

'Dieu et mon droit' (God and my right)

Representations of the British Royal Family in Popular Culture

Keynotes by
Jo Coghlan
and
Lisa Hackett



Royals – Day One – Thursday 28th September

All times are in Australian Eastern Standard Time (UTC +10 hours)

925	930	Acknowledgment of Country	Huw Nolan
930	945	Welcome address	Alistair Noble
945	1100	Keynote: The British Royals: a hegemonic project - Why they intrude into our daily lives	Jo Coghlan
1100	1110	Comfort Break / Networking	
Panel Two Chair Huw Nolan			
1110	1125	Spares, Heirs and Royal hangers on	Sarah Betts
1125	1140	“The Exiled Prince Who Would Someday Grasp the Magic Sword”	Oline Eaton
1140	1155	Monarchist Kitsch, Merchandise, and the British Royal Family	Shaun Wilson
1155	1215	Questions	Questions
1215	1315	Lunch	
Panel Three Chair Lisa Hackett			
1315	1330	We’re Half-People: Elizabeth II as Queen and as Sovereign in The Crown	John Rey Dave Aquino
1330	1345	Don't say "neigh," say "yay!": tv's 'The Great' and animals	Huw Nolan
1345	1400	Strange women, lying in ponds, distributing swords'	Simona Strungaru
1400	1420	Questions	Questions
1420	1430	Comfort Break / Networking	
Panel Four Chair Jo Coghlan			
1430	1445	This One Is For The Books: The Portrayal of Queen Elizabeth II in British Fiction	Jennifer-Raphaella Krassnitzer
1445	1500	Violence and power of the modern British monarch	Anna Molkova
1500	1515	Tradition, Innovation and Power: a brief history of British Royal funerals	Helen Frisby
1515	1535	Questions	Questions
1535	1545	Closing remarks	End of Day one

Royals – Day two – Friday 29th September

All times are in Australian Eastern Standard Time (UTC +10 hours)

940	945	Acknowledgment of Country	Huw Nolan
945	1100	Keynote: The Royal Meme: Reduction, crime and gender	Lisa Hackett
1100	1110	Comfort Break / Networking	
Panel Two Chair Huw Nolan			
1110	1125	Making the Private Public: The Post-mortem images of Edward VII in the Popular Press	Terri Sabatos
1125	1140	Mr Punch versus the Kaiser: Revisited	Richard Scully
1140	1155	Songs and nursery rhymes to teach children about royalty: a historical perspective.	Giovanna Carugno
1155	1215	Questions	Questions
1215	1315	Lunch	
Panel Three Chair Lisa Hackett			
1315	1330	The Royal Fairytale: negotiating authenticity in royal romance novels	Lisa Hackett and Jo Coghlan
1330	1345	The Kingdom of Tonga: Royalty, Culture, Respect and Veneration	Margaret Morrison
1345	1400	Having our piece: Regional Australia and the history of royal wedding cakes	Adele Wessell
1400	1420	Questions	Questions
1420	1430	Comfort Break / Networking	
Panel Four Chair Jo Coghlan			
1430	1445	Remembering the Queen's visit to Bondi Beach in 1954	Donna Lee Brien
1445	1500	Consuming royalty: promotional narratives and the British royal family	Dennis Olsen
1500	1515	Questions	Questions
1515	1530	Closing remarks	End of Day one

Welcome!

Welcome to the seventh symposium of the University of New England's Pop Culture Research Network:

*“Dieu et mon droit (God and my right):
Representations of the British Royal family in popular culture”*

We are extremely excited to host this diverse group of academics and have an exciting programme for you to enjoy.

We have speakers from across the globe joining us, so thank you for getting up early and/or staying up late. We have done our best to incorporate everyone's time zones. This also means we have forgone the traditional thematic panels in favour of availability. We hope unexpected synergies will occur and each panel will be inspiring. For those who miss out because of the time differences. We will be recording the presentations and they will be made available via the [PopCRN website](#).

The Popular Culture Research Network (PopCRN) brings together researchers across a variety of disciplines to further popular culture studies. Established in 2021 in response to the University of New England's strong research output in the popular culture field, it provides a centre of excellence to showcase academic talent. It provides a venue for researchers to share and collaborate on work. PopCRN also provides publishing opportunities for those presenters who would like to extend the reach of their work. Our symposiums have attracted scholars from around the world, working in a diverse array of disciplines, all connected through popular culture phenomena.

The popular culture field stretches across a number of modes, including television, music, fashion, theatre, literature, sport and film. Popular culture is an important aspect of society to study as it reflects issues such as trends, norms, and social identity. PopCRN furthers research into the field through collaborations of its members, with a focus on interdisciplinary work. PopCRN researchers are established in their field and their work represents the cutting edge of popular culture study. We aim to give our presenters publishing opportunities. A selection of our recent edited volumes include:

- Special edition of the [International Journal of James Bond Studies](#) (April 2023). Featuring selected papers from our 2022 Symposium “The World is Not Enough: The Impact of James Bond on Popular Culture.”
- “Uniform”, a special edition of [M/C Journal](#) (March 2023). Featuring 11 articles interrogating uniform and uniformity in media and culture.
- “Masculinity on Film”, a special edition of [Film, Fashion & Consumption](#) (November 2022). Featuring articles examining how the masculinities are constructed on screen through the use of fashion.
- Upcoming- [Royals](#)” a special edition of *M/C Journal*

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Thank you, we hope you enjoy the symposium,

Lisa, Jo and Huw

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[Join our Royals Symposium via Zoom](#)

If the link does not work, further help can be found at the end of the booklet.

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The University of New England (Armidale campus) acknowledges that we are on the country of the Anaiwan people, who are the traditional custodians on whose land this University stands. We also pay our respect to their Elders past, present and emerging.

Keynote

The British Royals: A hegemonic project - Why they intrude into our daily lives

Associate Professor Jo Coghlan. University of New England

Eminent British historian David Cannadine recently commented that the British royal family 'intrude' into our daily lives. To 'intrude' suggests consciousness and agency in making sure they are constantly part of our social life. Public events, press releases, websites, ceremonies, and the like don't occur randomly. Queen Elizabeth II was very aware that she 'needed to be seen to be believed'. Apart from Elizabeth's quip, why do the royals need to be present in our daily lives? Why do we need to have their images on our currency or postage stamps and have their names given to our cities and streets? Why is there a market for tea towels and plates bearing their image and celebrating their milestones? Why do they appear on magazine covers staring at us as we wait in line at the supermarket? Why do billions of people feel the need to watch them get married? Why are they the subject of countless films, television shows and books? Why do royal visits attract so much attention? Who cares what they wear?

If the British monarch rules with divine right, why does the royal family need to spend their time intruding into the lives of everyday people? Given Cannadine's arguments in his 2001 book *Orientalism: How the British Saw Their Empire* that the royal family adopts traditions, symbols, and signifiers to reinforce and legitimate their power, it is possible to come to a view that the word 'intrusion' is not used by Cannadine by accident. The British royals need more than to be seen they need to be seen in a particular light, with meanings that reinforce their positive role in national life – or at least posit they do no harm and are actually good for the British economy. It is not only their apparent public good that endlessly intrudes in our daily lives, so too do their transgressions, regardless, they remain ever present. While they are present, do they believe they are popular or relevant?

Laura Clancy in her 2021 book *Running the Family Firm: How the Monarchy Manages Its Image and Our Money* argues that the British royals are very conscious of the need to present and continually represent a very particular, curated and stage-managed version of themselves as a benign middle-upper class family, committed to public duty and sacrifice, who symbolise the nation and stability. This image, along with the public's emotional investment in their daily lives, particularly when they marry and have children, seeks to render their capital accumulation, immense wealth, corporate and political power, and social and cultural privilege, invisible. Clancy argues that this carefully curated public image of family and tradition conceals not only the power and wealth of the royals but acts to counter criticisms and silence calls for their devolution. While representations of the British royals are not always positive, they are constant. Because they are constant, the public forms views about them and their character. In this 'social construction of reality' as sociologists Berger and Luckman would put it, we think we know who and what the royals are, and for the most part we accept them as their preferred representation. If this is the case, the British royal family have successfully engaged in a hegemonic project which explains why the royal family has survived, when so many other European royal families didn't, and it also explains why they need to intrude into our daily lives.

Biography

Jo Coghlan is an Associate Professor of Sociology and Politics at the University of New England (Australia). Her research interests are in popular culture and material culture with an emphasis on royalty, gender, families, political representations, fashion studies, death studies, television and film studies. Jo's recent publications have appeared in the *Australasian Journal of Popular Culture*, *Media/Culture*, *the International Journal of James Bond Studies*, *Film, Fashion and Consumption* and has upcoming articles in *Clothing Cultures*. Her next book is the *Royals in Popular Culture* (Routledge) due in 2024 with Dr Lisa Hackett and Huw Nolan. Jo, along with Dr Hackett have completed a monograph on the social and cultural history of the swimsuit, and Jo is also completing a book on pigs in popular culture. Jo, Lisa, and Huw are the founding members and lead researchers at UNE's Popular Culture Research Network, Australia's leading research network in popular culture.

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Heirs, Spares, and 'Hangers-on': The Extended Royal Family and the Concept of Royal Work in Serial Television Drama

Sarah Betts, University of York, UK

Who is a minor royal? Who should represent the Queen and the Royal Family? How far does power extend?

Discussions in public about what the Royal Family beyond the Monarch does are often centered around the question of which family members are seen as doing work for the institution. Perceptions of individual royals – whether they should or shouldn't be seen in public or their contributions paid for out of the public purse – help shape the wider image of the whole, and questions of who represents the monarchy and in what ways defines both the royal family and the institution as a whole.

Taking two serial television dramas that explore the lives of royal family members beyond the Monarch, *The Crown* and *The Windsors*, this paper examines the idea of “royal work”, the roles of “major” and “minor” royals, and how the contemporary debate around their place in the monarchy contrasts to/is informed by their portrayal in media.

Biography

Sarah Betts is a PhD candidate examining cultural memory and representations of the English Civil War 1642-present. With broader interests in the history and public history of monarchy she has published various work in all these areas. She is currently Modern Monarchy Section Editor at the *Royal Studies Journal* and is currently editing a 'cluster' piece for the journal on the life and legacy of Prince Philip including an essay about representations of Philip in screen-drama.

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“the Exiled Prince Who Would Someday Grasp the Magic Sword”¹

US Media Coverage of John F. Kennedy, Jr. as Heir

Oline Eaton, Howard University, USA

Even before John F. Kennedy had taken office, there were already complaints of nepotism and grumblings that the Kennedy’s had ambitions of a political dynasty. “We Voted for Kennedy for President,” observed one independent voter in early January 1961, “not the Kennedys for Royal Family.”² The dynastic vibes only intensified when, following the President’s murder, his younger brothers also pursued the presidency—first Robert in 1968 and, later, Edward in 1980.

John F. Kennedy, Jr. (JFK Jr.) never ran for public office. And yet... there was a cultural assumption that he would. Based on the monarchical cultural assumption that he was next.

While the Kennedy family has routinely been likened to royalty, this theme moved to the forefront in a new way with the death of JFK Jr. An unauthorized biography had previously labeled him “Prince Charming,”³ but with his death in 1999, JFK Jr. became even more concretely established as “America’s Prince.”⁴ In this paper, I will interrogate the connotations of both monarchy and nationalism communicated in this characterization of JFK Jr.’s place in American life.

Biography

Oline (oh!-'lighn) Eaton teaches first year college writing as non-tenure track full-time lecturer at Howard University. She is the author of a biography of Jacqueline Kennedy Onassis, entitled *Finding Jackie: A Life Reinvented* (Diversion, 2023). Oline’s academic research focuses on celebrity life-narratives as trans-medially constructed, trans-historically contested, nationalized, ideologically saturated affective spaces. Current research includes representations of work and precarity in *Lindsay Lohan’s Beach House* (2019) and a long-form essay on trauma, language, Kim Kardashian, and lost time. She lives in Washington, DC with her cats, Claude and Marcel.

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1 Sandy Grady, “The Door Slams Shut on Camelot,” *News-Press*, 25 July 1999, p. 24,

<https://www.newspapers.com/image/220680843>

2 A.B. Carter, “Bobby Kennedy’s Appointment Hit,” Letter to Open Forum, *Valley Times*, 19 December

1960, p. 14, <https://www.newspapers.com/image/580678022>

3 Wendy Leigh, *Prince Charming: The John F. Kennedy Jr. Story*, New York: Signet, 1993.

4 Michael Powell, “JFK Jr.: As Child and Man, America’s Crown Prince,” *Washington Post*, 18 July 1999, A-1,

<https://www.washingtonpost.com/wp-srv/national/longterm/jfkjr/stories/icon071899.htm>;

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Wallow in Death. You Move On. You Hold It Inside.’: The Struggle of John F. Kennedy Jr., American

Prince,” *Vanity Fair*, 7 July 2019,

<https://www.vanityfair.com/news/2019/07/inside-the-struggle-of-john-f-kennedy-jr-american-prince> .

Monarchical Kitsch

Shaun Wilson, The University of Queensland

The British royal family have been subject to an ongoing legacy of publicly available merchandise embedded in monarchist and collector consortiums alike for several hundred years. While evidenced examples, from coffee cups to aprons, fridge magnets and knick knacks, and tea towels and figurines, have embodied the patriotic and the kitsch, current research dedicated to monarchist kitsch reveals a deeper level of analysis to consider bad taste as an allegorical mechanism for social class. This article will explore the historical and foundational beginnings of monarchist kitsch to then come to terms with contemporary British royals in context to identity, class structure, and colonialism.

Biography

Shaun Wilson is an academic, artist, film maker and lover of kitsch internet cats and knick knacks who when not occasionally directing feature movies is a senior lecturer in the school of design at RMIT University.

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'We're Half-People:' Elizabeth II as Queen and as Sovereign in The Crown

John Rey Dave Aquino, University of the Philippines Baguio

This paper seeks to examine the portrayal of Elizabeth II as Queen and as Sovereign in the television series *The Crown* (2016–) through a close reading of the primary narrative conflicts, dialogue, and characterization. It is argued that Elizabeth the Sovereign and Elizabeth the Queen are unmarked and marked terms, respectively, of a binary pair. As an unmarked Sovereign, the show illustrates Elizabeth's power and authority within the royal family and the British (and Commonwealth) state of affairs, especially the Government and the Church. As a marked Queen, the show dramatizes Elizabeth's relationships as wife, mother, sister, and daughter, and highlights her position as head of the royal family. As such, the unmarked Sovereign corresponds to vertical relationships, while the marked Queen corresponds to horizontal relationships. However, *The Crown* shows how the horizontal and vertical relationships are inextricably linked with each other, creating a narrative of a monarch as the centre of a complex hierarchical-familial relationship.

Biography

John Rey Dave Aquino teaches language and literature courses. His critical interests include Philippine literature, popular culture, Filipino, representation, and creative writing.

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Don't say "neigh," say "yay!": An R-rated discussion on animals from tv's 'The Great'

Huw Nolan and Amy Tait, The University of New England, Australia

"The Great" (tv series 2020-2023) is a satirical, dark comedic look at the life of the 18th-century Russian empress Catherine the Great. *The Great* melds historical facts and fiction converting the brutal and archaic world of 18th century Russia into a whimsical farce.

The Great creator, Tony McNamara also co-wrote *The Favourite* (2018) a similarly toned, pseudo-historical comedy about England's Queen Anne. Where *The Favourite* was constrained by certain particulars of the British monarchy, *The Great's* Russian setting allows for unrestrained absurdity. Much of the strength of *The Great's* tone-bending story is anchored in its attention to detail with the extravagant sets, costumes and props. The anachronistic dialogue and story make sense with reference to the physical surrounds. As such, the show provides a unique case-study to explore human-animal relationships, *ad absurdum*.

Bestiality, hunting, torture, omens and butterfly training, *The Great* uses animals to, portray the disconnect between the ruling classes and the common people, demonstrate brutality and ignorance, infer mysticism and emphasise naivety. This paper explores how when we situate our own human-animal relationships within the logic of the show, we are left with the often-uncomfortable absurdity of our relationships with animals in the real world, Huzzah!

Biography

[Huw Nolan](#) is an animal welfare scientist. Huw's research investigates the impact human imagination, beliefs and intuitions have on the welfare of animals.

[Amy Tait's](#) research focusses on animal welfare, physiology and improving the environments in which we house our animals. Amongst Amy's many achievements is her emphasis on the mental health of people who work with animals such as bringing compassion fatigue to the forefront of discussion.

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*Authors note- in case our children, future employers, or political rivals read this abstract, we the authors, do not condone this show, it's use of animals nor its excessive use of profanity. Indeed, we are good people with good hearts...

'Strange women, lying in ponds, distributing swords': Satirising British Monarchism and Class Systems in Monty Python and the Holy Grail

Simona Strungaru, University of New England.

The year 2023 marks the 48th anniversary since the release of the British cult classic, 'Monty Python and the Holy Grail' (1975), a film centred on the satirical exposé of King Arthur's quest for the Holy Grail. The film has since become a household name for its humorously sarcastic parody of the Arthurian legend. In the film, King Arthur navigates many obstacles and challenges along his quest, including defeating the Black Knight, escaping a rabid rabbit, and being taunted by French soldiers who occupy a castle. It is King Arthur's brief interaction with 37-year-old peasant, Dennis (who is not old!), however, that serves as a key example of revolutionary satire about "dated imperialist dogma" and class systems within film texts. While this paper is primarily a nostalgic, celebratory homage to the film, the paper is also an exploration of the film's use of satire about class, politics, and governance. Through Dennis' character, satire is used as a form of powerful social commentary to criticise the British ruling class and notions of 'inherited privilege'. Here, political notions that were presented within the film from almost five decades ago are also argued to be contextually relevant to Britain's modern-day monarchist rule and structures.

Biography

Simona Strungaru is a Doctoral Candidate in Sociology at the Department of Social and Philosophical Inquiry at the University of New England, Australia. Her thesis critically explores the prevalence of sexual exploitation and abuse within UN peacekeeping through a power elite framework. Simona is broadly interested in human rights and children's rights, international law, and Middle Eastern studies, however, she also shares a love of film and popular culture which allows her the opportunity to engage in expansive and interesting research spaces.

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This One Is For The Books

The Portrayal of Queen Elizabeth II in British Fiction

Jennifer-Raphaela Krassnitzer, University of Klagenfurt, Austria.

The aim of this paper is to present the way Queen Elizabeth II is used as a character in British fiction during her lifetime and reign. While there are numerous examples to choose from, due to their explicit references to the royal family, two works published within the last 30 years serve as a basis for this research. S. J. Bennett's *The Windsor Knot* (2020), renowned as the first in a series of royal mystery and crime novels, and Sue Townsend's political satire *The Queen and I* (1992) are subject to this analysis.

In order to examine different features of the Queen's characterization the method of literary character analysis is applied to both texts. Through this, aspects of character description, physical appearance, involvement in the story, emotional factors and representation of royal duties and responsibility are made visible. Although other members of the royal family appearing in the novels are discussed in relation to the representation of Queen Elizabeth II, they do not play a superordinate role in this paper.

Biography

Currently, Jennifer-Raphaela is a postgraduate student completing my MA in Media, communications and Culture at the University of Klagenfurt, Austria. I Jennifer-Raphaela wrote their dissertation in English and American Studies focusing on young adult dystopian fiction and the representation of women. Additionally, Jennifer-Raphaela is a trained English and German teacher.

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Violence and power of the modern British monarch

Anna Molkova, National Research University Higher School of Economics, Russia

The British monarchy is one of the oldest institutions of power. Some researchers consider the existence of the monarchy to this day even in this form a paradox. There is also an opinion that to perceive the monarchy in Britain as an anachronism means to consciously ignore its still inherent power and influence. In my presentation I would like to answer the contradictory question - "Is violence possible against the monarch, the figure in charge of seemingly everything?".

My analysis of different kinds of power of the modern monarch and above the modern monarch is based on the case-study of reaction of tabloids, Parliament, biographers and citizens to Princess Diana's death. Examining the Queen through the Theory of King's two bodies, I assume that we can speak of Žižek's systemic violence («from» tradition and citizens) and even subjective violence on the part of citizens. I would outline power relations in terms of Weber's typology and soft power that comes from the public image of the Queen, rooted in popular culture. It seems that maintaining the image of the sovereign as a corporate mechanism or a feature of modern parliamentary monarchy has proved important and a key component for the existence of the monarch.

Below follows the answer to the contradictory question in the form of a conceptual framework, which reflects power relations between Queen Elizabeth II and other actors.

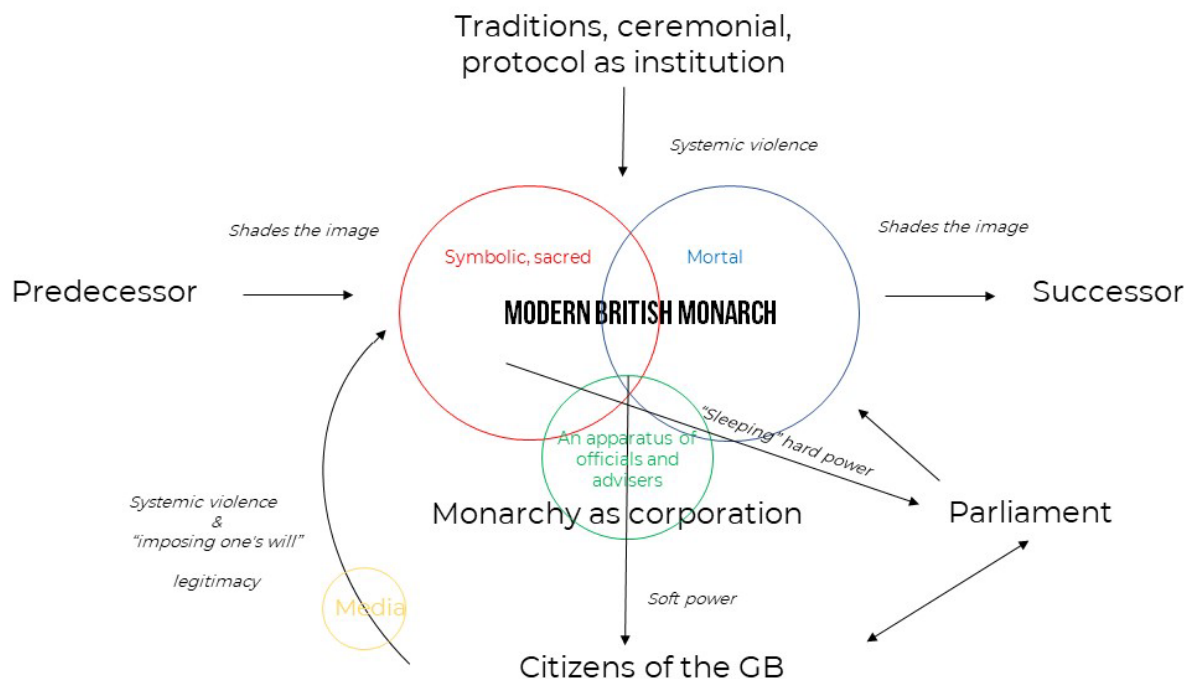


Figure 1 — supporting conceptual framework.

Biography

Anna Molkova was born in Kolchugino, Vladimir region, Russia. She currently lives in Moscow, where she is getting a bachelor's degree in sociology at the National Research University's Higher School of Economics Department of Economic Sociology. She mainly deals with power relations in academia and researcher's job satisfaction in the context of managerialism and bureaucracy; molkova@outlook.com

Tradition, Innovation and Power: a brief history of British Royal funerals

Helen Frisby, Independent Historian, UK

The funeral of Queen Elizabeth II on 19 September 2022 included both ancient (or perhaps ‘ancient’) and newer traditions, a combination carefully calculated in order to express twenty-first century British notions of monarchy.

While some of the English/British royal funeral customs enacted at the funeral of Elizabeth II are indeed centuries old, others of these rituals have in fact evolved over the last millennium along with shifting conceptions of the nature and extent of royal power, with technological innovations, and with general social mores. Meanwhile many monarchs have added their own personal touches to the proceedings, and then of course accidents have happened at royal funerals too – so why do only some of these ritual innovations then enter the canon of ‘tradition’?

In addressing these questions, with reference to the final obsequies of English/British Kings and Queens Regnant from 1066 through to the present day, this talk ultimately addresses the deeper question of why funerals actually matter at all.

Biography

Dr Helen Frisby has taught history at the University of the West of England, Bristol, and funeral directing at the University of Bath where she’s also a [Visiting Research Fellow](#). Helen is Secretary of the [Association for the Study of Death and Society](#), and a Council Member and Trustee of the [Folklore Society](#). Helen has appeared on The History Channel, ABC and BBC Radio, and continues to research and publish on topics relating to death, funerals and bereavement, past and present. She is author of the Shire book [Traditions of Death and Burial](#)

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End of Day one!

Keynote:

The Royal Meme: Reduction, crime and gender

Lisa J. Hackett, University of New England, Australia

The juxtaposition of historical knowledge and contemporary social issues is an intriguing subgenre of memes. This paper presents a journey through memes featuring Kings and Queens (and Junior Kings, ‘almost’ monarchs, and Lord Protectors) of England (and later Britain) to capture how they are remembered in the popular imagination. The unique identity of the English (or British) monarch in Western history is instantly recognisable to today’s audiences, even if the finer details of their lives are little known to a disinterested public. As monarch, they are synonymous with historical eras. Yet they are also distinct personalities in themselves, with their deeds, both political and personal, tied to the development of Western civilisation. Memes provide a way to bring the past into the present. By using images of historic figures in the contemporary context, new social and political meanings can be created.

Through a thematic discussion of popular royal memes, this paper finds that many of the Kings are remembered, not for the good that they did, but the crimes they committed, whether legal or moral. The Queens are remembered more favourably, either due to the prosperous eras in which they ruled, or due to their relationships with men. Overall, the memes are reductive, with many royals being remembered in this form for a single or small group of actions.

Biography

Lisa J Hackett is a lecturer at the University of New England, Armidale NSW. Her research interests included popular and material culture, particular pertaining to clothing and uniform, with an emphasis on crime, gender, and political representations. She is the founder, alongside Associate Professor Jo Coghlan and Mr Huw Nolan of PopCRN – the Popular Culture Research Network. She is currently writing a book on Royalty in Popular Culture (with Jo Coghlan and Huw Nolan). Her most recent royal publications are “The Mad Kings of The Royals: Fashioning transgressions in royal popular culture television” (with Jo Coghlan, *Film Fashion and Consumption* 2022), “ Conjuring up a King: The use of magic and ritual in the coronation of King Charles III (with Jo Coghlan, *M/C Journal* 2023) and “A Life in Uniform: The Public and Foreign Uniforms of Queen Elizabeth II, the Rainbow Queen” (with Jo Coghlan, *Clothing Cultures*, in press).

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Panel two

Making the Private Public: The Post-mortem images of Edward VII in the Popular Press

Terri Sabatos, Longwood University, USA

On the morning of 16 May 1910, the readers of the British tabloid the Daily Mirror were witness to an unusual sight: a post-mortem photograph of the recently deceased Edward VII. Not only had the paper published an almost full-page photograph of the king on the front page, but it included an additional image in the centre of the paper as a double-page spread. Other popular newspapers such as the Daily Mail, The Sphere, and The Queen also printed similar photographs of the dead king. Additional post-mortem drawings of Edward were published in the Graphic, The Sphere, and the Illustrated London News. While formulaic images showing the death bed scenes of notable personages were not uncommon in Victorian and Edwardian popular culture, such intimate glimpses into the palace “death chamber” and actual photographs of the deceased monarch were most unusual, and as the Daily Mirror remarked “[had] assuredly never been printed before.” This paper discusses the role these depictions played in the expanding representation of the British monarchy--not as rulers--but as popular symbols of the nation, as the institution negotiated the boundaries between private and public during the rise of photojournalism and the tabloid press.

Biography

Dr. Terri Sabatos is Associate Professor of Art History at Longwood University. Her research focuses on the visual culture of death and mourning in Britain and America and she has presented numerous papers at national and international conferences on this subject. Select publications include: “The Power of the Dog: Caesar of Notts and the Mourning of Edward VII” forthcoming in Royal Studies Journal, December 2023; “‘The Glen of Gloom’: The Massacre at Glencoe in Victorian Visual Culture” in *Death in Modern Scotland, 1855-1955: beliefs, attitudes and practices*. Peter Jupp, Julie Rugg, and Susan Buckham, eds. (London: Peter Lang, 2016).

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Mr Punch versus the Kaiser: Revisited

Richard Scully, University of New England, Australia

By the turn of the twentieth century, relations between the British and German empires were in dire straights. The Kaiser's ill-considered intervention in South African affairs in 1896 had led to great concern in Whitehall and across the United Kingdom, and the virulently Anglophobic campaign in the German press during the South African War (1899-1902) greatly perturbed a British public facing something of an existential crisis. To make matters worse, Germany had seemingly precipitated a 'Scramble for China' from 1897, and the first German fleet law posed a new threat to the Royal Navy's global naval supremacy. As might be expected, the cartoonists on *Punch* had attacked the Kaiser and his country's politics mercilessly during the 1890s. But around 1898, something changed. The cartoon Wilhelm II became a fine, upstanding character; Britain's closest friend; a dutiful grandson to his grandmother Queen Victoria. This depiction persisted until at least 1904, and the beginnings of a renewed Anglo-German antagonism. Why? This paper explores the reasons for this abrupt about-face in imagining the German emperor, and traces the direct involvement of the British government – and the Queen-Empress herself – in shifting *Punch*'s version of 'Kaiser Bill'.

Biography

Dr Richard Scully, BA (Hons), PhD (Monash), FRHistS, is Associate Professor in Modern History at the University of New England (Australia). He is the author of *British Images of Germany: Admiration, Antagonism & Ambivalence, 1860-1914* (Basingstoke, 2012), and *Eminent Victorian Cartoonists* (London, 2018), and is a Life Member of the Political Cartoon Society (London) and the Cartoon Museum (London). He is currently exploring the history of political cartooning in Australia as part of a four-year project funded by the Australian Research Council.

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Songs and nursery rhymes to teach children about royalty: a historical perspective.

Giovanna Carugno, Castelfranco Veneto, Italy

The art of music has produced various representations of the British royal family. Notwithstanding this contribution, little scholarly attention has been paid to the investigation of royalty in the musical repertoires for children. This paper aims to fill the gap by providing an overview on the representation of royalty in songs and nursery rhymes for children across history (e.g., *The Grand Old Duke of York*; *Sing a Song of Sixpence*; *As I was going by Charing Cross*).

Through the analysis of historical sources from the mid-17th century to the 19th century it emerges the importance of using music and words to evoke meanings and beliefs about royalty. In this perspective, singing for children was not only a playful activity, but also a way to transfer knowledge, culture, and information.

Child-appropriate musical repertoire serves to educate and entertain the young listeners, as well as to familiarize them with historical facts related to the British monarchy and to teach values (for instance, military strength, power, and goodness).

It is significant that this repertoire continues to be sung today by parents and caregivers, as a cultural legacy passed down from generation to generation within the British educational landscape.

Biography

Giovanna Carugno graduated in Piano Performance, Harpsichord Performance, Early Music, Chamber Music and Fortepiano. She specialized in Music Education at the University of Padua, in Music Therapy at the University 'Roma Tre' and in Methodology of Research in Music Teaching at the Accademia Filarmonica of Bologna. She is currently working as Lecturer in Music Education at the Faculty of Educational Sciences of the University of Urbino and Adjunct Professor of Music History Pedagogy at the Conservatory "A. Steffani" in Castelfranco Veneto.

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The Royal Fairytale: negotiating authenticity in royal romance novels

Lisa Hackett and Jo Coghlan, University of New England

Romance stories featuring charming princes and fairytale princesses have been mainstays of popular fiction narratives from folktales to computer games. As a subject of cultural research, romance novels are a potent source of such narratives. Firstly, romance is the largest genre of fiction, outstripping the next category (crime) in sales by almost double. Romance offers many sub-genres, from historical, to crime, to paranormal, to spiritual, to name just a few. They cover many narrative styles, from sexy to sweet, from thriller to comedy. And they cater for many forms of relationship, from the traditional man and woman, to lesbian, homosexual, polyamorous, reverse harems, and even aliens. Secondly, perhaps more than any other pop culture form, the low-cost barrier to producing romance novels means that a single author can leverage a combination of social media, connected writers' groups, and self-publishing options such as Amazon. Therefore, romance novels provide an avenue to explore social phenomena through a medium that allows for a democratic array of voices.

Leveraging the popular imaginings of what royalty is, popular romance novels provide a way for readers to peek behind the curtains of this closed world. Yet real-life royalty can, sometimes, be less than romantic. The aim of this paper is to understand how authors and readers of royal romance novels negotiate this tension between the desire for royal authenticity and the desire for romantic authenticity. It will draw upon results of an international survey of readers and writers of historical romance novels to reveal what makes a royal romance novel 'authentic'.

Biography

Lisa J Hackett is a lecturer at the University of New England, Armidale NSW. Her research interests included popular and material culture, particular pertaining to clothing and uniform, with an emphasis on crime, gender, and political representations. She is the founder, alongside Associate Professor Jo Coghlan and Mr Huw Nolan of PopCRN – the Popular Culture Research Network. She is currently writing a book on Royalty in Popular Culture (with Jo Coghlan and Huw Nolan). Her most recent royal publications are "The Mad Kings of The Royals: Fashioning transgressions in royal popular culture television" (with Jo Coghlan, *Film Fashion and Consumption* 2022), "Conjuring up a King: The use of magic and ritual in the coronation of King Charles III (with Jo Coghlan, *M/C Journal* 2023) and "A Life in Uniform: The Public and Foreign Uniforms of Queen Elizabeth II, the Rainbow Queen" (with Jo Coghlan, *Clothing Cultures*, in press).

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Jo Coghlan is an Associate Professor at the University of New England (Australia). Her research interests are in popular culture and material culture with an emphasis on royalty, gender, families, political representations, fashion studies, death studies, television, and film studies. Jo's recent publications have appeared in the *Australasian Journal of Popular Culture*, *Media/Culture*, *the International Journal of James Bond Studies*, *Film, Fashion and Consumption* and has upcoming articles in *Clothing Cultures*. Her next book is the *Royals in Popular Culture* (Routledge) due in 2024 with Dr Lisa Hackett and Huw Nolan. Jo, along with Dr Hackett have completed a monograph on the social and cultural history of the swimsuit, and Jo is also completing a book on pigs in popular culture. Jo, Lisa, and Huw are the founding members and lead researchers at UNE's Popular Culture Research Network, Australia's leading research network in popular culture.

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The Kingdom of Tonga: Royalty, Culture, Respect and Veneration

Margaret Morrison, University of New England, Australia

The Tongan culture is highly stratified or hierarchical, and at the very heart of the culture is respect (*faka'apa'apa*) for age, gender, rank and status, particularly conferred by birth. The Tongan Royal Family is held in an almost religious reverence by its people; the Tongan Royal family and its nobility indeed form the foundation of Tongan society. This reverence for the Tongan Royal family converts to almost adoration in the popular culture sense when they attend Tongan cultural events and in the presence of their people. Commoners (or *tu'a*) know and are respectful of their place in Tongan society and culture, while enthusiastically observing deeply held cultural recognition of their Royal Family. This is despite the overt differences between the nobility and *tu'a* economically, position and rank of which Western societies freely challenge.

Biography

Margaret was born in Tonga, and, at a very young age, Margaret emigrated to Australia in the mid-70s with my family. In a professional career spanning three decades, they have worked in all three levels of government, including academia and the not-for-profit sector. These roles have included communication and media, project management, and high-level administrative and executive support.

Over the past few years, Margaret has observed Tongan's use of social media posts in ways that celebrate and redefine what it means to be a Tongan in a western democracy. This sparked an interest to pursue a PhD within the School of Humanities, Arts and Social Sciences on how Tongan's use social media as a platform to emphasise and redefine their concepts of the Tongan Way, in a contemporary setting. Margaret has a Bachelor of Arts (Honours First Class) in Mass Communication.

Having our piece: Regional Australia and the history of royal wedding cakes

Adele Wessell, Southern Cross University, Australia

Although wedding cakes are food, it is their symbolic value which signals their function and their use is central to the events expected in weddings – display, photographs, cutting of the cake and toasts, its distribution, consumption or conservation and memorialisation. Many contemporary wedding traditions are firmly rooted in the past and reflect the history of Australia in terms of its British heritage as well as well as the customs that shaped British life. Royal wedding cakes had a strong influence on wedding cakes throughout British Empire, but this is neither static nor certain. While the monarchy remains a living and popular institution in Australia, as evidenced in the popularity of royal weddings, funerals and coronations, this was never one-way. In this paper I will focus my attention on the contribution of Australians to the weddings of the monarchy and the food miles they clocked up

Biography

Adele is an Associate Professor of History and Discipline Chair for the Humanities and Social Science. Her research is in the field of food history, both agricultural production in the Northern Rivers and consumption, through the study of cookbooks

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The '10000-mile cake' for the wedding of Elizabeth and Phillip

Panel four

Remembering the Queen's visit to Bondi Beach in 1954

Donna Lee Brien, Australian Catholic University and Central Queensland University, Australia

In contrast to Queen Elizabeth II's 5-day visit to Australia in 1973, during which she opened the Sydney Opera House and met with many dignitaries in Canberra and Sydney, in 1954 she and her husband visited 57 towns and cities during the 58 days of their milestone tour. While the Royal Surf Carnival the royals attended on 6 February 1954 at Bondi Beach has received attention from historians, less consideration has focused on the planning for the day and the controversies it stirred. Prompted by a commemorative medal given to the children of Waverley Council and using press reports and photographs, council records, material culture and other sources, this presentation describes the careful planning involved in staging the visit, what transpired that afternoon and how this event was memorialised.

Biography

Emeritus Professor of Creative Industries at Central Queensland University, Donna Lee Brien is currently undertaking a second doctorate at the Australian Catholic University writing a history of Bondi Beach. Donna's latest books are *Speculative Biography: Experiments, Opportunities and Provocations* edited with Kiera Lindsey (Routledge 2022), *Writing the Australian Beach: Local Site, Global Idea* edited with Elizabeth Ellison (Palgrave 2021) and *The Shadow Side of Nursing: Paradox, Image and Identity* authored with Margaret McAllister (Routledge 2020).

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Consuming royalty: promotional narratives and the British royal family

Dennis Olsen, University of West London, U.K.

The death of Queen Elizabeth II in summer 2022 heralded a new era for the British royal family. Under the Queen, the British royals became a branding powerhouse, estimated to have contributed tens of billions of pounds to the UK economy (Hirwani, 2023). The British royal family is unique in their manifestation in consumer culture, both in the UK and around the world (Otnes & Maclaran, 2015). Under Elizabeth II's reign, royalty became a cultural artefact, penetrating the UK's promotional landscape in almost all industries—from fashion, to automotive, to food and beverages. Whether this consumer draw will continue following the Queen's passing is something that has seen widespread speculation by British and international media.

This paper investigates the British royal family as part of the UK's promotional culture post-Queen Elizabeth II. Using a media content analysis, social media adverts were investigated in the run-up to the coronation of King Charles III in May 2023. Two research questions guided the investigation: (i) Who are the royals, post-QE II, that attract the attention of brands in the UK? (ii) What kind of promotional narratives are crafted around royalty in the UK?

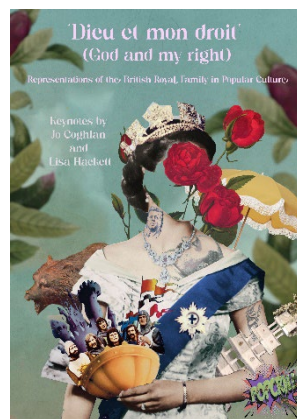
Biography

Dr Dennis Olsen is Associate Professor of Advertising and Branding at the University of West London, UK. His interdisciplinary work is framed by sociological, cultural, and psychological perspectives. Before joining the University of West London, Dennis worked for several years as a Strategic Planner in a multinational communications and advertising agency. His research interests revolve around media representations, EDI campaigns, audience insight and shifting consumer behaviours. Dennis' research and academic projects have been funded, i.a., by the British Academy, the Leverhulme Trust, the History of Advertising Trust and the Centre for Ageing Better.

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Closing Remarks

Thank you for sharing our love of all things royal and royal-adjacent, history, wonder, pop culture
and scholarly thought!



Cover by Huw Nolan and Eloise Nolan



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