

International Conference  
4-5 October 2018

# JIHADI AUDIOVISUALITIES

Meanings, Aesthetics, Appropriations

JOHANNES GUTENBERG  
UNIVERSITY MAINZ

Alte Mensa – J.-J.Becher-Weg 5

**INTERNATIONAL CONFERENCE**

# **JIHADI AUDIOVISUALITIES**

**MEANINGS, AESTHETICS, APPROPRIATIONS**

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## FOREWORD

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A thorough assessment of Jihadist images and videos reveals a great multiplicity of textual, verbal, and visual figurations, symbols, and patterns of appropriation. Groups and movements such as the 'Islamic State' articulate their claim on hegemony also by absorbing and appropriating these codes and symbols. Despite the fundamental polysemy of these signs, Jihadists seek to classify them as unambiguous and interpret them corresponding to their own ideology. This mode of appropriation can be found in still and moving images as well as in the use of poetry and singing. In so doing, Jihadists not only create a mediatized world of experience on the internet, but also construct a specific reality, which takes effect far beyond the World Wide Web.

It is misleading to conceive of Jihadist offers and their dissemination on the internet primarily as political and social challenges. Throughout the multifaceted cultures of the web 2.0 images and videos of Jihadist groups and movements are not only received passively, but rather are subjected to appropriative strategies as they are circulated through social media and messenger services. Being engaged in a complex communication process, sympathizers as well as critics, artists, Muslim lay people and clerics actively engage with these communicative offers. They appropriate parts of these videos and images, transform them, or set their own interpretations against Jihadist attempts of classification and disambiguation.

We regard these observations as an opportunity to take to the centre stage the field of Jihadist audio-visual offers, their figurations and aesthetics, as well as various forms of appropriation. We want to bring together scholars and practitioners from multiple disciplines to assess Jihadi audio-visuals and their surroundings in all their complexity. We will explore the acoustic dimension of Jihadi videos, focus on cinematic means and the creative power involved in Jihadi audio-visuals, and examine activist modes of engaging with these communicative offers.

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**ABOUT THE JUNIOR RESEARCH GROUP *Jihadism on the Internet: Images and Videos, their Appropriation, and Dissemination***

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The interdisciplinary junior research group *Jihadism on the Internet: Images and Videos, their Appropriation, and Dissemination* focusses on the communicative linkages that evolve around the audio-visual propositions of Jihadi movements. The group is funded for a period of five years by the German Federal Ministry of Education and Research with a sum of 2.7 million Euros. It is hosted by the Department of Anthropology and African Studies at Johannes Gutenberg University Mainz.

The group brings together an IT-specialist and six young researchers from the fields of social and cultural anthropology, media and film studies, and Islamic studies. We collaboratively examine what and how Jihadists communicate with audio-visual means and in which way their audiences interact with those media proposals. Ethnographic and new digital methods from the humanities and cultural studies are combined through an interdigitated tripartite working process.

We analyse Jihadi images and videos according to their religio-political messages, their dramaturgy, and composition. Using qualitative research methods and a hermeneutical approach, we explore the meaning encoded in these media, their potential resonance, and the intentions of the producers. We focus also on the incorporation, appropriation, processing, and circulation of the media texts in the form of affirmative or critical comments, images, and videos in social networks. Such user-generated content sheds light on the potential attractiveness and acceptance of Jihadist media as well as on their rejection within (net-)subcultural communities. The media ethnographies investigate uses and interpretations of Jihadist visual media 'online' but also 'offline'. They ask how these visual media are situated in the everyday lives of various recipients, correlating media uses in online and offline contexts.

The data and findings of the analyses are tied together in a database with further primary materials and secondary literature. This database will be available to other researchers and a wider public. In this way, we will not only shed light on the complex fabric that evolves around Jihadi Audiovisualities and contribute to a more thorough understanding of this media and social phenomenon. We also want to stimulate further research on audio-visual data and its echo in digital and analogue worlds beyond Jihadism and its surroundings.

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## PROGRAMME THURSDAY 4 OCTOBER

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Location 1: Alte Mensa, Johann-Joachim-Becher-Weg 5

14.00 **Registration**

15.00 – 15.15 **Welcome Addresses**

Stefan Müller-Stach, Vice President for Research and Early Career Academics, Johannes Gutenberg University Mainz

Matthias Krings, Advisory Board Member of the Centre for Intercultural Studies, Johannes Gutenberg University Mainz

15.20 – 15.50 **Introductory Note**

Christoph Günther, Johannes Gutenberg University Mainz

16.00 – 17.30 **Panel 1: *Vocals in Jihadist Messages***

Chair: Alexandra Dick, Johannes Gutenberg University Mainz

Ines Weinrich, University of Münster:  
*'Nashid' between Islamic Chanting and Jihadist Hymns: Continuities and Transformation*

Jonas Otterbeck, Lund University:  
*The Political Dimension of Islamic Pop-Anashid*

Carin Berg, Gothenburg:  
*The Soundtrack of Politics in Hamas and Hizbullah*

17.30 – 18.00 Break

- 18:00 – 18.45    **Keynote:**  
***Protest Images. Images as Media of Protest.***  
(Presentation in German. Simultaneous interpretation will be provided)  
  
Kathrin Fahlenbrach, University of Hamburg
- 18.45 – 19.00    Break
- 19.00 – 20.30    **Public Roundtable Discussion:**  
***From Satire to Social Work: How to deal with Jihadi Media?***  
(Discussion in German. Simultaneous interpretation will be provided)  
  
Kathrin Fahlenbrach, University of Hamburg  
  
Saloua Mohammed, Bonn  
  
Younes Al-Amayra, Berlin
- 20.30            **Dinner**  
  
Restaurant Baron, Johann-Joachim-Becher-Weg 3

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## PROGRAMME FRIDAY 5 OCTOBER

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Location 2: Department of Anthropology and African Studies,  
Forum universitatis 6, Rooms HS 13, 00-691, and 01-715

08.30 – 09.00 Coffee / Tea

09.00 – 12.00 **Parallel Workshops:**

***1.) Ethics and Strategies of Online Research on Jihadism***

Claudia Carvalho, Tilburg University  
Martijn de Koning, University of Amsterdam  
Annelies Moors, University of Amsterdam  
Simone Pfeifer, Johannes Gutenberg University Mainz

***2.) The Islamic State's Audiovisual Branding***

Alexandra Dick, Johannes Gutenberg University Mainz  
Yorck Beese, Johannes Gutenberg University Mainz

***3.) Media (Text) Rhetoric and Video Essays: Dealing analytically and creatively with ISIS videos***

Chloé Galibert-Laîné, École normale supérieure de Paris  
Kevin B. Lee, Merz Akademie Stuttgart  
Bernd Zywiets, Johannes Gutenberg University Mainz

12.00 – 12.45 **Lunch** (for speakers)

Restaurant Baron, Johann-Joachim-Becher-Weg 3



Location 1: Alte Mensa, Johann-Joachim-Becher-Weg 5  
13.00 – 14.30 **Panel 2: Developments in Jihadist Propaganda:  
Appropriations of Media Dispositifs**

Chair: Yorck Beese, Johannes Gutenberg University  
Mainz

Charlie Winter, ICSR / London:  
*A Semiotic Exploration of the Islamic State Image  
World*

Michael Krona, Malmö University:  
*The Theatre of the Grotesque – visual imagery and  
analysis of IS beheadings*

Andreas Rauscher, University of Siegen:  
*Playing Propaganda and the Ludic Dialectics of  
Participatory Culture*

14.30 – 14.45 Break

14.45 – 16.15 **Panel 3: Artivism**

Chair: Larissa Fuhrmann, Johannes Gutenberg  
University Mainz

Iyad El-Baghdadi, Civita / Oslo:  
*The Fundamental Narratives Underlying ISIS's  
Messaging*

Monika Salzbrunn, Université de Lausanne:  
*Artivism, Politics and Islam – A Theoretical Approach  
to Artistic Strategies*

Khalid Wad Albaih, ICORN / Copenhagen:  
*The Ambiguity of Political Cartoons on Militant Islamic  
Groups: The online interaction with supporters of  
groups such as DAESH*

16.15-16.30 Break

16.30 – 17.00 Closing Remarks by the Conveners

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## ABSTRACTS

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### **PANEL 1: VOCALS IN JIHADIST MESSAGES**

*In Jihadist audio-visual messages, a cappella hymns, so-called anāshīd, are an integral component; for they support spreading pictorial and textual codes, even across linguistic barriers. Hereby, anāshīd fulfil religious, cultural and social functions: They serve as a means for Jihadist groups and movements to establish religious ties, arouse a sense of belonging and construct collective identities. However, despite their wide use in Jihadist messages, anāshīd have hitherto only rarely been addressed in academic research. Therefore, this panel approaches the phenomenon of anāshīd from various angles, in order to better understand not only their musical and poetic structure, but also the religious, cultural and social contexts in which anāshīd are embedded.*

**Ines Weinrich**, University of Münster:

#### ***'Nashīd' between Islamic Chanting and Jihadist Hymns: Continuities and Transformation***

*Nashīd* with its English spelling *nasheed* and mediatised on the internet is a relatively new phenomenon. *Nashīd* as a musical practice, by contrast, is old. The paper will analyse *nashīd* both as a technical term and a vocal genre and its related performance practice. Today, the term *nashīd* is used for a wide variety of different musical manifestations, ranging from traditional praise songs and prayers to religious pop songs and military marches. The paper focuses on the developments since the early twentieth century and examines the musical roots and styles of the different types of *nashīd* that are known today. It will offer a brief glimpse into traditional practices of *nashīd* (i.e. *inshād*) and suggest a categorization for the different manifestations of *nashīd* today, based on musical characteristics and functions: a) early political hymns, b) traditional *inshād*, c) popularised *nasheed* and, finally, d) the *anāshīd* (sg. *nashīd*) of the Islamic political groups which draw from all three categories.

**Jonas Otterbeck**, Lund University:

***The Political Dimension of Islamic Pop-Anashid***

Pop-anashid are generally not political in the sense that songs target political topics directly. Lyrics generally celebrate a middle class Islamic life style, praise Allah and Muhammad or are simply providing lyrics about friendship or the importance of being kind and generous. At times, issues like Palestine, being free or similar topics are addressed but it is less common even though it has become more frequent the last years. The political dimension of Pop-anashid is rather to be found in concerts held at political meetings and campaigns, and in the use of the music by political actors. With the help of theories on politics and music, not least from John Street's *Music and Politics* (2012), this paper will look into the political side of the Islamic media company Awakening's pop-anashid. The paper is based on interviews, media and content analyses and fieldwork focusing on Awakening.

**Carin Berg**, Gothenburg:

***The Soundtrack of Politics in Hamas and Hizbullah***

Palestinian Hamas and Lebanese Hezbollah are two major political players in the Middle East. Both movements are based on Islamic values and have from their foundation used anashid, Islamic chants, within their organizational work. Until recently, anashid was used sporadically and did not have a formalized function or management. In the past there was no clear vision for or management of anashid in the organizations. Such changed along a significant shift regarding the role of art in Islamic political organizations as a whole. Today Hamas and Hezbollah use and even produce anashid in an organized and controlled manner. But the anashid used in the name of the organizations must be classified as purposeful along their values in order to be permitted. Anashid will be highlighted in Hamas and Hezbollah today, how it has shifted from occasional unorganized usage towards a systematic organized function with specific management and how it relates to politics and religion.

## KEYNOTE

**Kathrin Fahlenbrach**, University of Hamburg:

***Protest Images. Images as a Medium of Protest.***

Since images have become an essential element of news and reporting in journalistic mass media such as newspapers, magazines and television, they have also played a central role in political protest communication. The public significance of images found its first lasting expression in the student movement around 1968, which for the first time developed new mass media image strategies of public mobilization. Since then, photographic images in particular have become a decisive medium of public protest on a global scale - whether in the form of photographs or videos. The public significance of images found its first lasting expression in the student movement around 1968, which for the first time developed new mass media image strategies of public mobilization. On the one hand, the reasons for this lie in their media structure: the idea of documentability is still connected with photographic images today, and these images offer a concrete vividness, which – framed as a contestation – is also often emotionally connotated. On the other hand, images can be understood independently of language, what is particularly relevant in the online sphere. In addition, animations, graphics, and illustrations are used to make the goals and motifs of protest publicly evident. As symbols of protest, they often expressively condense ideals, values, and world views in pictorial form.

Based on basic media characteristics of images, the lecture will show various functions and potentials that they can unfold in public protest communication. Also taking into account historical and current examples, the change in protest images that can be observed with the change of the political (protest-)public through the Internet is to be considered. The aim is to look at both the opportunities and risks that activists and social movements face today when they disseminate standing or moving images in the online sphere.

## PARALLEL WORKSHOPS

### ***Ethics and Strategies of Online Research on Jihadism***

**Claudia Carvalho**, Tilburg University

**Martijn de Koning**, University of Amsterdam

**Annelies Moors**, University of Amsterdam

**Simone Pfeifer**, Johannes Gutenberg University Mainz

In recent years many researchers have turned to the internet to investigate propaganda and recruitment practices of Jihadists. The internet and in particular social media and messenger services have proven to be fruitful ground for new research and experiments to gain insights into the workings of the online Jihadi networks. This has also brought about new questions about research strategies, data management and methodologies. For example, how to maintain people's privacy and anonymity? How to make clear online that one is a researcher? In particular since the research field of Jihadism has also become a very politicized and securitized field, the position of the researcher in relation to research ethics and security has become a major issue of debate. In this workshop we want to bring together researchers with experience in online research as well as dealing with the politicized and securitized nature of the field. We will first explore the more practical and strategical issues and then turn to the bigger questions regarding ethics and security. In so doing we want to contribute to a critical self-reflection and raising awareness among researchers about the possible consequences of doing online research on Jihadism.

### ***The Islamic State's Audiovisual Branding***

**Alexandra Dick**, Johannes Gutenberg University Mainz

**Yorck Beese**, Johannes Gutenberg University Mainz

Since 2014 the Islamic State (IS) has successfully established its own audio-visual brand. Aiming for a high recognition value, even individual parts of this complex of sights and sounds imply the entire IS brand.

Among these are hymns, sound effects and semantic relations in film language that serve to construct the IS on air identity.

Hymns, so-called *anāshīd*, function as powerful transmitters of ideological messages. Through their musical structure they convey emotions while referring to Islamic traditions as well as today's pop cultural practices. This situates the IS both within mainstream Islam and youth culture despite the differences between them.

Visually the Islamic State has developed various ways to brand its rhetoric, notably by functionalizing camera actions, symbolism, and internal composition (to name only three) as part of its virtual stylesheet. Located in Syria and Iraq but also other countries such as Egypt, Nigeria and the Philippines the IS has attempted and (temporally) succeeded at establishing numerous media offices commissioned with the dissemination of its narratives and ideologemes.

The *Jihadism on the Internet* research group invites scholars and students alike to join them in working hands-on with audio-visual media produced by the Islamic State. Reflecting also on further branding strategies, this workshop aims at analysing IS media, outlining central aspects of its apparent stylistic guidelines, decoding the Islamic State's media work, and revealing the rhetorical level at which its propaganda constitutes meaning.

## ***Media (Text) Rhetoric and Video Essays: Dealing analytically and creatively with ISIS videos***

**Chloé Galibert-Lainé**, École normale supérieure de Paris

**Kevin B. Lee**, Merz Akademie Stuttgart

**Bernd Zywiets**, Johannes Gutenberg University Mainz

Hardly anyone will doubt that online propaganda like the videos of the so-called "Islamic State" (ISIS / ISIL / *Daesh*) poses a problem and, therefore, is a relevant subject both of scholarly examination and media education. However, less obvious is how to analytically or critically engage with extremist images and footage. Especially when it comes to its 'aesthetic' features, complexities as media texts or its aggressive

ideological messages and, sometimes, most explicit depictions of violence.

This workshop addresses possible approaches and methods, targeting not only film and media scholars and students but also non-academic practitioners e.g. in education, youth work or preventing radicalization. In the first section we introduce a media rhetoric informed way to systematically describe and analyse visual propaganda material to assess and compare e.g. several persuasive dimensions. The second section will deal with video essays. Two well-known practitioners of this creative format of investigative analysis, Kevin B. Lee and Chloé Galibert-Lainé, will discuss how video essays can both be perceived as a form of presenting insight and used as a tool or method for critical (self-) reflection.

## **PANEL 2: DEVELOPMENTS IN JIHADIST PROPAGANDA: APPROPRIATIONS OF MEDIA DISPOSITIFS**

*Jihadist Propaganda is a recent phenomenon that develops swiftly: a combination of technical advances and the equalization of media work with jihad on the battlefield has enabled Jihadist groups to produce propaganda on a massive scale. Via the appropriation of various media dispositifs the communication of ideology is significantly facilitated. Also, Jihadist media producers have long since discovered two new fields of work: on the one hand there are attempts to exploit computer games like Grand Theft Auto V and Call of Duty for propaganda purposes. Thus, Jihadization is driven by making jihad a continuous immersive experience. On the other hand, there is a vast number of avid media (re-)producers that keep IS-ideology alive even in times of military setbacks – they are, quite possibly, the propagandists of the future.*

**Michael Krona, Malmö University:**

### ***The Theatre of the Grotesque – visual imagery and analysis of IS beheadings***

The significance of visual propaganda and imagery in war and conflict, currently carried through popular social media platforms, has never

been as debated as since the Islamic State (IS) started gaining global attention for its sophisticated media campaigns in 2014. Although IS visual propaganda contains a wide tapestry of narratives, the images and videos of beheadings have for years been at the centre of attention, not only for scholars and politicians, but for supporters of IS ideological doctrines as well. In this graphic violence, behind the apparent theatre of the grotesque, lies deliberate choices in terms of image composition, lightning, camera-angles and overall editing techniques deployed for reaching maximum effect among its targeted audiences.

This paper aims to dissect this particular mediation of violence and critically engage in how IS strategically visualise beheadings as multi-layered and multimodal cultural artefacts, produced with the dual aim of simultaneously inciting fear among adversaries while strengthening the in-group identity of the organization for its supporters. How photographs and moving images of beheadings of 'apostates' are designed is crucial in our understanding of the role of visual propaganda in contemporary warfare, but also for contributing to a larger discussion on the significance of this type of visual propaganda in radicalization processes.

The paper is based on narrative and visual analysis of beheading videos and photographs produced and disseminated by IS official media wings between 2014 and 2018, with particular focus on image composition, contextualized through a discussion on emerging discourses surrounding the visual imagery of IS beheadings.

**Andreas Rauscher**, University of Siegen:

***Playing Propaganda and the Ludic Dialectics of Participatory Culture***

Modifications and variations of popular video games provide an important building block to the interactive processes of media convergence that scholar Henry Jenkins characterized as a form of "participatory culture" (Jenkins 2006). But in contrast to the creative re-configuration of artefacts from popular culture associated with the democratic structures and cultural practices of grass-roots fan activities the appropriation of popular video games for ideological purposes indicates a dialectical turning point to the idea of emancipatory playfulness.



Instead of enabling emergent forms of play and their open renegotiation of game rules, that have been discussed in relation to game modifications and editor games (cf. Abend, Beil 2014), the retooling of popular video games for propagandistic purposes aims for the reduction of playful ambiguity in favour of a distinct agenda. In order to achieve the one-sided effect of ideological manipulation the polyvalent nature of simulation essential to video games has to be restricted to rather trivial forms of gameplay. This reduction seems to be rather counter-intuitive to the promise of agency that video games offer to the player in contrast to film and other non-interactive media. In regard to this contradiction at the core of ludic propaganda the game mods employed by Islamist groups provide a compelling example for visual culture research on the rhetoric of totalitarianism as well as a significant theoretical problem in the field of game studies. Building on the concept of procedural rhetoric defined by media scholar Ian Bogost (cf. Bogost 2008) the paper will discuss critical perspectives from game studies in relation to recent developments in media studies.

### **PANEL 3: ARTIVISM**

*Artivism describes the point of intersection between arts and activism – how different forms of art can embrace political intention as well as how political action can be artistic. The MENA region has seen a particular rise in artistic practices utilised in political contexts by its citizens since the so-called Arab Awakening. Additionally, the rise of ISIS brought a lot of artists to use their platform to counter the extremists' narratives.*

*Using the wide reach of the world wide web to amplify their voices, activists engage in social media platforms such as Instagram, Twitter, and Facebook. Through music, photography, street art, poetry slams, and more they point out injustices and human rights violations in their communities and gain support from all around the world.*

*This panel calls for practitioners and academics who are interested in artivism in the Arab world and the Diaspora to discuss approaches, experiences, theories as well as current discourses and phenomena in the field.*

**Iyad El-Baghdadi, Civita / Oslo:**

#### ***The Fundamental Narratives Underlying ISIS's Messaging***

In its propaganda, ISIS regularly instrumentalizes Islamic history and culture, including poetry and literature. This often presents challenges to Western researchers, who may not be as attuned to the appeal or cultural significance. This also frequently makes ISIS's messaging appear opaque and culturally alien, and is particularly problematic to those tasked with assessing or creating counter-messaging. However, it is possible to spot more fundamental narratives that underlie ISIS's propaganda, making its similarity to other extremist movements far easier to spot. This can help in understanding its appeal, and in designing counter-narratives.

**Monika Salzbrunn, Université de Lausanne:**

#### ***Artivism, Politics and Islam – A Theoretical Approach to Artistic Strategies***

What are the interrelations between art and activism, activism in art and the use of art in activism? To what extent have the arts been political until today and how does political activism resort to art (poetry, performance, painting, photography, video etc.)? Starting from the Situationists' movement and following Rancière's "Politiques du sensible", we will reflect on the link between the aesthetic and the political. After a conceptual overview about artivism and political engagement as a research topic and related methodological challenges, we will provide concrete examples for artistic strategies, namely how activists engage in various media in order to reverse stigmata and collective representations. We will give insights from three ongoing research projects, "Undocumented Mobility (Tunisia-Switzerland) and Digital-Cultural Resources after the 'Arab Spring'", "(In)visible Islam in the City – Material and Immaterial Expressions of Muslim Practices in Urban Spaces" (both funded by the Swiss National Science Foundation) and the ERC project "ARTIVISM. Art and Activism. Creativity and Performance as Subversive Forms of Political Expression in Super-Diverse Cities".

**Khalid Wad Albaih, ICORN / Copenhagen:**

***The Ambiguity of Political Cartoons on Militant Islamic Groups: The online interaction with supporters of groups such as DAESH***

In my contribution to the conference, I would like to reflect from a personal perspective on the rise of ISIS and its supporters. Being a Muslim immigrant from Sudan who went to 'Wahabi schools' in the Middle East, I studied most of the political concepts and religious interpretations that seem to be so intriguing to young people that they join ISIS. I decided to engage in the public discourse on ISIS through my art in particular my cartoons. Under the umbrella of 'Khartoon' I discuss a variety of topics connected to global politics and have published a series of cartoons talking about ISIS, their motivation, views, actions and relations to other political actors. I would like to present these and discuss them with the audience.

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## SHORT BIOGRAPHIES OF SPEAKERS AND CONVENERS

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### Khalid Wad Albaih



Albaih is a Sudanese artist and political cartoonist who often publishes under the name “Khartoon” (a pun on Khartoum, the capital city of Sudan). His cartoons have appeared in publications such as the *New York Times*, the *Atlantic*, National Public Radio, and the BBC. His work has been exhibited in solo exhibitions in Tokyo, Doha, Boston, Providence, New Delhi,

Dearborn, Montreal, and London. Albaih is also the founder of Doha Fashion Fridays, and the co-founder of Khartoum Art & Design Center. Previously based in Khartoum, Sudan, and Doha, Qatar, Albaih currently lives and works in Denmark, where he is the ICORN/PEN Artist in Residence for the city of Copenhagen.

### Iyad El-Baghdadi



Iyad el-Baghdadi is an Arab intellectual, writer, and activist based in Oslo, Norway. He is founder and president of the Kawaakibi Center, a startup think tank that publishes the websites “The Arab Tyrant Manual” and “Islam & Liberty”. He is a fellow at Civita, Norway’s leading liberal think tank; and also sits on the board of The Munathara Initiative, the Arab world’s leading society-run debate platform & TV show. His first

book “The Vicious Triangle: Terrorists, Tyrants, and the West” is due for release later this year.

## Yorck Beese



Yorck Beese is a PhD candidate in Media and Film Studies and part of the Junior Research Group *Jihadism on the Internet* at the Department of Anthropology and African Studies, at the Johannes Gutenberg University Mainz. Yorck has studied Media Studies, German Philology and Anglistics at Christian-Albrechts-Universität Kiel.

Specializing in film rhetoric and ideology his current research focuses on the Islamic State's video output with special attention to its numerous media producers and audio-visual rhetoric. Also tracking activities of other Jihadist media producers as far as they concern German target audiences, he monitors closely the persuasive offerings of various Jihadist groups as they unfold in different media disseminated via the internet. His forthcoming publications include subject matters such as execution and martyrdom videos which serve to attract radicalizing Islamists and justify the radical Islamist narratives.

## Carin Berg



Carin Berg received her doctoral degree in global studies at Gothenburg University in 2017. The dissertation titles "The Soundtrack of Politics. A Case Study of Anashid in Hamas and Hizbullah". By merging the academic fields of politics, music, and Islam, the thesis is a study of how music is used as an essential political tool in Islamist organizations.

The author has conducted long term field work inside Hamas and Hizbullah, which has been favourably received by academia. A world leading Jihadist scholar, Thomas Hegghammer, acknowledged the value of her study by stressing the importance of its base through extensive field work inside the organizations. She has a solid knowledge about and practical experience from the Middle East region with skills of the Arabic language and has participated extensively at international conferences in the region as well as in several places in

Europe. She has also reviewed a number of publications within the field of Islamism and arts for the journals *Terrorism and Political Violence* and *International Political Sociology*.

### **Claudia Carvalho**



Claudia Carvalho recently defended her PhD thesis, 'Women who run with the wolves – Online stories and Roles of Spanish-speaking Jihadist women', at Tilburg University. In her research, Claudia analyses the theme of religious violence in the form of Jihad (e-Jihad) and Islamic Terrorism. In 2003 she completed summa cum laude her Master Degree in International Relations with a thesis about the Israeli-Arab conflict that was later published as a book. Pursuing further her education she attended the Course of National Defense promoted by the Portuguese Defense Ministry in 2005. Also, in this year she co-wrote a book, *Islam in Europe*, where she traced the profile of Islamic communities in Scandinavian countries. Since then she has been actively participating in International and national Conferences over Islam, Jihad and Terrorism, either as a key speaker and as a panellist. She has been part of the activities of Euro-Islam.info (CNRS France and Harvard University), NISIS (Netherlands Interuniversity School for Islamic Studies), Vox-Pol.EU, European Commission - RAN (Radicalization Awareness Network), Society for Terrorism Research and several military Academies.

### **Alexandra Dick**

Alexandra Dick is a PhD candidate in Islamic Studies and part of the Junior Research Group *Jihadism on the Internet* at the Department of Anthropology and African Studies, at the Johannes Gutenberg University Mainz. In her PhD project with the working title *Hymns of the Caliphate: Islamic State Anāshīd* she addresses the usage of vocals through the Islamic State as well as their perception.

Alexandra holds a BA degree in Historical and Cultural Anthropology and Islamic Studies from the University of Tuebingen as well as a MA degree in Social Anthropology of Development from SOAS (School of Oriental and African Studies), University of London.

During her studies, she worked at the Department of International Relations America and Asia of the Robert Bosch Stiftung, a foundation based in Stuttgart. She gained first work experience at a university during her research assistance at the Hebrew University of Jerusalem. Her research interests include, in particular, sociology of religion and anthropology of development.

### **Kathrin Fahlenbrach**



Kathrin Fahlenbrach (Dr. phil.) is Professor of Film and Media Studies at the University of Hamburg. Her research evolves around aesthetics and perception of audio-visual media, as well as images in protest communication.

Monographs: *Protestinszenierungen. Visuelle Kommunikation und kollektive Identitäten in Protestbewegungen* (Opladen 2002); *Audiovisuelle Metaphern. Zur Körper- und Affektästhetik von Film und Fernsehen* (Marburg 2010).

### **Larissa Fuhrmann**

Larissa-Diana Fuhrmann is a PhD candidate in Anthropology and part of the Junior Research Group *Jihadism on the Internet* at the Department of Anthropology and African Studies, Johannes Gutenberg University Mainz. Her thesis focusses on artistic adaptations and appropriations of religious and political aspects of Jihadist propaganda.

Larissa has studied African Studies and Islamic Studies at the University of Cologne, University of Nairobi and University of Khartoum and finished her master's degree in 2014. Her research interests focus on urban arts as well as gender specific topics in the MENA region, East Africa and the Horn of Africa. Prior to joining the Department of Anthropology and African Studies, she worked as coordinator of the

cultural department of the Goethe-Institut in Sudan from 2014 on. She focused on promoting urban arts, intercultural exchange, creational work, as well as the administration of the social media profiles of the Goethe-Institut.

### **Chloé Galibert-Lainé**



Chloé Galibert-Lainé is a French filmmaker and researcher. She is currently preparing a PhD at the art research doctoral program SACRe (École normale supérieure de Paris), and teaches film studies at Université Paris 8. She directed several award-winning short fiction films and stage productions. Her video essays about film and media are regularly screened in both academic contexts and film festivals.

### **Christoph Günther**



Principal Investigator of the Junior Research Group *Jihadism on the Internet* at the Department of Anthropology and African Studies, Johannes Gutenberg University Mainz. Christoph's research interests include religio-political movements in the modern Middle East, visual cultures and iconography, and the sociology of religion. He studied Middle Eastern studies, history, and Arabic in Bamberg and Cairo from 2002 to 2008. He earned his doctorate in 2013 from Leipzig University and was a Postdoctoral Researcher at the Max Planck Institute for Social Anthropology in Halle (Saale). There, he prepared his second monograph in which he addresses the Islamic State's identity politics and scrutinizes the movement's symbolic repertoire. He has extensively published on the evolution, ideology, and political iconography of the Islamic State and its predecessors.



## **Martijn de Koning**

Martijn de Koning is an anthropologist at the University of Amsterdam and at Radboud University Nijmegen. He is currently involved in the project 'Forces that bind and/or divide' of the Department of Anthropology at the University of Amsterdam. His main research interests are activism among Muslims, Islamic marriages and the racialization of Muslims. He has published about (militant) activism, Islamophobia and racialization, religious identity of Moroccan-Dutch Muslim youth, Salafism, and Islamic marriages in the Netherlands.

## **Michael Krona**



Assistant Professor in Media and Communication Studies and Visual Communication at School of Arts, Communication and Culture (K3) at the Faculty of Culture and Society at Malmö University, Sweden. Recent academic publications include work on social media activism in the Middle East, mainly concerned with the Arab Spring uprisings

of 2011. Since 2015 working exclusively with monitoring Islamic State (IS) media strategies and propaganda, with particular focus on the symbiotic relation between official IS media practices and pro IS digital supporter networks. Co-editor and author of forthcoming anthology "The Media World of ISIS" (Indiana University Press 2019), and also merits from consultant work for NATO and advising various intelligence community stakeholders around digital hostile environments. In addition, recent ongoing project on Salafi-Jihadist extremism and information operations in Sweden (2 year project funded by Swedish Authority for Societal Protection and Emergency).

## **Kevin B. Lee**



Kevin B. Lee is a US-born, Germany-based filmmaker and critic. Over the last ten years, he has produced over 360 video essays exploring film and media. His award-winning film *Transformers: The Premake* was named one of the best documentaries of 2014 by *Sight & Sound Magazine* and played in several festivals, including the Berlin Film Festival Critics Week. In 2017 he was the first-ever Artist in Residence of the Harun Farocki Institut in Berlin. He is now Professor in Crossmedia Publishing at the Merz Akademie, Stuttgart. His video work can be found at <https://www.alsolikelife.com>.

## **Saloua Mohammed**



Saloua Mohammed Oulad M Hand studied Social Work (B.A.) and pedagogy and management in Social work (M.A.) at the University of Applied Sciences in Cologne. She is a research associate at the Institute of Intercultural Education and Development (INTERKULT) at the University of Applied Sciences in Cologne. Her doctoral research focuses on the significance of social work in the context of hate and anti-democratic discourses in Germany. She also works as counsellor for young people and families dealing with Islamic extremism.

## **Annelies Moors**

Annelies Moors studied Arabic at the University of Damascus and anthropology at the University of Amsterdam. She did fieldwork in Palestine, Yemen, and the Netherlands, and holds the chair of contemporary Muslim societies at the department of anthropology at the University of Amsterdam.

From 2001-2008 she was the Amsterdam chair of the International Institute for the Study of Islam in the Modern World. Currently, she is

the PI of the NWO programme 'Muslim Activism in the Netherlands after 1989' and of the ERC advanced grant 'Problematizing 'Muslim Marriages': Contestations and Ambiguities', see <http://religionresearch.org/musmar2014/>.

She has published widely on gender, nation and religion, materiality, affect, and visibility in such fields as Muslim family law and Islamic marriages, wearing gold, the visual media, migrant domestic labour, Islamic fashion, wearing face-veils, and Muslim marriages. In 2016 she published with Aysha Navest and Martijn de Koning 'Chatting about marriage with female migrants to Syria' in *Anthropology Today* (open access) For other publications, see <https://sites.google.com/site/anneliesmoors/> or <https://uva.academia.edu/anneliesmoors>

## Jonas Otterbeck



Jonas Otterbeck is professor of Islamic studies at Lund University, Sweden and professor at the Institute for the Study of Muslim Civilisations, Agha Khan University, London, UK. He is the author of numerous articles and books on Islam in Europe, the representation of Islam, and Muslim contemporary discourse on music. His recent work includes the book *Muslims in western Europe* (2015, with J. Nielsen), and the *Researching Music Censorship* (2017) edited together with A. Kirkegaard et al.

## Simone Pfeifer

Simone Pfeifer is a postdoctoral researcher at the junior research group "Jihadism on the Internet" at Johannes Gutenberg University Mainz. She studied Visual Anthropology, Social and Cultural Anthropology, Psychology and History in Heidelberg, Cologne and Manchester. Before coming to Mainz, she has been part of the Research Training Group 'Locating Media' at the University of Siegen and the DFG research project 'Media-related configurations of translocal social spaces by West-African

migrants in Europe' at the University of Cologne. Her doctoral research focused on media practices and transnational social relationships of Senegalese in Berlin and Dakar with a focus on visual and digital media practices. In her new research, she looks at the circulation and appropriation of Islamic and Islamist videos and images in social media, with a special focus on gender-specific and affective dimensions of these processes.

## Andreas Rauscher



Associate Professor at the department for media studies at the University of Siegen with a special focus on film studies and video games. Visiting professor of media studies at the Christian Albrechts-Universität Kiel and the Albert-Ludwigs-University Freiburg. Scientific curator for the German Film Museum at Frankfurt am Main (Exhibition *Film & Games - Interactions* in 2015). He has previously taught film studies and media dramaturgy at Johannes Gutenberg University Mainz and released numerous articles as journalist and academic scholar. On a regular basis he writes for magazines *epd Film* and *testcard – Beiträge zur Popgeschichte*.

His research deals with film, game, comic, and cultural studies, genre theory and television series. Among his book publications are co-edited volumes on the Simpsons, super hero movies, the Czechoslovakian Nová Vlna and the James Bond series. In 2002 he received his Ph.D. for a dissertation on the cultural and cinematic manifestations of the Star Trek phenomenon (*The Star Trek Phenomenon*, Mainz 2003), and in 2011 he got his post-doctoral lecturing qualification (Habilitation) for a study on *Ludic Fictions - Genre Concepts in Video Games* (Marburg 2012).

## **Monika Salzbrunn**



Full Professor of Religions, Migration, Diasporas at University of Lausanne and currently invited research professor at Laboratorio di Sociologia visuale, Università degli Studi di Genova, is principal investigator of the European Research Council (ERC) Consolidator Grant project on ARTIVISM –Art and Activism. Creativity and performance as subversive means of political expression in super-diverse cities. Furthermore, she is leading the projects “(In)visible Islam in the city: material and immaterial expressions of Muslim practices within urban spaces in Switzerland” and “Undocumented Mobility (Tunisia-Switzerland) and Digital-Cultural Resources after the ‘Arab Spring’”, funded by the Swiss National Science Foundation. She has published numerous articles and books in English, French, German, Italian, Portuguese and Japanese about political and religious performances in a context of migration and produced documentary films. Monika Salzbrunn is member of the research group POPADIVCIT, Popular Arts, Diversity and Cultural Policies in Post-Migration Urban Settings of the European Excellence Network IMISCOE, and associated researcher at CÉSOR/EHESS Paris.

## **Ines Weinrich**

Ines Weinrich holds a PhD in Arabic Studies from the University of Bamberg. She has taught at the University of Bamberg (2000-08) and Heidelberg (2014-15) and was Research Associate at the Orient-Institut Beirut, Lebanon (2008-13) and Visiting Research Fellow at the Käte Hamburger Kolleg ‘Dynamics in the History of Religions between Asia and Europe’ at Ruhr-Universität Bochum (2015-16). Currently she leads a research project on performative elements in Arabic mawlid texts, financed by the DFG, at the WWU Münster. Her research interests include Arabic performative cultures (poetry, music, theatre), the dynamics between oral and written texts, and sonic dimensions of

Islamic rituals. She has published a monograph on the Lebanese singer Fayrouz (2006), has edited two volumes on performative aspects and aesthetic reception (*Performing Religion*, 2016; *Religion and Aesthetic Experience*, 2018), and is finalising her book on religious chanting in Muslim religious practice.

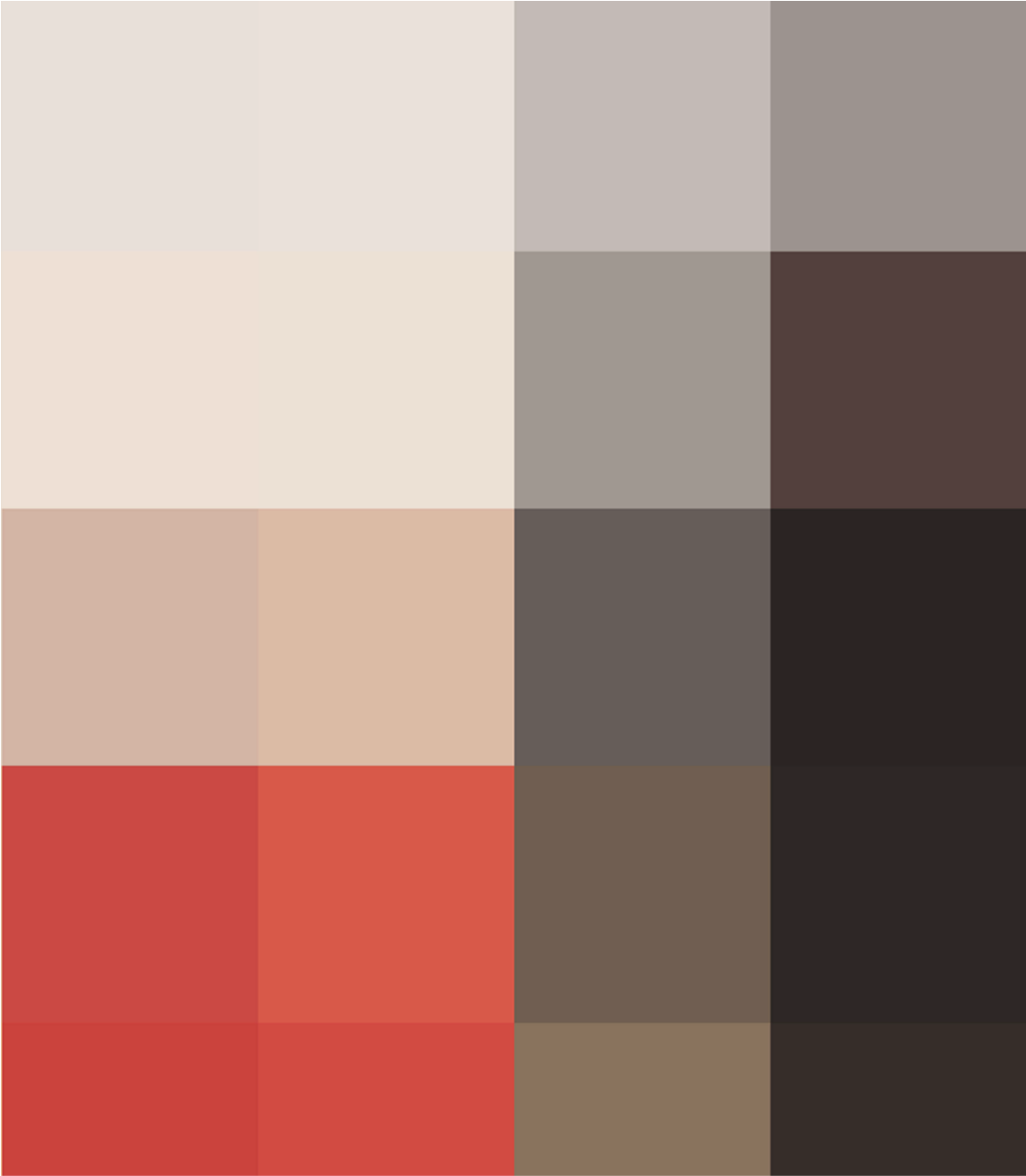
### **Charlie Winter**

Charlie Winter is a Senior Research Fellow at the International Centre for the Study of Radicalisation (ICSR), an academic research centre based at the Department of War Studies at King's College London. His specialism is terrorism and insurgency, with a focus on online and offline strategic communication. He is studying for a PhD in War Studies, examining how militant groups cultivate creative approaches to governance and war. Alongside his work at ICSR, which is supported by Facebook as part of the Online Civil Courage Initiative, he is an Associate Fellow at the International Centre for Counter-Terrorism in the Hague and an Associate at the Imperial War Museums Institute in London. Charlie has written for the BBC and The Guardian and has had work published by Critical Studies in Media Communication, Studies in Conflict and Terrorism, the CTC Sentinel, Philosophia, The Atlantic, War On The Rocks, and Jihadology, among others.

### **Bernd Zywietz**



Bernd Zywietz is a postdoctoral researcher at the Junior Research Group 'Jihadism on the Internet' at the Department of Anthropology and African Studies at Johannes Gutenberg University Mainz (JGU). He holds a PhD in Media Studies from the University of Tübingen and a M.A. in Film Studies and Communication Studies from JGU. Series editor of 'Aktivismus- und Propagandaforschung' book series ('Activism and Propaganda Studies', Springer VS) and Board Member of the Association 'Netzwerk Terrorismusforschung e.V.' ('Terrorism Research Network'). [www.online-propagandaforschung.de](http://www.online-propagandaforschung.de), [www.bzyw.de](http://www.bzyw.de).



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