

The UNE Pop Culture Research Network Presents

# The World is not Enough

The impact of James Bond on popular culture



Keynote by  
**Dr. Ian Kinane**

Hosted by Lisa Hackett Jo Coghlan & Huw Nolan

Thursday 26th of May 2022. Free, Online, via **ZOOM**

**Note: All times are Australian Eastern Standard Time (UTC +10)**

**900 1030 Panel one- Introduction-**

900	915	Colin Ahoy	Welcome to Country
915	930	Alistair Noble	Welcome Address
930	945	Marcella Rego Lins Barbosa	Mexicans in the United States and the Hispanic Image in Film: License to Kill and the 80's
945	1000	Charles Edward Small	Jack
1000	1015	Udo Greinacher	Bond - Enemy of Modern Architecture?
1015	1045	Questions	

**1045 1100 Comfort Break / Networking**

**1100 1150 Panel two**

1100	1115	Phillip Guerty	<b>Chair: Jo Coghlan</b> James Bond and Espionage Role-Playing Games During the late Cold War Era
1115	1130	Matt Allen	"Very strong and very cold and very well made": Bond, drinking and British masculinity
1130	1150	Questions	

**1150 1200 Comfort Break / Networking**

**1200 1315 Panel three**

1200	1215	Erin Isely	<b>Chair: Lisa Hackett</b> "It's Called Life, James": Deconstructing the Inclusivity of Skyfall and No Time to Die
1215	1230	David Pegram	"There are dinner jackets and then there are dinner jackets": The Sartorial Influence of James Bond
1230	1245	Tara Lomax	"James Bond will Return: Franchise Longevity, the Bondian Formula and Popular Culture"
1245	1300	Joseph Oldham	"We Have People Everywhere': A conspiracy theory of SPECTRE"
1300	1330	Questions	

**1330 1645 Break**

**1645 1800 Panel four**

1645	1700	Barbara K. Emanuele	<b>Chair: Huw Nolan</b> Gemini: The James Bond of Ian Fleming and the James Bond of Cubby Broccoli
1700	1715	Tim Gardiner	The biodiversity of Bond: minnows pretending they're whales?
1715	1730	Andrea Cavanna	'I ate one of their famous secret agents for breakfast from time to time': psychopathy in Fleming's portrayals of James Bond villains
1730	1800	Questions	

**1800 1815 Comfort Break / Networking**

**1815 1645 Panel five**

1815	1830	Huw Nolan, Lisa Hackett, and Jo Coghlan	<b>Chair: Lisa Hackett</b> "Oh, that's my little Octopussy", animals in the Bondiverse
1830	1845	Jonnie Eriksson and Kalle Jonasson	"I am not a sporting man, Fräulein": The tragedy and farce of James Bond's heroic prowess as challenges to the 'popular'
1845	1905	Questions	

**1905 1915 Comfort Break / Networking**

1915	2015	<b>Keynote: Ian Kinane</b>	The (New) Politics of a Popular Hero: Brexit, Bond, and British Memecracies
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**2015 2030 Closing Remarks: Jo Coghlan**

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## Welcome

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Welcome to the third symposium of the University of New England's Pop Culture Research Network PopCRN. We are extremely excited to host this diverse group of academic papers, unified under the theme of Ian Fleming's James Bond. You might have noticed the large break between panels two and three. This is because we have speakers from across the globe joining us. 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](#).

PopCRN aims to leverage UNE's research capability with to produce excellent research in popular culture. It provides a venue for researchers to share and collaborate on work.

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.

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.

Please contact us if you would like to be a part of PopCRN and stay abreast of PopCRN news.

PopCRN is pleased to be partnered at this Symposium by the International Journal of James Bond Studies. Selected papers from this symposium will be invited to publish in a [special edition of IJBS](#) to be released in May 2023. We thank the editor Ian Kinane for his enthusiastic support of today's symposium.

Thank you, we hope you enjoy the symposium,

Jo, Lisa, and Huw

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## [Join James Bond Symposium via Zoom](#)

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

Previous symposium: [Will you be my Valentine? Romance, love, lust in popular culture](#) 10<sup>th</sup> Feb 2022

Next symposium: [If We Could Talk to the Animals: Representations of fauna in popular culture](#) 6<sup>th</sup> Oct 2022

*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.*

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*Panel one*

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***Mexicans in the United States and the Hispanic Image in Film: License to Kill and the 80's***

*Marcella Lins- Rogue agent, United State of America*

The Hispanic population in the United States, predominantly made up of Mexicans and Mexican-Americans, is the largest minority in the country and, therefore, is recurrently represented in the film industry. The elaboration of images, through the consideration of profiles and practices of a social group, is translated in the form of stereotypes, which serve as a starting point for the creation of fictional characters. With this in mind, this article aims to demonstrate that the representations of Hispanic characters in film during the 1980s are related to the images that the dominant population created of the Hispanic and Mexican population throughout history, as a way of establishing an effective communication with their audience. To this end, a structural analysis of the characters of Hispanic descent from the film Licence to Kill (1989) was developed, in order to exemplify the construction of stereotypes found in cinematographic productions of the period.

*Biography*

Marcella Lins is a master's student in Cultural Studies at University of São Paulo, Brazil. Marcella's research interests include Pop Culture Studies, Television Studies, Mexican American History, US-Mexico Relations, and Political Philosophy. Currently, Marcella is working on a project about Hispanic Images on American Television in the 2010's.

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## *Jack*

*Charles Edward Small- Rogue agent, United States of America*

The character of James Bond and the source of James Bonds' character attributes and physical appearance is revealed. It is a longstanding question as to who inspired the actual character of James Bond as well as the real missions behind Ian Fleming's stories. The only widely publicly accepted individual to be an inspiration is Patrick Dalzel-Job and now the second primary inspiration is James "Jack" Turner Stephens, Jr. This answers the quintessential question Bond fans have been asking for decades. It also decodes the stories in the novels and the movies to show the real-life story. My research relies on the interviews I conducted of Jack. After the interviews and his death, I read dozens of history books as well as the novels to research the elements of history that Jack was involved in. The story behind the real-life organization of "Spectre", the meaning and purpose of 007, the real-life inspiration to the plots and scenes in many of the movies are revealed. The significance of these revelations will rewrite history books as it shows the relationships between this real man and other individuals in history, including John F. Kennedy whom can be accredited for much of the success of the franchise.

### *Biography*

Charles is a graduate of Radford University, '97, with a degree in Religious and Philosophical Studies with a concentration in Philosophy. I live in Richmond, Virginia, working as a community manager and am married with two children in high school. My great uncle, James "Jack" Turner Stephens, Jr., passed away on May 13, 2020, however before he passed I spent a year visiting him and interviewing him weekly about his life. He was a surrogate grandfather to me as he had no children and I never met my grandparents. He was an enigma to me my whole life, until he finally was willing to tell me his story on his deathbed.

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## *Bond - Enemy of Modern Architecture?*

*Udo Greinacher- University of Cincinnati, United State of America*

Modern buildings do not survive any encounter with 007. They are flooded, set on fire, or blown up in an ever-grander series of finales that announces James Bond's victory over schemes of world domination or destruction. Nevertheless, Bond scholarship is rather silent when it comes to architecture and design. Ian Fleming carefully described locations and interiors in his novels, and Ken Adam designed brilliant, elaborate sets that come to life in the films. The role of architecture, its roots, its potential, and the grand destruction at the end warrant a serious discussion.

This essay establishes architecture's importance for the Bond films and breaks down the role it plays in their narrative structure. An analysis of the archetypal villain's lair then explains why modernist architecture represents the forces of evil, and why this warrants its ultimate destruction.

Bond himself inhabits largely interchangeable, but always luxurious spaces. Unlike the villains, he does not need a fixed locale that embodies power and status. His power lies in mobility and numerous gadgets that add a very modern twist to his persona. These gadgets place him directly at the forefront of miniaturization and hybridization, with interesting consequences for future architectural designs.

### *Biography*

Udo Greinacher is the Niehoff Professor for Film and Media Studies at the University of Cincinnati, where he teaches courses in architecture, urban design, film, and futures. A product of German upbringing and California education he has lectured on urban and cultural issues in Europe and throughout the United States and has participated and placed in several international and national design competitions in America and in Germany. He has published numerous essays ranging from urban and cultural issues to “What Kind Of Architect Are You” [California: ORO Edition, 2021]. His latest research investigates the relationship between film, foresight, and architecture.

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*Panel two*

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***James Bond and Espionage Role-Playing Games During the late Cold War Era***

*Phillip Guerty- University of North Georgia, United State of America*

Hoping to tap into the massive success of TSR's Dungeons and Dragons role-playing game, strategy-game producer Victory Games released James Bond 007: Role-Playing in Her Majesty's Secret Service in 1983. Like D&D, James Bond RPG allowed players to indulge in a world of fantasy and adventure. Unlike D&D, however, the game was set in the contemporary world and offered players a chance to find that adventure in the Cold War era. Using sociologist Wendy Griswald's "Cultural Diamond" as a theoretical guide, my paper analyzes how TSR's Top Secret and James Bond RPG were cultural sites where meaning was constructed through the intersection of production, consumption, and historical context. I explore, for instance, the ways that game creators Merle Rasmussen (TS) and Gerry Klug (JB) were inspired by Bond movies and novels when creating their game systems. Likewise, I examine the players' connection to the world of Bond where they could, using their imagination, become a Cold War super spy.

*Biography*

I am an Associate Professor of History in the Department of History, Anthropology, and Philosophy at the University of North Georgia. After completing a Ph.D. at Indiana University, I served as the Organization of American Historians Magazine of History editor and Assistant Director of the OAH before moving on to UNG. I currently specialize in nineteenth and twentieth-century British cultural history and have recently begun to study the cultural impact of James Bond.

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*“Very strong and very cold and very well made”: Bond, drinking and British masculinity*

*Matthew Allen- University of New England, Australia*

Drinking alcohol has always served as a performance of British masculinity. But the character of James Bond embodies an important shift in how such drinking was imagined. Rejecting the communal and fraternal drunkenness of traditional patriotism, Bond is a solitary hedonist who often drinks alone, or with women he seeks to seduce, and almost never with large groups of other men. He orders drinks as a performance of his personal taste and mastery, and he remains in control, regardless of how much he consumes. As such, Bond’s drinking illustrates the way that post-war British masculinity became increasingly individualistic, idealising the strong, cold self-reliance of the secret-agent.

In this paper I seek to situate Bond’s drinking within a longer history of drink and British male identity. Given the popular appeal of Fleming’s creation, his obsession with ordering and consuming alcohol is not merely a marketing ploy, but can be read reflexively as a marker of the changing meaning of drinking. Focussing on two versions of *Casino Royale*, the 1953 novel and the 2006 movie, I analyse what and how Bond drinks as means of understanding these changes and their relationship with British masculinity.

*Biography*

Dr Matthew Allen is a Senior Lecturer in Historical Criminology at the University of New England. His diverse research is focused on understanding the unique and extraordinary transition of New South Wales from penal colony to responsible democracy, and the way that this process was shaped by the conflict between liberal ideals and authoritarian controls within the British world. His work on the history of alcohol, policing, summary justice and surveillance has been published in *Australian Historical Studies*, *History Australia*, the *Journal of Religious History*, and the *ANZ Journal of Criminology* and he is currently writing a monograph for McGill-Queens University Press, entitled *Drink and Democracy: Alcohol, Politics and Government in Colonial Australia, 1788-1856*.

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*Panel three*

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***“It’s Called Life, James”: Deconstructing the Inclusivity of Skyfall and No Time to Die***

*Erin Isely- Rogue agent, United States of America*

This paper explores two of Daniel Craig’s Bond films, Skyfall (2012) and No Time to Die (2021), and the ways in which they struggle to adapt to the 21st century and ultimately fail to escape the exploitative history of the franchise. This study focuses on the changes made to longstanding characters (M., Moneypenny, “Bond Girls,” villains, and even the titular 007) in a failed attempt at modernization and inclusivity. Despite the changes made to the supporting cast—such as replacing Judi Dench’s M., casting Black actresses for Moneypenny and major agent roles, or dropping lines about Q’s sexuality—these two films still secure Bond as the ultimate subject, whose status as main character is cemented in his death. These two films are tied together by their narrative similarities as well as objectification of minorities, which, though seemingly less explicit than in the earlier films, still reigns supreme in the franchise’s continued desire for white, patriarchal dominance. Despite more recent changes to Bond’s allies and villains, which would appear to be a grab for LGBTQ+ inclusion, BIPOC inclusion, and gender equality, the conclusions of both Skyfall and No Time to Die maintain Bond’s white, heteronormative, and masculine control as an agent and representative of the British Empire.

*Biography*

Erin Isely holds a Master of Arts in Humanities from Milligan University. She is a dedicated academic and creative writer with a passion for literary, film, museum, and theatre studies. Her master’s thesis project included the design and execution of a multimedia project that involved a feminist lens of the Bond franchise, criticizing the objectification of women in film and society. Her recent writings include in-depth analyses of popular culture franchises such as the Bond and Marvel/DC cinematic universes, and she is always looking for ways to incorporate creativity into academia via costume recreation, dioramas, sketches, and other artistic expression.

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*“There are dinner jackets and then there are dinner jackets”*: *The Sartorial Influence of James Bond*

David M. Pegram- Paradise Valley Community College in Phoenix, United States of America

The style of James Bond has been a point of emphasis (and scrutiny) ever since Sean Connery first appeared in a shawl collar dinner suit in *Dr. No*. Make no mistake, what James Bond wears is a crucial aspect of every Bond film, no matter the era, no matter the actor. As a result, websites such as “James Bond Lifestyle” and “The James Bond Experience” help men find exact clothing worn in Bond films, particularly those by designers like N. Peal, Tom Ford, and Crockett & Jones. But what are the social levers being pulled when men attempt to dress like Bond? Is this an example of “trickle down” fashion or simply well-disguised cosplay? This presentation answers these questions while tracing the more widely-publicized style choices in the history of Bond films and reflects on how James Bond’s style has influenced today’s fans and casual observers alike. Furthermore, drawing on work by Bond fashion enthusiasts Peter Brooker and Matt Spaiser, as well as the theories of Roland Barthes, this presentation will reveal how Bond is a model for proper forms of “dress” and proper approaches to “dressing.”

*Biography*

David M. Pegram is a Professor of English at Paradise Valley Community College in Phoenix, Arizona, where he also serves as co-chair of the “Nine” Conference on Baseball History and Culture. He has published and presented papers on a wide range of topics related to popular culture. From 2017 to 2018, he ran the blog “Eye on Bond” for Fansided and in 2018 published the article “The Hero with Mad Skills: James Bond and the World of Extreme Sports” in *The International Journal of James Bond Studies*.

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## ***“James Bond will Return: Franchise Longevity, the Bondian Formula and Popular Culture”***

*Tara Lomax- Australian College of the Arts, Australia*

The ‘Bond’ franchise is one of the longest running blockbuster franchises in Hollywood history. The property first originated in 1953 with the publication of Ian Fleming’s *Casino Royale* and its movie adaptation *Dr No* (1962) and has since developed as a cross-platform franchise made up of novels, a live television segment, movies, an animated television series, comic books, video games, and tabletop games. With a history spanning almost seven decades, the ‘Bond’ franchise is constituted by an extensive transtextual canvas that has enabled the development of a formula Bond producers call ‘the Bondian’. The persistence and transformations of this formula are instrumental to the history of the ‘Bond’ franchise, and it also informs how we understand the negotiations and developments that can drive franchise longevity.

This paper examines the relationship between franchise longevity, the Bondian formula, and popular culture. It will position the ‘Bond’ franchise within the contemporary franchise era and consider what the continuities and transformations of the Bondian formula reveal about the franchise mode in the early twenty-first century. The ‘Bond’ franchise is a compelling case study for understanding the working of the franchise mode because its long-running historical existence extending before and during the franchise era demonstrates how the franchise’s formula has worked to secure its longevity into the early twenty-first century and beyond.

### *Biography*

Tara Lomax has a PhD in screen studies from The University of Melbourne, with specialisation in blockbuster franchising, multiplatform storyworlds, and contemporary Hollywood entertainment. She has published in the journals *Senses of Cinema* and *Quarterly Review of Film and Video*, and the book collections *Starring Tom Cruise* (Wayne State UP, 2021), *The Supervillain Reader* (UP Mississippi, 2020), *The Superhero Symbol: Media, Culture & Politics* (Rutger UP, 2020), *The Palgrave Handbook of Screen Production* (Palgrave, 2019), and *Star Wars and the History of Transmedia Storytelling* (Amsterdam UP, 2017). She is currently Senior Higher Education Curriculum Writer at the Australian College of the Arts (Collarts) in Melbourne.

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## *“We Have People Everywhere’: A Conspiracy Theory of SPECTRE”*

*Joseph Oldham- British University in Egypt*

Identified by its iconic octopus logo, the international criminal organisation SPECTRE has played a major role in two different eras of the cinematic Bond series. As the source of nearly all criminal threats in the Sean Connery (and Lazenby) era, it helped attune Bond to the age of détente. More recently, in the Daniel Craig era, SPECTRE has reflected anxieties about both global terrorism and political conspiracy and has driven the Craig era’s more intensively serialised narratives.

This paper will contrast the 20th and 21st century depictions of SPECTRE. I will explore how, whilst the organisation’s 1960s incarnation was playfully implied to have a conspiratorial existence beyond the schemes thwarted by Bond as the architects behind a range of real-world crimes, the revived SPECTRE has repeatedly been shown to extend its tentacles far more deeply and threateningly into the British state apparatus. Through mounting a close comparison of the iconic SPECTRE conference scenes featured in *Thunderball* (1965) and *Spectre* (2015) and exploring the serialised narratives of the Craig era with reference to Mark Fenster’s work on the ‘classical conspiracy narrative’, I will explore the significance of growing role of the conspiratorial imagination in the contemporary rendering of Bond’s bureaucratic nemesis.

### *Biography*

Joseph Oldham is a Lecturer in Mass Media and Communication at the British University in Egypt. He is the author of *Paranoid Visions: Spies, Conspiracies and the Secret State in British Television Drama* (Manchester University Press, 2017), and has published articles in journals including *Cold War History*, the *Journal of British Cinema and Television*, *Adaptation*, the *Journal of Popular Television* and the *Journal of Intelligence History*.

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*Panel four*

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***Gemini: The James Bond of Ian Fleming and the James Bond of Cubby Broccoli***

*Barbara K. Emanuele- Queensborough Community College, United States of America*

There has always been a clear distinction between the literary James Bond as envisioned by Ian Fleming and his cinematic counterpart envisioned and maintained by Cubby Broccoli and his family. The discussion of that divergence has mainly focused on the character of James Bond himself. This paper seeks to explore the tension not between the character but between the creators. Ian Fleming is very much the product of the colonial class system of Great Britain and other European empires while Albert "Cubby" Broccoli by most appearances is the poster boy for the New World / American Dream: an immigrant who makes good, who goes from poor farm boy to multimillionaire at the time of his death. The lens these men view Bond through is incredibly different and the products that come from that vision lead to a hero who ultimately has very different motivations when it comes to wine, women, and war. In this historical moment where a third version of 007 is taking shape, this presentation will also reflect on why Bond fans cling desperately to the two older paradigms without thinking of embracing an evolving character.

*Biography*

Barbara K. Emanuele, M.A., is an adjunct lecturer of English at Queensborough Community College, CUNY. She has served as an educator and an administrator in CUNY for over twenty years. Her focus is on composition instruction to students in an urban setting, and her research interests include unpacking and reforming hate speech in social media, the evolving understanding of the television series *I Spy* and the legacy of the cinematic James Bond.

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## *The biodiversity of Bond: minnows pretending they're whales?*

*Tim Gardiner- Environment Agency, United Kingdom*

The importance of biodiversity (the variety of life on earth) in shaping the global distinctiveness of James Bond films is closely related to the classical elements (i.e., air and water). Biodiversity is particularly evident in the film *Dr. No* (1962), from the chorus of grasshoppers and crickets building tension during the murders of Strangways and Professor Dent, to Honey Ryder's conch shells that are indicative of the biodiverse coral reef and seagrass habitats of marine Caribbean ecosystems. Determined using simple criteria, there are approximately 400 references to distinct taxonomic orders or species in Fleming's *Dr. No* novel and 70 in the film, highlighting the surprising diversity of both. Attitudes to the natural world vary between central characters in novel and film from superstitious (Quarrel) to ambivalence (Dr. No), ignorance (Bond) and respect (Honey). The novel and film are set in biodiverse global ecosystems, with both the reader's and viewer's perspective shaped by the cultural responses of key characters. The film and novel can also be viewed as a reflection of the changing landscape of Jamaica due to deforestation resulting from bauxite mining in the 1950s. How biodiversity has changed in the Bond landscape since *Dr. No* is briefly discussed with reference to climate change and habitat destruction.

### *Biography*

Tim Gardiner holds a doctorate in applied ecology, working in wildlife conservation and research in the UK where he studies the plants and insects of agricultural and coastal environments. Tim has had many peer-reviewed ecology papers published as well as several books. He is also a children's author, essayist, editor and widely published poet with over 1700 published poems and several poetry collections. Tim is a life-long Bond fan and had a paper published on Ian Fleming's use of haiku (*Ku Only Live Twice*) in Volume 4(1) (2021) of the *International Journal of James Bond Studies*.

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*“I ate one of their famous secret agents for breakfast from time to time”: psychopathy in Fleming’s portrayals of James Bond villains*

Andrea E. Cavanna- University of Birmingham, United Kingdom

The psychological construct of psychopathy describes individuals without a conscience who, like Bond villains, knowingly harm others via manipulation, intimidation, and violence, but feels no remorse. The Psychopathy Checklist-Revised (PCL-R) assesses the clinical picture of psychopathy along two factors: Emotional Detachment (e.g., superficial charm, manipulativeness, shallow affectivity, absence of guilt or empathy) and Antisocial Behavior (deviance from an early age, aggression, impulsivity, irresponsibility, proneness to boredom). Psychopathic traits from the PCL-R were extracted from a representative sample of seven James Bond novels published by Ian Fleming between 1954 and 1965 (‘Live and let die’, ‘Dr. No’, ‘Goldfinger’, ‘Thunderball’, ‘On Her Majesty’s secret service’, ‘You only live twice’, and ‘The man with the golden gun’), portraying the fictional characters of six Bond villains. The most common psychopathic trait displayed by the Bond villains is callousness/lack of empathy. The villains’ psychopathic traits are widespread and the Bond-villain (Good-Evil) dichotomy could be functional to Fleming’s narrative scheme. According to Umberto Eco’s classical structuralist approach to Fleming’s novels, the oppositional relationship between Bond and the villain is one of the key dimensions that shape the narrative plot. Literary portrayals such as Fleming’s vivid depictions of Bond villains could complement clinical evaluations of psychopathy.

*Biography*

Andrea E. Cavanna, MD PhD FRCP FANPA SFHEA, is Consultant in Behavioural Neurology at the Department of Neuropsychiatry, National Centre for Mental Health, and Associate Professor in Neuropsychiatry at University of Birmingham (United Kingdom). He currently is Lead Consultant for the specialist Tourette syndrome clinic at the Department of Neuropsychiatry, Birmingham, and Deputy Director of the MSc in Clinical Neuropsychiatry, University of Birmingham. He has published extensively in the fields of behavioural neurology and neuropsychiatry, with focus on the behavioural aspects of movement disorders and epilepsy. In 2010 he received the American Neuropsychiatric Association Career Development Award.

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Panel five

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***"Oh, that's my little Octopussy", animals in the Bondiverse***

*Huw Nolan, Lisa Hackett and Jo Coghlan- University of New England, Australia*

Animals are an integral part of the world building and cinematic language of the Bond franchise. Even the name 'James Bond' was inspired by the American ornithologist, embedding the character's close ties with the animal world from his very inception. Bond's encounters with creatures are surprisingly common, reflecting Ian Fleming's admiration for the animals and the perilousness of the natural world. This animalia crosses into the human characters he encounters, from Pussy Galore to Jaws, who reflect the high-stakes danger of the world in which Bond operates. In this presentation, we explore the many uses of animals, including their representations of the gothic, spiritual and macabre, their exotic aesthetic and their dangerousness. The Bondian fauna are cleverly used as cinematic shortcuts to represent place, personality, gender, sexuality, class and intention. The animals in the Bondiverse, however, are often more than just scenery and props, some are characters in their own right. From Blofeld's cat to the deadly sharks and alligators, their performances are integral to the advancement of the plot. This paper explores the use of animals across the entire Bond filmography, making use of historic trends through a sociological, media studies lens, we argue that the fauna of James Bond serve to both humanise and ground the character and to situate him in the high stakes world in which he operates. In a world of car chases and bullets, a single spider still poses a real threat.

*Biographies*

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

Lisa J. Hackett is a founding member of PopCRN. Her research interests examine the role of clothing in various contexts, popular culture and the understanding of history. Her current research examines the roles of female Second World War pilot's uniforms in propaganda. Her latest publications include "Biography of the self: Why Australian women wear 1950s style clothing" (2021) in *Fashion, Style and Popular Culture*.

Jo Coghlan is an Associate Professor in Politics and Sociology and is Chair of the UNE Human Ethics Committee. She teaches in the areas of Australian politics, Australian Studies and popular and material culture. Her research interests are in the fashioned political body, political fashion and liminal political culture, and in death studies. Jo has recent publications in *Persona and Places: Negotiating Myths, Stereotypes and National Identities*, *The Australasian Journal of Popular Culture*, *The Journal of Contemporary Gothic Studies* and *Media/Culture Journal*.

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***“I am not a sporting man, Fräulein”: The tragedy and farce of James Bond’s heroic prowess as challenges to the ‘popular’***

*Jonnie Eriksson, Kalle Jonasson, Halmstad University, Sweden*

This presentation concerns how the term “popular” is actualized in James Bond films, and specifically how sports are played out in the saga. While both sports and Bond are pivotal parts of Western popular culture from the mid-20th century and onwards, their relationship is ambiguous. In his battles with various villains, Bond becomes embroiled in action sequences that are curiously spiced up with sporting activities. Such sports are often culturally coded in ways that represent certain social classes and practices (leisure, extreme, etc.) but are transformed in the cinematic context: sometimes they are emphasized for stylizations of prowess and violence; sometimes they are distorted into parody and comic relief. The agent’s sportive ambiguities are emblematic of the ambivalent status of Bond’s character in contemporary culture, pivoting between high and low, elites and masses. Fulfilling Marx’s adage about how history repeats itself (“first as tragedy, then as farce”), Bond’s personage not only reappears in different incarnations, portrayed by different actors over time; each actor also repeats a similar pattern in their respective Bond biographies that is enacted through the employment of sports. We conclude by claiming that when Bond distorts sports the meaning of the term “popular” per se is problematized.

*Biographies*

Kalle has a PhD in Sport Science; Jonnie has a PhD in the History of Ideas and Science and a background in Film Studies. Our joint research concerns the intersection of movement, spatiality, play and technology, with the view to understand the role of corporeality in popular culture (such as sport and film) and education. Under the umbrella of BodyBildung, we investigate connections between the body, movement and knowledge, and we have a certain interest in media and technology as an intermediary in such processes. We have previously written about glissade sports such as surfing as a postwar symbol of peace, by contrasting them with more violent forms of extreme sports, empirically demonstrated by James Bond movies as instances of cold war culture.

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**Keynote: *The (New) Politics of a Popular Hero: Brexit, Bond, and British Memecracies***

*Ian Kinane, University of Roehampton, United Kingdom*

In this talk, I explore the intersections between the memefication of Brexit discourses and the fictional icon James Bond, using certain Brexit-based meme sets. Taking Manuel Reyes Enverga's critical framework for online meme communities as my starting point, I explore the ways in which memes were used to both shape and disrupt certain discursive political practices in Britain in the lead up to Brexit. Specifically, I examine the extent to which a particular strand of James Bond memes constructs not a vision of coherent national identity but one which ironically undercuts and confuses Britain's conception of itself as a political, social, and cultural community, and one which undermines its own pretensions to a unified identity. In short, I propose to examine the ideational realm of the James Bond-Brexit meme set as a contested political space.

Biography

Ian Kinane is Associate Professor of Popular Literature and Culture and programme convener of the [MA in Popular Literature and Culture](#) at the University of Roehampton, London, where he supervises a number of PhD projects on Ian Fleming and spy fiction. He is the author of *Ian Fleming and the Politics of Ambivalence* (2021) and General Editor of the [International Journal of James Bond Studies](#). His other books include *Isn't it Ironic? Irony in Contemporary Popular Culture* (2021), *Didactics and the Modern Robinsonade* (2019), *Theorising Literary Islands* (2016), and (with Downey and Parker) *Landscapes of Liminality: Between Space and Place* (2016).

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Thank you for sharing our love of James Bond, pop culture and scholarly thought

PopCRN will return in

'Dieu et mon droit' (God and my right)- Symposium 9<sup>th</sup> June 2022

# Zoom Meeting Details for 'The World is Not Enough': The Impact of James Bond on Popular Culture

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