gender, Work & Organization*, *Journal of Contemporary Asia*, and other international academic outlets.



Jiali Fan

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Jiali Fan completed her PhD in the Department of Sociology at University of Cambridge, where she currently works as a departmental supervisor. Her research interests include digital media culture, influencer industries, the platform economy, work, feminist studies, and comparative Chinese studies. Her doctoral research examines women influencers on Instagram and Xiaohongshu, focusing on the motivations, forms of resistance, and labour practices that emerge within specific social, cultural, political, and technological contexts. Her work has been published in leading journals including *New Media & Society*, *Feminist Media Studies*, and the *European Journal of Cultural Studies*.

Matthias De Bondt

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Matthias is a PhD candidate and Teaching Assistant at the Department of Communication Sciences, KU Leuven (Belgium). His PhD research takes a cultural sociological approach to the study of contemporary conspiracy culture, with a specific focus on the mediatization of conspiracy practices. His work has been published in journals including *Journal of Cinema and Media Studies*, *European Journal of Media Studies* and *Journal of Audience and Reception Studies*.

Stay in touch:

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