

Pride, protest and performance: Picturing the Pride Parade on Serbian television

Abstract accepted for the Political Studies Association (PSA) Media and Politics Group conference, University of Chester, 4-5 November 2015.

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As Mattoni and Teune (2014) have summarised, there is an evolving field of research which deals variously in mediated images of protest, the visual appearance of protest (clothing, street art), and the visibility of social movements or resistance. In line with this turn to the visual, our paper presents television news analysis from the 2010 Serbian Pride Parade, undertaken as part of a larger project on Media, Conflict and Democratisation (MeCoDEM). The Pride Parade represents a critical moment in the Serbian democratisation process and highlights the threat that right-wing extremism poses to democracy. One of our broader aims is to develop a framework for analysing the visuality and visibility of protest, which could be applied in varied contexts and across different media forms. In this case, we are interested in the ways in which distinct actors or communities perform their affinities, their right to be seen in public spaces, and rejection of 'the other'; through both symbolic damage (Cammaerts 2013) and actual violence, in the constantly shifting television news images which produce a 'seeming-to-be' effect (Deacon et al. 2010).

Three distinct 'camps' are portrayed in the coverage: the LGBT community, the counter-protesters and the police. However, the four national news programmes we analyse (RTS, Prva TV, TVB92 and Pink TV) are also political actors in the mediation of the resulting clashes. In particular, we examine the representational, interactive and compositional meaning potentials of televisual images (Kress and Van Leeuwen 2006; Iedema 2001), to understand the relationship between news media framing and the ways in which the different actors involved in the Pride Parade are both 'seen' and 'pictured' in public. How do the aesthetics or styles of actors evoke a mythic past, stereotypes or other symbols of collective identity, for example in their use of colours, graffiti and banners?