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From *JOMEC Journal* to *IPICS*: Representation, Identity, and Intersectional Media Cultures

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This special issue of *Intersectional Perspectives: Identity, Culture, and Society (IPICS)* continues the legacy of *JOMEC Journal*, an open-access publication of Cardiff University Press that, since its founding in 2011, became a platform for innovative and interdisciplinary research across journalism, media, and cultural studies. Although *JOMEC Journal* ceased publication in 2025, its intellectual and editorial spirit lives in *IPICS*, which remains committed to fostering scholarship that interrogates the intricate ways in which identity, culture, and society are entangled. The five articles included in this issue, originally submitted to *JOMEC Journal*, reflect a common concern with the politics of representation and the affective textures of everyday life, spanning topics such as cinematic femininity, pandemic-era media habits, labour activism, vintage fashion economies, and the global aesthetics of drag performance. As *IPICS* carries this tradition forward, we are proud of our success in bringing together scholars from diverse fields into a shared space for vibrant intellectual exchange.

Founded in 2011 by a collective in what is now the School of Journalism, Media and Culture (*JOMEC*) at Cardiff University, *JOMEC Journal* aimed to publish the highest quality innovative academic work in Journalism, Media and Cultural Studies. With a revolving editorial team based in *JOMEC*, and the help of an international, multidisciplinary editorial board and advisory panel, over its tenure *JOMEC Journal* published 171 articles on a wide-ranging landscape of topics in journalism, media and cultural studies. Original research published in the journal explored questions related to media, migration, and diaspora, sport and the Olympics, politics and (dis)connection in social media, film, martial arts studies, pedagogy and cultural studies, fandoms and fan studies, and second-hand cultures, among many other topics and debates.

Over the course of its publication, *JOMEC Journal* has often published special issues on particular themes. There are several special issues with a focus on media, politics, nation, diaspora, and migration, curated by researchers from a wide array of disciplines. These have included ‘Reconnecting Political Disconnection,’ edited by Paul Bowmanⁱ; ‘The Meaning of Migration’, edited by Kerry Mooreⁱⁱ. Others have focused on evolving debates in cultural studies and related interdisciplinary fields, such as ‘Dialogue and Communication in Film,’ edited by Evelina Kazakeviciute (2019)ⁱⁱⁱ; ‘Transmedia Tourism’ edited by Ross Garner (2019)^{iv}; and ‘Second-hand cultures in unsettled times’, edited by Alida Payson, Triona Fitton, Jennifer Lynn Ayres (2022)^v. Many of these special issues involved collaboration between early career researchers, independent scholars, and PhD students, as well as contributors from a range of backgrounds, with these issues celebrating the diversity and innovative output at the core of *JOMEC Journal*’s ethos. Furthermore, these special issues have continually reflected the exciting range of work being carried out both within *JOMEC*, and in-collaboration with scholars around the world. In addition, the journal owes much to generations of cohorts of early career researchers, namely PhD and post-doctoral researchers, who learned and took on many of the tasks of running the journal. Many thanks to the anonymous

reviewers who contributed to this issue. Thank you also to JOMECE Journal assistant editors Angharad Berrow and Maham Sufi for their work on preparing this issue.

Like JOMECE Journal, *Intersectional Perspectives: Identity, Culture, and Society* is an online international interdisciplinary and multi-disciplinary peer-reviewed journal, shares a commitment to open access publishing and interdisciplinary dialogue, while placing explicit emphasis on the ways identity, sexuality, gender, race, class, and other social markers intersect in shaping cultural texts, social practices, and political subjectivities. The articles in this issue exemplify these commitments while engaging with distinct sites of cultural production and meaning-making.

In the opening article, Bordun addresses a long-standing gap in celebrity and star studies by examining Scarlett Johansson's performances in film noir and action genres. Drawing on Mary Ann Doane's theory of the feminine masquerade and the concept of star vehicles, Bordun analyses four key roles—*The Man Who Wasn't There* (2001), *The Black Dahlia* (2006), *The Spirit* (2006), and Johansson's portrayal of Natasha Romanoff in the Marvel Cinematic Universe—to argue that Johansson's on-screen presence performs multiple layers of identity. These characters are not merely femme fatales in the traditional sense but rather figures engaged in what the article calls “performing (performing)”: characters who themselves perform masquerades within their narrative worlds. This layered construction of femininity complicates conventional understandings of the femme fatale, and provides a critical insight into Johansson's evolving star persona. The article not only traces her ascent from early 2000s roles to global stardom in the MCU, but also offers an intersectional reading of gender, celebrity, and genre in contemporary cinema.

In her timely study “‘Viral’ Media? Consumption of Factual and Fictional Media in South Korea During the Coronavirus Outbreak”, Melissa Anne Beattie explores how media consumption became a means of emotional regulation and ontological security during the early stages of the COVID-19 pandemic. Through a bilingual online questionnaire, Beattie investigates how both South Korean nationals and foreign residents turned to media—both factual and fictional—as a way to restore stability amid disruption. The article highlights that audiences did not treat factual and fictional media as opposing categories; rather, they became mutually reinforcing tools for navigating uncertainty. Whether through public health broadcasts or serialized dramas, media consumption offered respondents a sense of routine, familiarity, and emotional grounding. Beattie's intersectional approach foregrounds differences in trust, coping, and affect across national and migratory identities, contributing to wider debates in media studies on misinformation, resilience, and public crisis communication.

Cate Correia Hopkins's article, “Making the News: Trade Unions and the Mediation of Protest”, turns to the media practices of UK trade union activists, drawing on semi-structured interviews with members of the Public and Commercial Services Union (PCS). The study examines

how activists negotiate both the opportunities and limitations of traditional and digital media in the context of industrial action. While digital platforms are often assumed to empower activists, Hopkins finds that structural barriers—including limited digital literacy, employer surveillance, and the technical complexity of workplace issues—undermine these promises. The article reveals how activists struggle to craft compelling narratives that translate complex grievances into accessible public discourse. Despite training in traditional media, many find themselves ill-equipped for the demands of digital communication. By centring the lived experiences of working-class organisers, the article challenges optimistic assumptions about digital protest and highlights the need for context-sensitive approaches to activist media engagement.

In their study of the UK's vintage clothing resale market, Pugh and Ripley examine how value is constructed at the intersection of economic, emotional, and gendered knowledge. Based on a purposive sample of 15 expert vintage sellers, the article investigates how pricing decisions are shaped not only by item condition and scarcity, but also by sellers' subjective expertise and their intimate understanding of customers' tastes and budgets. The authors argue that pricing vintage fashion is as much a form of instinctive, affect-laden labour as it is market-based calculation. Sellers describe their work as relational, guided by long-term familiarity with local communities and a desire to make vintage clothing accessible. Situating their findings within broader debates on second-hand economies, subcultural style, and slow fashion, the authors provide an important contribution to scholarship on value, taste, and gendered labour in alternative consumption spaces.

The final article, Violet Thompson's "'The Next Drag Superstar': Earning and Maintaining Legitimacy in RuPaul's Global Empire", explores how local drag cultures are reshaped under the global expansion of the Drag Race franchise. Through a comparative textual analysis of three contestants—Baga Chipz (UK Season 1), Art Simone (Drag Race Down Under Season 1), and Pangina Heals (UK vs the World Season 1)—Thompson examines how local markers of class, fame, and cultural specificity are renegotiated under the franchise's Americanised aesthetics. She argues that the mainstreaming of drag on global platforms often entails a form of cultural gentrification, in which authenticity must be performed in line with expectations rooted in U.S. drag culture and personified by RuPaul. The article makes a persuasive case for investigating other international versions of the franchise not hosted by RuPaul in order to understand how alternative configurations of legitimacy may emerge. Thompson's contribution is essential reading for scholars interested in global media flows, cultural imperialism, and the politics of performance.

Taken together, the five articles in this issue illuminate the breadth and depth of contemporary intersectional analysis in media and cultural studies. They trace how identity is constructed, performed, and contested across a range of cultural fields—from cinema and digital activism to fashion and globalised drag culture—offering readers a critical lens through which to understand how power, visibility, and embodiment are negotiated in everyday life. Whether examining the layered

performance of femininity on screen, the emotional functions of media during a global health crisis, or the dynamics of class and legitimacy in transnational media franchises, these contributions foreground how identity is always a site of tension between structural constraint and cultural agency.

In bringing these articles to publication, we wish to extend our sincere appreciation to the editorial team of JOMEK Journal for their support in developing these contributions. The continuity between JOMEK's editorial ethos and IPICS's intersectional commitments underscores our editorial ethos that informs this special issue: a commitment to critically engaged, interdisciplinary work that foregrounds the politics of representation. As IPICS continues to provide a platform for emerging voices and diverse perspectives, we hope this special issue will not only offer theoretical insight but also invite further dialogue across disciplines and communities. In bringing these contributions to publication under the IPICS Imprint, we aim not only to preserve the intellectual ambitions of JOMEK Journal, but also to situate them within an evolving publishing platform committed to amplifying emerging voices and facilitating critical dialogue across academic and cultural contexts.

Correction and Retraction Notice

During the preparation of this issue, the transition of several articles from *JOMEK Journal* to *IPICS* meant that the publication process took longer than usual. The differences in referencing and formatting requirements between the two journals required substantial additional copyediting work. Despite our efforts, some referencing errors appeared in the initial version of the issue. These have since been corrected. The present issue now represents the final, fully revised version.

ⁱ Bowman, Paul, ed., *Reconnecting Political Disconnection*, special issue of *JOMEK Journal*, 1 (June 2012) <https://doi.org/10.18573/j.2012.10233> [accessed 10 July 2025].

ⁱⁱ Kerry Moore (ed.), *The Meaning of Migration*, special issue of *JOMEK Journal*, 7 (June 2015) <https://doi.org/10.18573/j.2015.10001>

ⁱⁱⁱ Evelina Kazakevičiūtė (ed.), *Dialogue and Communication in Film*, special issue of *JOMEK Journal*, 13 (February 2019), pp. 1–10 <https://doi.org/10.18573/jomec.182>

^{iv} Ross Garner (ed.), *Transmedia Tourism*, special issue of *JOMEK Journal*, 14 (November 2019), pp. 1–10 <https://doi.org/10.18573/jomec.194>

^v Alida Payson, Triona Fitton and Jennifer Lynn Ayres (eds), *Second-hand Cultures in Unsettled Times*, special issue of *JOMEK Journal*, 17 (December 2022), pp. 1–27 <https://doi.org/10.18573/jomec.234> .