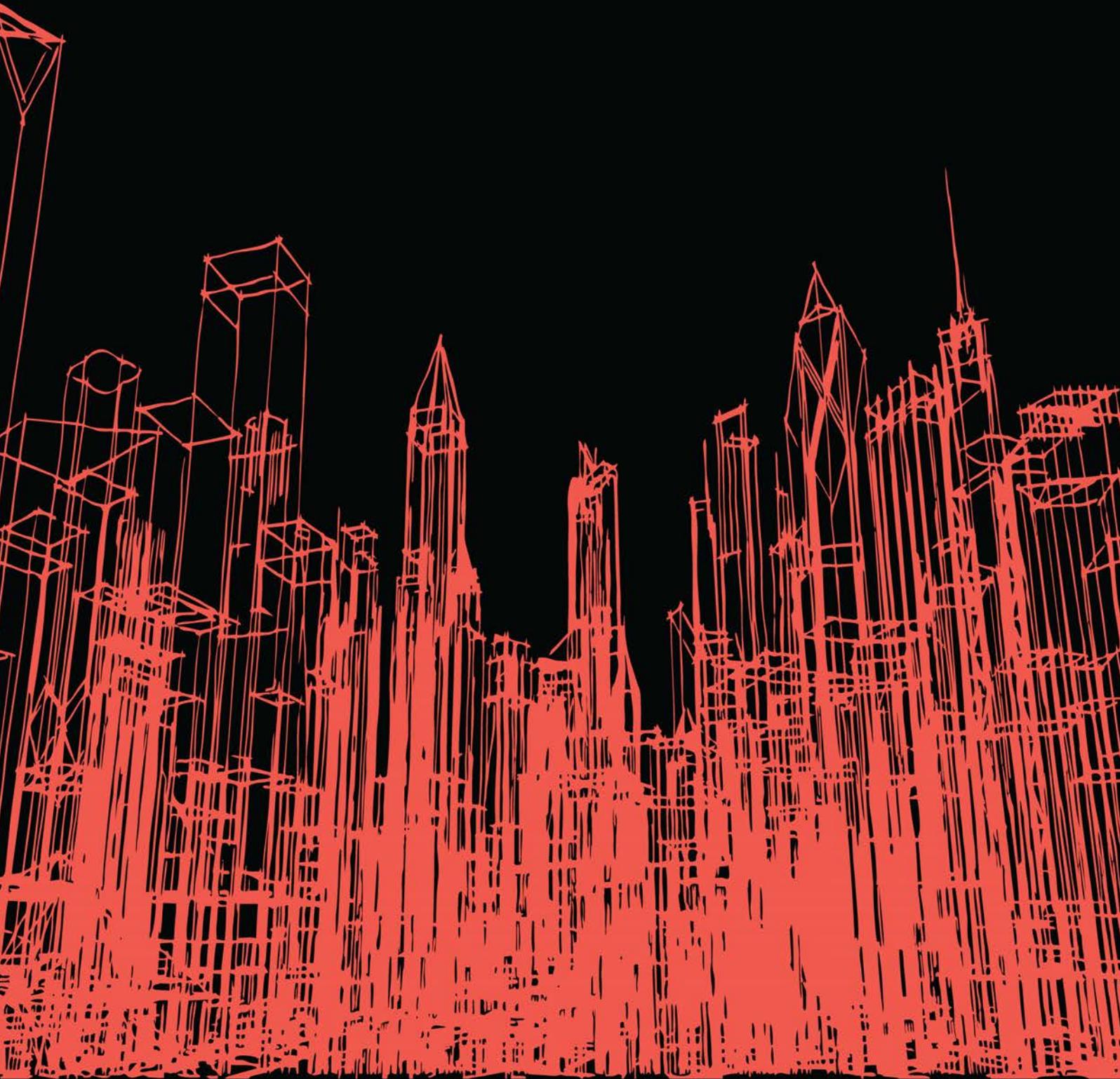


The European Conference on Arts + Humanities 2018  
The European Conference on Media, Communication + Film 2018

The Jurys Inn Brighton Waterfront, Brighton, UK  
July 09–10, 2018

# FEARFUL FUTURES

PROGRAMME + ABSTRACT BOOK



Organised by IAFOR in association with the IAFOR Research Centre at Osaka University and IAFOR's Global University Partners

ISSN: 2433-7544 (Online) | ISSN: 2433-7587 (Print)

[www.iafor.org/about/partners](http://www.iafor.org/about/partners)

# IAFOR Global Partners



IAFOR has entered into a number of strategic partnerships with universities across the world to form the IAFOR Global Partnership Programme. These academic partnerships support and nurture IAFOR's goals of educational cooperation without borders, connecting the organisation with institutions that have an international and internationalising profile, and a commitment to interdisciplinary research.

The IAFOR Global Partnership Programme provides mutual recognition and scope for Global Partner institutions and organisations to showcase their research strengths, as well as engage in the development of projects and programmes with IAFOR.



[www.ecah.iafor.org](http://www.ecah.iafor.org)  
[www.euromedia.iafor.org](http://www.euromedia.iafor.org)

The IAFOR Conference on Heritage & the City – New York

# HCNY2018

Join us in New York for HCNY2018 – proudly organised by The International Academic Forum (IAFOR) in partnership with Hofstra University, USA, and IAFOR's Global University Partners.

**Conference Theme:** "Urban Heritage and the Modern City"

**Location & Venue:** Hofstra University, New York, USA

**Dates:** Wednesday, November 07, 2018 to Friday, November 09, 2018

**Final Abstract Submission Deadline:** August 23, 2018

**Early Bird Registration Deadline:** July 20, 2018

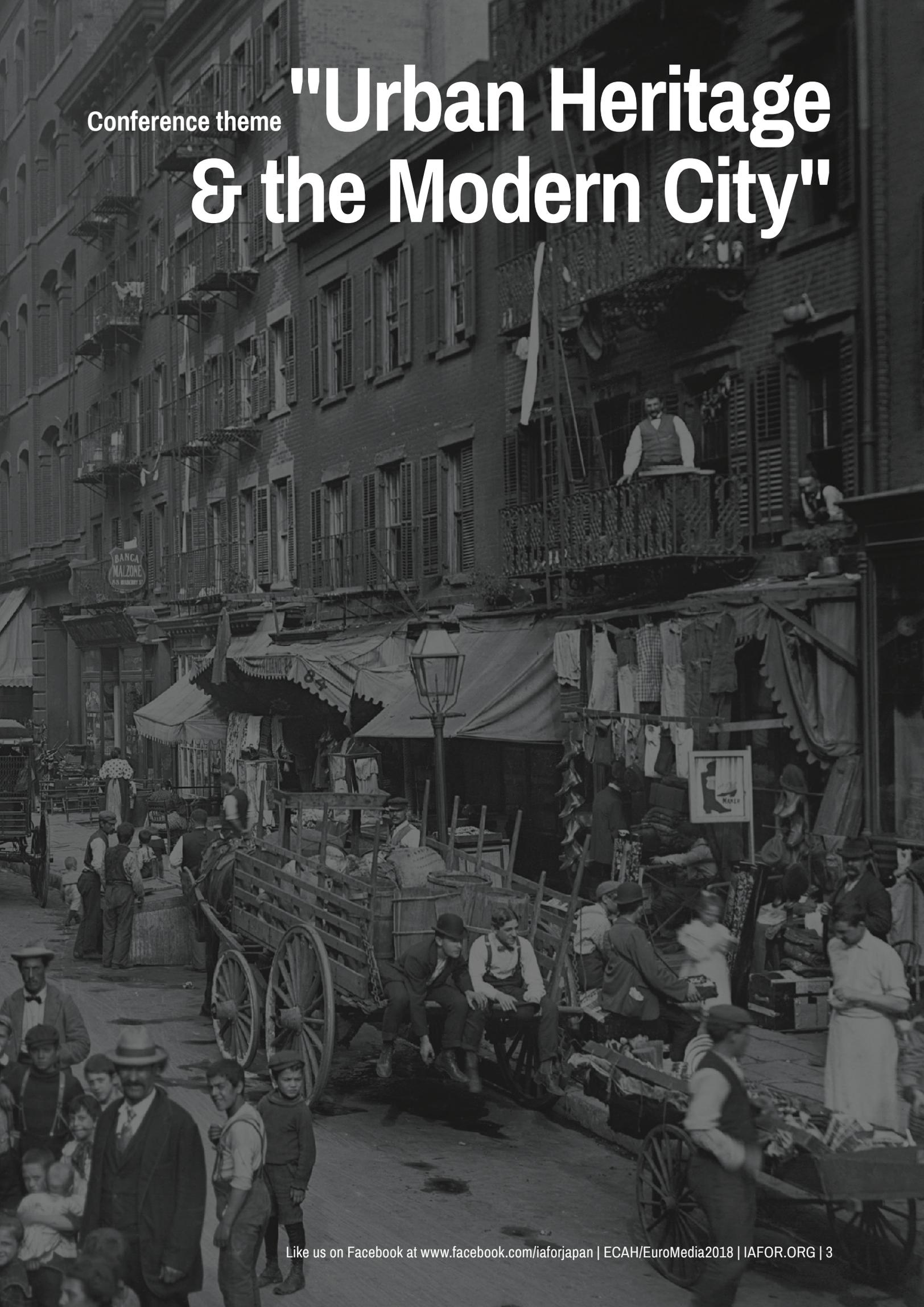
**Advance Registration Deadline:** August 22, 2018

**Final Registration Deadline:** September 20, 2018

[www.hcny.iafor.org](http://www.hcny.iafor.org)

Conference theme

# "Urban Heritage & the Modern City"



# Organising Committee



**Anne Boddington**  
Kingston University, UK



**Joseph Haldane**  
The International Academic Forum (IAFOR)



**Donald E. Hall**  
University of Rochester, USA

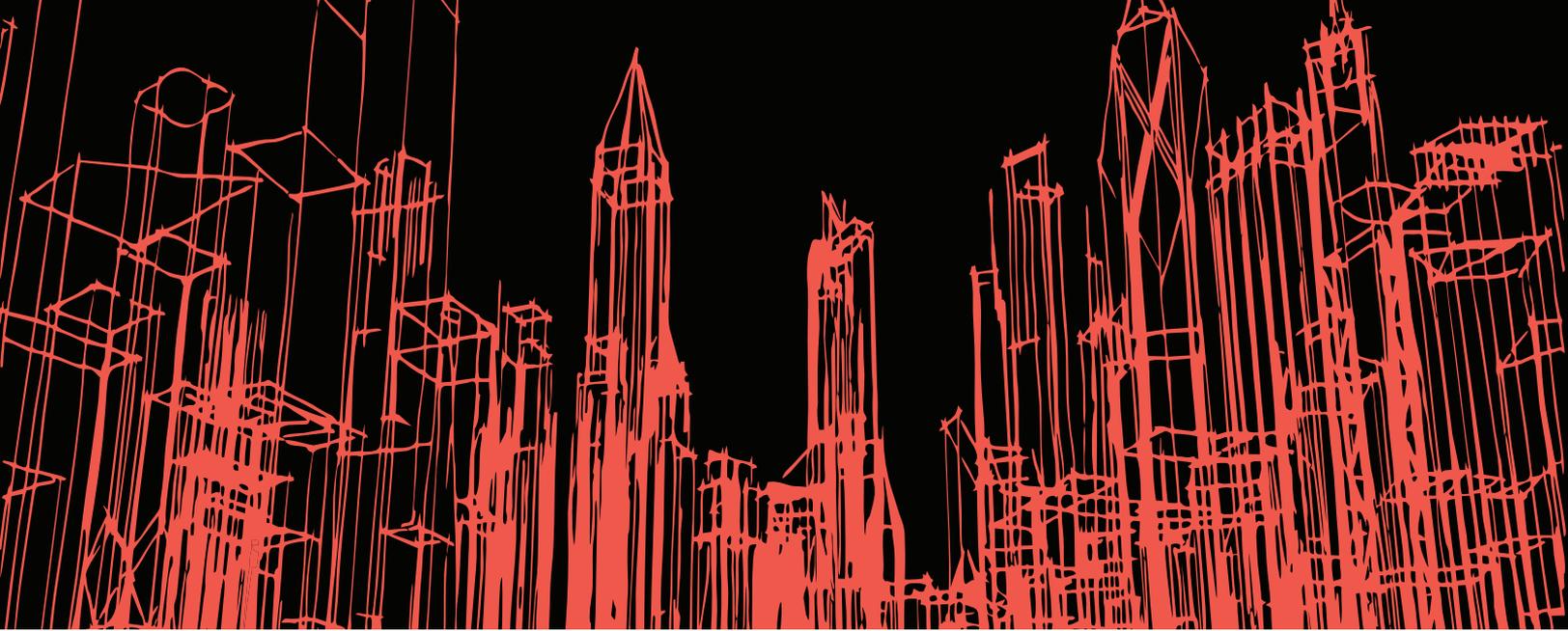


**James Rowlinson**  
Singapore University of Technology  
and Design, Singapore



**Gary E. Swanson**  
University of Northern Colorado, USA (fmr.)

The Organising Committee of The European Conference on Arts & Humanities (ECAH) and The European Conference on Media, Communication & Film (EuroMedia) is composed of distinguished academics who are experts in their fields. Organising Committee members may also be members of IAFOR's International Academic Advisory Board. The Organising Committee is responsible for nominating and vetting Keynote and Featured Speakers; developing the conference programme, including special workshops, panels, targeted sessions, and so forth; event outreach and promotion; recommending and attracting future Organising Committee members; working with IAFOR to select PhD students and early career academics for IAFOR-funded grants and scholarships; and oversee the reviewing of abstracts submitted to the conference.



## Conference Theme "Fearful Futures"

We have reached a moment in international history that is one of potential paradigm shift. It is a moment when a problematic, but at least blandly progressivist, pro-multiculturalist movement toward "cosmopolitanism" (as Kwame Anthony Appiah might use the term) is being threatened by a far more destructive and potentially genocidal ethno-nationalism, the ferocity of which is fuelled by economic disparity, religious intolerance and retrograde ideologies regarding gender, race and sexuality. The possible global futures we face are fearful, indeed, and in an era of information and disinformation, fake news, and hysterical polemic, are sometimes made out to be inevitable.

In this context, the arts, humanities, media and cultural studies play an important role in tracing the genealogy of the present moment, documenting it, and charting different paths forward, inviting such questions as how does culture replicate itself (or critically engage itself) in the classroom, in literature, in social media, in film, in the visual and theatrical arts, in the family, and among peer groups? How do we rise to the challenge of articulating a notion of human rights that also respects cultural difference? How do cultural representations of the environment abet or challenge the forces driving climate change? What are the roles and responsibilities of the individual activist as teacher, writer, artist, social scientist and community member? What are the responsibilities of both traditional and non-traditional media? How do we make sense of the ideologies driving hatred and intolerance, and posit different models of social engagement and organisation? Looking to the past, what do we learn about the challenges of today?

This international and interdisciplinary conference will bring together a range of academics, independent researchers, artists and activists to explore the challenges that we face in the twenty-first century. While we have every right to fear the future, we also have agency in creating that future. Can we commit to a cosmopolitanism that celebrates difference and that challenges social inequity? On our ability to answer to that question affirmatively likely hangs our very survival.

# Letter of Welcome



Dear Colleagues,

It is my pleasure to welcome you to the wonderful city of Brighton and Hove; a vibrant cosmopolitan city that is home to two universities, England's largest arts festival, one of the world's strangest royal palaces, one and a half piers, and a beautiful situation between the English Channel and the South Downs. Just a short train ride from the capital, London-by-the-Sea is the most European of cities and prides itself on being different, more open and welcoming than other places.

It is with great excitement then to be returning to Brighton and Hove for the Sixth IAFOR European Conference series over a two-week period that will see some 600 academics from more than 50 different countries come and exchange ideas, research and practices both formally in the academic sessions, and informally over coffee, lunch, dinner, or drinks. Just like the city itself, this conference series is diverse and exciting, and promises the opportunity to expand professional networks and research partnerships; engage in new, and consolidate old, friendships; and to be challenged and inspired.

There are many worrying trends internationally, including rises in regionalism, nationalism, authoritarianism and parochialism. These have been evidenced throughout the world, as peoples turn on each other. Conferences offer us the hope of human interaction, at the human level, through cooperation and friendship, and unmediated by technology. IAFOR's mission is to promote international exchange, to facilitate intercultural awareness, to encourage interdisciplinary discussion, and to generate and share new knowledge, and we encourage you, as academics working throughout the world, to forge friendships and working relationships with your fellow delegates across national, religious and disciplinary borders, and in pursuit of the research synergies that drive positive change.

The past few months have been an exciting time for the organisation, as we have collaborated on a number of exciting interdisciplinary projects and initiatives, including a Silk Road Initiative, and an Innovation and Value Initiative, which included a collaborative effort with the United Nations, and more about which you can read later in the program. What is more, we have recently launched a membership programme, and if you enjoy this event, then please join and get involved.

I would like to thank the members of the IAFOR Academic Governing Board, the conference Organising Committee members, our keynote and featured speakers, all our global partners, but most notably the University of Sussex, Birkbeck, and UCL, and our university home in Japan, Osaka University, where IAFOR has a collaborative research center in the School of International Public Policy (OSIPP). Last, but not least, I would like to thank the delegates from around the world, who make this conference possible, and this organisation come alive.

We have so much to learn from each other and I am sure that you will come away from the conference inspired!

Warmest regards,

A handwritten signature in black ink, reading "Joseph Haldane". The signature is written in a cursive style and is underlined with a single horizontal stroke.

**Joseph Haldane**  
Chairman & CEO, IAFOR

# Mayor's Welcome Letter



Dear Delegates,

Welcome to the city of Brighton & Hove, a vibrant and diverse centre of Arts and Culture.

Ever since the Prince Regent first visited in 1783, Brighton & Hove has been England's most exciting seaside city, and today it's as vibrant, eccentric and cosmopolitan as ever. As Mayor, it's my job to represent our city to others and its civic life to the people who live here... quite a job, considering the depth and breadth of our offer.

Our city has a bohemian and artistic atmosphere that can't be found anywhere else in the UK. We combine the modern with the traditional and the outlandish with the everyday; tempting and treating visitors and residents alike with a unique cultural experience.

If you've never visited, I urge you to get out and about and make the most of the rich cultural mix – Regency architecture, pleasure pier, specialist shops, pavement cafés, lively arts and, of course, the exotic Royal Pavilion. Everything is within walking distance, so take time to explore and enjoy what the city has to offer.

Our city-by-the-sea has a passion for creativity, a desire to look at things differently, and a friendliness that attracts visitors from all over the world.

Whether it's the sea air that changes your perspective or the lively North Laine that buzzes day and night, I am sure that Brighton & Hove has got that special something that will inspire.

I wish you every success with your conference and hope you have a long and enjoyable stay.

**Councillor Dee Simson**

Mayor of the City of Brighton & Hove



# IAFOR Membership

IAFOR provides an excellent personal and professional environment for academics and scholars of all ages and backgrounds to come together and exchange the latest ideas, and inform each other's perspectives through their own cultural and disciplinary background and experiences. We are able to do this thanks to the exceptional network of individuals and institutions around the world who support our work and help shape our exceptional events globally. We emphasise the nurturing and supporting of young academics from different backgrounds, providing mutual advice and guidance, and offer more senior academics the chance to forge working relationships outside of their traditional networks.

In a world where division and strife are underlined and played up in national and local contexts, and political posturing frequently seeks to ostracise and demonise, IAFOR is committed to working across cultural and national borders, and to work to bring people together. We believe that mature human interaction and academic and cultural exchange are essential to offering positive versions of the future, where cooperation happens with individuals and institutions who share a commitment to bridge divides, to being good global citizens, and to making the world a better place.

By becoming a member, you will become a stakeholder in the IAFOR mission of facilitating international exchange, encouraging intercultural awareness, and promoting interdisciplinary discussion in the hope and expectation of generating and sharing new knowledge. Join us now in this growing global organisation, and help make a difference today.

To learn more about IAFOR membership, please visit: [www.iafor.org/membership](http://www.iafor.org/membership)

# Conference Guide

**Conference at a Glance**

**Directions & Access**

**Room Schedule**

**Floor Guide**

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**Lunch & Dinner**

**Professor Stuart D. B. Picken (1942–2016)**

**IAFOR Academic Grant & Scholarship Recipients**

**IAFOR Journals**



July 9, 2018

## Monday at a Glance

- 08:15-09:00      Conference Registration & Morning Coffee | Renaissance Foyer (B1F)
- 09:00-09:10      **Opening Announcements | Renaissance Suite (B1F)**  
Kiyoshi Mana, Director of Events, IAFOR
- 09:10-09:20      **Welcome Address | Renaissance Suite (B1F)**  
Joseph Haldane, IAFOR
- 09:20-09:30      **Recognition of IAFOR Scholarship Winners | Renaissance Suite (B1F)**
- 09:30-10:20      **Keynote Presentation | Renaissance Suite (B1F)**  
*Classic Rock in the Year of Revolt: Using the Illusion of Life to Examine the Hits of 1968*  
Thomas G. Endres, University of Northern Colorado, USA
- 10:20-10:50      Coffee Break | Renaissance Foyer (B1F)
- 10:50-11:40      **Keynote Presentation | Renaissance Suite (B1F)**  
*Design and Democracy*  
Bruce Brown, Royal College of Art, UK
- 11:40-12:10      **Plenary Panel Presentation | Renaissance Suite (B1F)**  
*Fearless Futures*  
Anne Boddington, Kingston University, UK  
Joseph Haldane, IAFOR
- 12:10-12:25      **IAFOR Documentary Photography Award | 2017 Winners Screening**



**July 9, 2018**

## **Monday at a Glance**

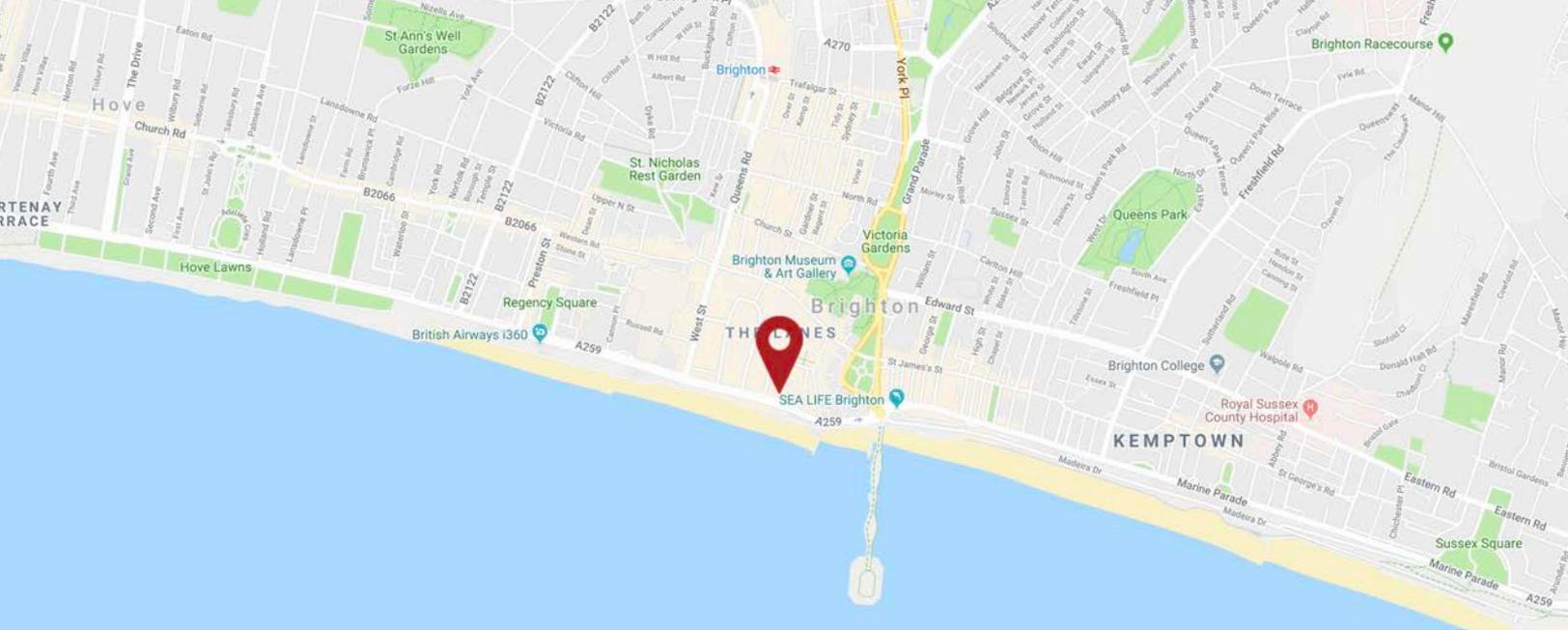
- |                    |   |
|--------------------|---|
| 12:25-12:30        | Conference Photograph   Atrium (1F)   |
| 12:30-13:45        | Lunch Break   Atrium Restaurant (1F)  |
| 13:45-15:15        | Parallel Session I  |
| 15:15-15:30        | Coffee Break   Library Terrace (2F)   |
| 15:30-17:00        | Parallel Session II   |
| 17:00-17:15        | Coffee Break   Library Terrace (2F)   |
| <b>17:15-18:00</b> | <b>Featured Presentation &amp; Film Showing   Renaissance Suite (B1F)</b><br><i>Introducing Brighton Rocks</i><br>James Rowllins, Director, The Brighton Rocks Film Festival, UK<br>Mark Nelson, Photographer & Filmmaker, UK |
| <b>18:00-19:30</b> | <b>Conference Welcome Reception   Library Terrace (2F)</b>  |



**July 10, 2018**

## **Tuesday at a Glance**

- |                    |  |
|--------------------|--|
| <b>08:30-09:00</b> | <b>Coffee, Tea and Pastries   Library Terrace (2F)</b> |
| <b>09:00-10:30</b> | <b>Parallel Session I</b>                              |
| <b>10:30-10:45</b> | <b>Coffee Break   Library Terrace (2F)</b>             |
| <b>10:45-12:15</b> | <b>Parallel Session II</b>                             |
| <b>12:15-13:30</b> | <b>Lunch Break   Atrium Restaurant (1F)</b>            |
| <b>13:30-15:00</b> | <b>Parallel Session III</b>                            |
| <b>15:00-15:15</b> | <b>Coffee Break   Library Terrace (2F)</b>             |
| <b>15:15-16:45</b> | <b>Parallel Session IV</b>                             |
| <b>16:45-17:00</b> | <b>Closing Remarks</b>                                 |
| <b>18:30-21:00</b> | <b>Official Conference Dinner (optional extra)</b>     |



# Jurys Inn Brighton Waterfront Directions & Access

## By Rail from London

London is the hub of the UK's rail network and it is easy to travel by train to Brighton from the major London stations. The fastest direct travelling times from London to Brighton are:

- London Victoria – 56 minutes (direct)
- London Bridge – 1 hour 3 minutes (direct)
- London St Pancras – 1 hour 33 minutes (direct)

Rail services in the UK are operated by a number of private train operators. The main operators to Brighton are Southern and First Capital Connect and all trains arrive into Brighton mainline station on Queens Road. Regular rail connections also serve Hove, which is just a few minutes from Brighton by rail. Central Brighton and Jurys Inn Brighton Waterfront are an easy 20-minute walk from Brighton Station, but, if required, buses and taxis are both available at the front of the station.

If you are travelling from Europe, the Eurostar train arrives at London St Pancras, where there are direct train connections to Brighton.

## By Rail from Gatwick Airport

Trains from Gatwick to Brighton take approximately 30 minutes direct and run regularly. The Gatwick South rail station is directly linked to Gatwick's South Terminal and just a few minutes away from North Terminal via a transit train link.

## By Rail from Heathrow Airport

Take the London Underground to London Victoria and then a mainline train to Brighton. Alternatively, take the Heathrow Express to Paddington and then the London Underground to Victoria and then a mainline train to Brighton.

## By Coach from Heathrow Airport

National Express is the major coach operator serving Brighton. Most international flights arrive at Terminal 4 and 5 where a coach departs every hour. Brighton Coach Station is located next to Brighton Palace Pier and is a two-minute walk from Jurys Inn Brighton Waterfront. Further information is available on the National Express website ([www.nationalexpress.com](http://www.nationalexpress.com)).

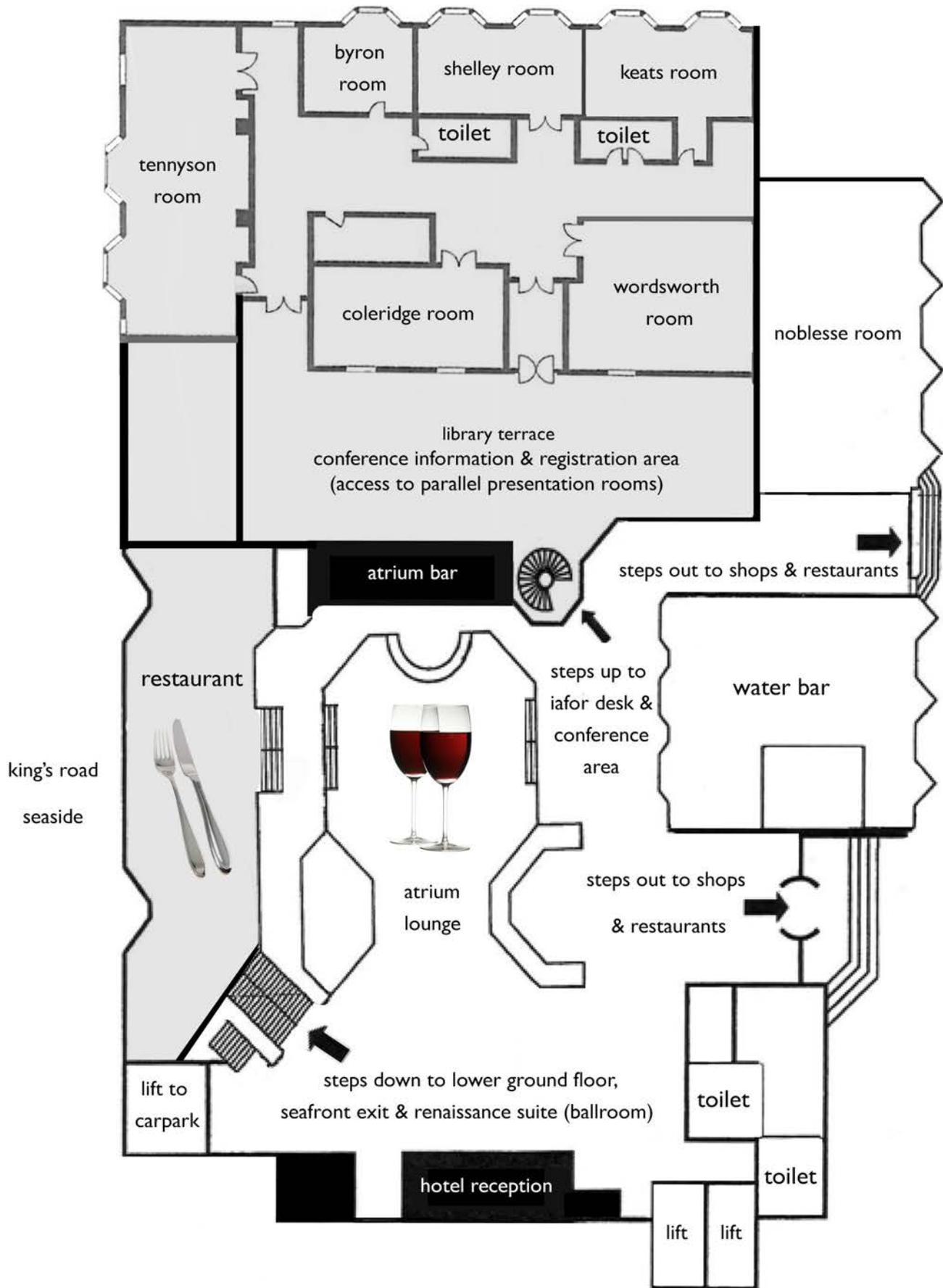
# Monday Room Schedule

	Shelley Room	Keats Room	Wordsworth Room	Renaissance Suite
09:00-18:00	-	-	-	Plenary Session
13:45-15:15	Critical & Cultural Studies, Gender & Communication	Arts	Social Media & Communication Technology	-
15:30-17:00	Critical & Cultural Studies, Gender & Communication	Arts – Social, Political & Community Agendas in the Arts	Film & Documentary	-
17:15-18:00	-	-	-	Featured Presentation & Film Screening

# Tuesday Room Schedule

	Tennyson Room	Shelley Room	Keats Room	Wordsworth Room
09:00-10:30	Cultural Identity	Digital Media	Literature/Literary Studies	Teaching & Learning the Arts
10:45-12:15	Film	Digital Media & Use of New Technology in Newsgathering	Literature/Literary Studies	Arts Theory & Criticism
13:30-15:00	Film Criticism & Theory	Mass Communication	History, Historiography	Performing Arts Practices: Theater, Dance, Music
15:15-16:45	Journalism	Advertising, Marketing, & Public Relations	Humanities	Performing Arts Practices: Theater, Dance, Music
16:45-17:00	-	-	-	Closing Session

# Jurys Inn Brighton Waterfront Floor Guide





## General Information

### Registration

You will be able to pick up your registration pack and name card at the Conference Registration Desk. The Conference Registration Desk and Publications Desk will be situated in the following locations during the conference:

Monday	08:15-12:30 13:30-17:00	Renaissance Foyer (B1F) Library Terrace (2F)
Tuesday	08:30-17:00	Library Terrace (2F)

If you have any questions or concerns, IAFOR staff and volunteers will happily assist you in any way they can.

### Name Badges

When you check in, you will receive a registration pack, which includes your name badge. Wearing your badge is required for entrance to the sessions. You must wear your badge at all times during the conference. There are four colours of badges indicating the type of conference participant:

- Blue:** Presenters and Audience
- Yellow:** Keynote and Featured Speakers
- Red:** Conference Exhibitors and Affiliates
- Black:** IAFOR Staff

### Internet Access

There is free Wi-Fi internet connection throughout the conference venue. However, this can be unreliable and we would strongly suggest that you do not rely on a live connection for your presentation.



## General Information

### Refreshment Breaks

Complimentary coffee, tea and water will be available during the scheduled coffee breaks at the Plenary Session on Monday morning and on the Library Terrace during the rest of the conference. Light snacks will be provided once in the morning and once in the afternoon.

**Food and drink (excluding water) are not allowed in the presentation rooms.**

### Printing

For your convenience, we are able to offer a complimentary printing service of up to ten A4 sheets should you need this. Please ask for assistance with printing and be advised that printing may not be available at peak times.

### Smoking

Smoking is not permitted in the Jurys Inn Brighton Waterfront. Please smoke outside of the building in designated smoking areas.

### What to Wear & Bring

Attendees generally wear business casual attire. You may wish to bring a light jacket or sweater as meeting rooms are air-conditioned and sometimes cool. Our attendees are encouraged to wear comfortable shoes and bring an umbrella or waterproof in case of rain.

### Photo/Recording Waiver

Human interaction through networking and dissemination of this knowledge is at the core of what IAFOR does as an academic research organisation, conference organiser and publisher. As part of the archiving of the conference event, IAFOR takes photos in and around the conference venue, and uses the photos to document the event. This also includes the filming of certain sessions. We consider this documentation important and provides evidence of our activities to members, partners and stakeholders all over the world, as well as to current and potential attendees like you. Some of these photos will therefore appear online and in print, including on social media. The above are the legitimate interests of the organisation that we assert under the new European Union law on General Data Protection Regulation (GDPR). Under this legislation, you have an absolute right to opt out of any photo. We are committed to protecting and respecting your privacy. Read our full privacy policy – [www.iafor.org/about/privacy-policy](http://www.iafor.org/about/privacy-policy)



# Presentation Guide

## Conference Abstracts

All conference abstracts are available online. Please visit [papers.iafor.org](http://papers.iafor.org) for a searchable database of abstracts.

## Oral & Workshop Presentations

Oral Presentation Sessions will run from 13:45 on Monday afternoon and 09:00 on Tuesday morning. They are generally organised into parallel sessions by streams. Oral Presentations are normally scheduled in sessions comprising three presentations, lasting 90 minutes in total. In sessions with two Oral Presentations, the session will last 60 minutes, and in the case of four Oral Presentations, an extended session lasting 120 minutes will be scheduled.

The time in the sessions is to be divided equally between presentations. We recommend that an Oral Presentation should last 15–20 minutes to include time for question and answers, but should last no longer than 25 minutes. Any remaining session time may be used for additional discussion.

## Equipment

All rooms will be equipped with a MacBook computer pre-installed with PowerPoint and Keynote and connected to a LCD projector or LCD screen. If you wish, you may directly link your own PC laptop, although we advise you to use the computer provided by plugging in your USB flash drive. We recommend that you bring two copies of your presentation in case one fails, and suggest sending yourself the presentation by email as a third and final precaution.

## Session Chairs

Session Chairs are asked to introduce themselves and other speakers (briefly) using the provided printouts of speaker bios, hand out the provided presentation certificates at the end of the session, ensure that the session begins and ends on time, and that the time is divided fairly between the presentations. Each presenter should have no more than 25 minutes in which to present his or her paper and respond to any questions. The Session Chair is asked to assume this timekeeping role, and to this end yellow and red timekeeping cards are used as a visual cue for presenters, letting them know when they have five minutes remaining, and when they must stop.

**Please follow the order in the programme, and if for any reason a presenter fails to show up, please keep to the original time slots as delegates use the programme to plan their attendance.**



# Presentation Guide

## Presentation Certificates

Presenters will receive a certificate of presentation from their Session Chair or a member of staff at the end of their session.

## Conference Proceedings

The Conference Proceedings are published on the IAFOR website ([papers.iafor.org](http://papers.iafor.org)), and can be freely accessed as part of IAFOR's research archive. All authors may have their full paper published in the online Conference Proceedings.

**Full text submission is due by August 10, 2018 through the online system.** The proceedings will be published on September 10, 2018. Authors will have PDF copies of their offprints emailed to them by October 10, 2018.

## A Polite Request to All Participants

Participants are requested to arrive in a timely fashion for all presentations, whether to their own or to those of other presenters. Presenters are reminded that the time slots should be divided fairly and equally between the number of presentations, and that presentations should not overrun.

**Participants should refrain from talking amongst themselves and ensure that mobile phones are switched off or set to silent mode during presentations.**



## Lunch & Dinner

Lunch on Monday and Tuesday is included in the conference registration fee.

Lunch will be provided in the Atrium Restaurant at Jurys Inn Brighton Waterfront. Situated on the Promenade, with unrivalled views of the famous Brighton Palace Pier and the sea, the restaurant serves a range of modern British and European dishes prepared by a talented team of chefs. Lunch service includes an unlimited drinks bar (non-alcoholic), coffee station and dessert table.

Please remember to bring your name badge with you, as this will act as your lunch ticket.

### Lunch Times

Lunch is available between the following times:

Monday	12:00-13:30	Atrium Restaurant, Jurys Inn Brighton Waterfront
Tuesday	12:15-13:30	Atrium Restaurant, Jurys Inn Brighton Waterfront

### Conference Dinner

The official Conference Dinner is a ticketed optional event (35 GBP). Please remember to bring your name tag to the Conference Dinner. Conference Dinner attendees should meet at the Atrium (2F) at 18:00 on Tuesday, July 10. The group leaves for the restaurant at 18:15. It takes approximately 10 minutes to walk to the restaurant.

**Restaurant name:** Donatello

**Restaurant address:** 1-3, Brighton Place, Brighton, BN1 1HJ



## **The Reverend Professor Stuart D. B. Picken (1942–2016)**

The late Reverend Professor Stuart D. B. Picken began his distinguished career in academia as a Rotary Scholar on a research trip to Japan. A native of Scotland who had dedicated himself to religious studies, he immediately became fascinated by Japanese culture and the practice of Shinto. He was particularly drawn to the parallels and differences he saw in Western pedagogy compared to that of the East and began a lifelong mission to bridge the communication and knowledge gap between the two worlds.

Picken was appointed Professor of Philosophy at the International Christian University (ICU) in 1972. Here he turned his Western theological and philosophical training to comparative religious and cultural studies of Japan, at a time when the country was emerging from the shadows of the Second World War.

His groundbreaking and controversial work on suicide in Japan made his name within the country, but it was his subsequent work on Shinto that influenced the rehabilitation of the religion at a time when it was dismissed in the West as pagan and primitive, or unjustly caricatured for its wartime associations.

Whether in his research or teaching, Picken devoted much of his life to increasing understanding between his adopted country of Japan and the West, and in 2007 he was recognised with the Order of the Sacred Treasure, an imperial decoration for his pioneering research and outstanding contribution to the promotion of friendship and mutual understanding between Japan and the United Kingdom. He also served as the International Adviser to the High Priest of the Tsubaki Grand Shrine, one of Japan's largest and oldest shrines.

From 2009 he was the founding Chairman of The International Academic Forum (IAFOR), where he was highly active in helping nurture and mentor a new generation of academics, and facilitating better intercultural and international awareness and understanding.

Stuart D. B. Picken was a cherished friend and an inspiration to IAFOR and its community of supporters. In honour of Professor Picken and his dedication to academia, the ideals of intercultural understanding and the principles of interdisciplinary study, IAFOR has created the Stuart D. B. Picken Grant and Scholarship, an award supported by the Stuart D. B. Picken Memorial Fund. Awards will be made to PhD students and early career academics who are in need of funding to complete their research, and whose work demonstrates excellence in the core values of academic rigour, intercultural sensitivity and interdisciplinarity.

# IAFOR Academic Grant & Scholarship Recipients

Our warmest congratulations go to Chien Yang Erdem and Anna Sznajder, who have both been selected by the conference Organising Committees to receive a Stuart D. B. Picken Grant and Scholarship to present their research at The European Conference on Arts & Humanities 2018 (ECAH2018) and The European Conference on Media, Communication & Film 2018 (EuroMedia2018).

IAFOR's grants and scholarships programme provides financial support to PhD students and early career academics, with the aim of helping them pursue research excellence and achieve their academic goals through interdisciplinary study and interaction. Awards are based on the appropriateness of the educational opportunity in relation to the applicant's field of study, financial need, and contributions to their community and to IAFOR's mission of interdisciplinarity. Scholarships are awarded based on availability of funds from IAFOR and vary with each conference.

Find out more about IAFOR grants and scholarships: [www.iafor.org/financial-support](http://www.iafor.org/financial-support)

## Chien Yang Erdem

### Stuart D. B. Picken Grant and Scholarship Recipient

Chien Yang Erdem is currently an Assistant Professor of the New Media Department at Istinye University, Turkey. She received her PhD in Media and Visual Studies from Bilkent University, Turkey in 2017. Her research interests include cultural, media, film, and Turkish studies. Her recent work focuses on culture and governmentality in the age of neoliberalism and neoconservatism in contemporary Turkey.

*Neo-liberal Governance of Culture and Neo-Ottoman Management of Diversity in New Turkey*  
Chien Yang Erdem, Istinye University, Turkey

Neoliberalism and neoconservatism as two distinct political rationalities have formed a peculiar alliance and generated what Wendy Brown (2006; 2015) describes as "de-democratizing effects" in contemporary societies over the last two to three decades. In Turkey, under the Justice and Development Party's rule, this alliance has a unique configuration combining the norms and values of the free market and Islam(ism) to govern every aspect of social life. While the existing literature has generated lively debates on education and social security reforms, urban development, and gender policy, culture as a target of administrative reform and a part of the governing processes remains relatively under-discussed. This study takes up Turkey's recent popularization of Ottoman-themed cultural practices, ranging from history museums to television series featuring the Ottoman-Islamic legacy, as a site where de-democratizing effects of the neoliberal-neoconservative alliance can be observed. The study reveals that Turkey's neoliberal approach to cultural management between the 2000s and 2010s has converted culture into an integral part of the free market where civil participation, as consumers and entrepreneurs, is translated as an indication of democratization. This emergent culture market also has operated as a regulatory mechanism in favor of the Islamist government's conservative and nationalist agenda. The study maintains that Turkey's blend of neoliberalism and neoconservatism has significantly transformed the state's approach to culture as a way of governing the social, produced a popularly accepted knowledge of Ottoman-Islamic pluralism, and a citizen-subject who is increasingly subjected to exclusion and discipline for expressing critical views of this knowledge.

# IAFOR Academic Grant & Scholarship Recipients

## Anna Sznajder

### Stuart D. B. Picken Grant and Scholarship Recipient

Anna Sznajder is an early career researcher. In 2015, She received a PhD in Philosophy from The University of the West of Scotland, UK. In 2008 she was awarded an MA in Ethnography from Jagiellonian University, Poland. Dr Sznajder's research includes ethnography of aging, indigenous crafts, pedagogy in multicultural education. She has written numerous articles for research journals in both English and Polish. She is Member of Polish Ethnological Society and International Bobbin and Needle Lace Organization.

*Non Omnis Moriar Craft Based Project as a Strategy for Elderly Engagement in Intangible Heritage Construction*

Anna Sznajder, Polish Ethnological Society, Poland

The paper focuses on strategies adopted by elderly women for engagement in urban space. In response for old age related problems and invisibility in the community, members of handicraft group "Charming Threads" started project "The Return to Tradition" focusing on documentation of their instructors' biographies as well as collection and reconstruction of crafts and patterns. That act of resilience was developed into amateur research on bobbin lace, in which group members engaged in indigenous craft revival and protection. Thanks to the project, the uneven future of the bobbin laces in city of Kraków in Southern Poland has been redefined. The meaning of craft-based activities for group cohesion, socialization and involvement in reconstructing the ways of life and work provided a sense of life for women allowing them to find escape from everydayness of the pensioners' existence and to inscribe into their individual biographies achievements transferable to the next generation. Moreover, whilst project leaders, craftswomen received the space for display and construction of their craft identity, the project resulted in contribution to city's heritage. Thus, lacemaking from Kraków recently became registered as National Intangible Cultural Heritage. Bringing the past in the present and forming the ground into future group's initiatives have re-shaped the meaning of laces and lacemaking as well as elderly women's symbolic identity in the urban space. The presentation will be accompanied by reconstructed group samples of bobbin laces.



The International Academic Forum's journals conform to the highest academic standards of international peer review, and are published in accordance with IAFOR's commitment to make all of our published materials available online.

## How are journal editors appointed?

Journal editors are appointed by The International Academic Forum's leadership, under the guidance of the International Advisory Board. The term of appointment is for one issue, to be renewed by mutual consent.

## How do we ensure academic integrity?

Once appointed, the journal editor is free to appoint his or her own editorial team and advisory members. All papers published in the journal have been subjected to the rigorous and accepted processes of academic peer review. Neither editors nor members of the editorial team are remunerated for their work. Authors will never be asked to contribute to publication costs.

## How are papers selected?

Journal editors may accept papers through an open call, and proposed articles may be sent directly to the respective editors. A small number of papers from the associated Conference Proceedings may also be selected by the journal editor(s) for reworking and revising, subject to normal processes of review. It is expected that between five and ten percent of papers included in any given Conference Proceedings will be selected for consideration and potential publication in the associated conference journal.

## How are IAFOR journals related to IAFOR conferences?

IAFOR's journals reflect the interdisciplinary and international nature of our conferences and are organised thematically. Papers included in the associated Conference Proceedings may be considered for reworking by the editor(s), and are then subjected to the same processes of peer review as papers submitted by other means.

# Journal Editors

### **IAFOR Journal of Arts & Humanities**

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Dr Richard Donovan, Kansai University, Japan

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Dr Celia Lam, University of Nottingham Ningbo China, China

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Dr Craig Mark, Kyoritsu Women's University, Japan

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Dr Shahrokh Shafaie, Southeast Missouri State University, USA  
Dr Deborah G. Wooldridge, Bowling Green State University, USA

### **IAFOR Journal of the Social Sciences**

Dr Tingting Ying, Ningbo University of Technology, China



**Monday, July 9 | 18:00-19:30 | Library Terrace (2F)**  
**Conference Welcome Reception**

Join fellow delegates for a drink or two at the Conference Welcome Reception. This event provides a great opportunity for delegates to network and get to know each other. All registered presenters and audience members are welcome to attend. Admission is included in the conference registration fee.

# Monday July 9

## Plenary Session

Speakers will provide a variety of perspectives from different academic and professional backgrounds on the conference theme. These presentations will be recorded so please ensure that mobile phones are switched off or set to silent mode.

# 09:00-19:30 | Jurys Inn Brighton Waterfront

## Monday Plenary Session

08:15-09:00	Conference Registration & Morning Coffee   Renaissance Foyer (B1F)
09:00-09:10	<b>Opening Announcements   Renaissance Suite (B1F)</b> Kiyoshi Mana, Director of Events, IAFOR
09:10-09:20	<b>Welcome Address   Renaissance Suite (B1F)</b> Joseph Haldane, IAFOR
09:20-09:30	<b>Recognition of IAFOR Scholarship Winners   Renaissance Suite (B1F)</b>
09:30-10:20	<b>Keynote Presentation   Renaissance Suite (B1F)</b> <i>Classic Rock in the Year of Revolt: Using the Illusion of Life to Examine the Hits of 1968</i> Thomas G. Endres, University of Northern Colorado, USA
10:20-10:50	Coffee Break   Renaissance Foyer (B1F)
10:50-11:40	<b>Keynote Presentation   Renaissance Suite (B1F)</b> <i>Design and Democracy</i> Bruce Brown, Royal College of Art, UK
11:40-12:10	<b>Plenary Panel Presentation   Renaissance Suite (B1F)</b> <i>Fearless Futures</i> Anne Boddington, Kingston University, UK Joseph Haldane, IAFOR
12:10-12:25	<b>IAFOR Documentary Photography Award   2017 Winners Screening</b>
12:25-12:30	<b>Conference Photograph   Atrium (1F)</b>
12:30-13:45	Lunch Break   Atrium Restaurant (1F)
13:45-15:15	<b>Parallel Session I</b>
15:15-15:30	Coffee Break   Library Terrace (2F)
15:30-17:00	<b>Parallel Session II</b>
17:00-17:15	Coffee Break   Library Terrace (2F)
17:15-18:00	<b>Featured Presentation &amp; Film Showing   Renaissance Suite (B1F)</b> <i>Introducing Brighton Rocks</i> James Rowllins, Director, The Brighton Rocks Film Festival, UK Mark Nelson, Photographer & Filmmaker, UK
18:00-19:30	<b>Conference Welcome Reception   Library Terrace (2F)</b>

Keynote Presentation | Thomas G. Endres

# Classic Rock in the Year of Revolt: Using the Illusion of Life to Examine the Hits of 1968

Monday, July 9 | 09:30-10:20 | Renaissance Suite (B1F)

This is not the first generation facing a fearful future. Exactly fifty years ago, 1968 – nestled between the Summer of Love ('67) and Woodstock ('69) – was known as the year of revolt. "It was a year of seismic social and political change across the globe" ([www.theguardian.com](http://www.theguardian.com)). From Vietnam protests and Civil Rights marches, to the assassinations of Robert Kennedy and Martin Luther King, American culture was awash in struggle yet alive in activist ideology. In particular, Classic Rock of the era served as a reflection of the times, a call to action, and eventually an eternal lesson on love, angst, and protest. Using Sellnow's Illusion of Life methodology, which examines music as rhetoric, this essay analyses the top ten hits of that year (per <http://ultimateclassicrock.com/1968-songs/>). The website posits, "The best songs of 1968 mostly steered clear of the hippie trappings that dominated the two surrounding years," and includes such timeless masterpieces as Joplin's *Piece of my Heart*, Cream's *White Room*, Hendrix's *All Along the Watchtower*, and the Rolling Stones' *Sympathy for the Devil*. The humanistic methodology begins by identifying first the patterns found in the songs' virtual time (music) and virtual experience (lyrics). Analysis then delves into the use of strategies such as congruity, incongruity, ambiguity, and ascription to get across meaning. From there, we critique the interpretations and impact such works had on their original generation, trace their ongoing impact over the course of five decades, and conclude with moral and pragmatic applications for today.



## Thomas G. Endres

Thomas G. Endres (PhD, University of Minnesota) is head of the School of Communication at the University of Northern Colorado, USA. Teaching and research interests include rhetoric and popular culture, storytelling within cultural communities, leadership and group dynamics, and pedagogical tools such as study abroad and online learning. He teaches graduate and undergraduate courses in communication theory, and his favorite course to teach is a short-term summer course in Barcelona, Spain. He is author/photographer of the book *Sturgis Stories: Celebrating the People of the World's Largest Motorcycle Rally*,

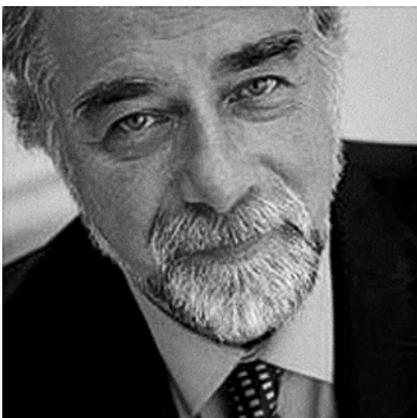
and has published dozens of book chapters and conference proceedings on topics such as father-daughter relationships, tattoos as family identifiers, and the *Rocky Horror Picture Show*. In 2015 he published the definitive article on Ernest Bormann's Symbolic Convergence Theory in *Wiley-Blackwell's International Encyclopedia of Communication Theory and Philosophy*. He has delivered over 225 conference presentations worldwide, including an appearance for TEDtalk ArenaCircle and keynote speeches at conferences in Japan, China, and Thailand (in the latter he also served as conference chair for MEDCOM 2016). Awards received include Outstanding Professor from the National Speakers Association, Administrator of the Year from the National Communication Association's National States Advisory Council, and the Lifetime Achievement Award from the Rocky Mountain Communication Association. He currently serves as Executive Director and editor-in-chief of the Society for the Academic Study of Social Imagery.

# Keynote Presentation | Bruce Brown

## Design and Democracy

Monday, July 9 | 10:50-11:40 | Renaissance Suite (B1F)

For most people the terms “design” and “excess” are abstract concepts. In this elusive state they simply are more powerful in the hands of people wanting to influence human behaviour. This is important if we are to defend the democratic right of all citizens to exercise freedom of choice (and to give them choices to make); yet to also recognise that, in a world based on mass democracy, the exercise of free will can produce irrational results leading to social instability. From this dilemma has emerged a paradox in which freedom of choice is both a perceived human right and a necessary political illusion. This is an issue of design. But, as has often been observed, “theories of design developed in the twentieth century have ignored these issues”. From the mid twentieth century onwards the design profession expanded in line with the mass production of consumer goods. This abundance of stuff stimulated a culture of desire that served to distract people’s attention away from the human condition and the exercise of political will. From the late twentieth century onwards the advent of digital technologies revolutionised these earlier systems of production, distribution and consumption to create a world of individuals and tribes where the process of distraction has been further heightened through an excess of stuff and data. As observed by the American sociologist, Herbert Simon, “a wealth of information creates a poverty of attention”. This said, the massive changes taking place to design over the last fifty years have largely gone unnoticed. Design has moved from being “a plan to make an artifact” into a space where “to design is to devise courses of action aimed at changing existing situations into preferred ones”. If we are to take seriously the claim that “the modern world lacks harmony” then designers need to understand and reclaim this territory – to believe that design has the power to influence human behaviour for better and for worse. What is at stake here is our belief in the right of all people to human dignity through democracy. In this context we may have to recognise that the wealth of excess accompanying freedom of choice is part of the human condition – but learn to manage it productively through design.



### Bruce Brown

Bruce Brown was educated at the Royal College of Art in London where he is currently Visiting Professor. Until, 2016, Bruce was Pro-Vice-Chancellor (Research) and Professor of Design at the University of Brighton. For twenty years previously he was Dean of the university’s Faculty of Arts & Architecture. In 2018 Bruce was appointed by the University Grants Committee of the Hong Kong Specialist Administrative Region of the People’s Republic of China to Chair the assessment panels for Visual Arts, Design, Creative Media in the Hong Kong Research Assessment Exercise 2020. Prior to this he was appointed by the UK Funding Councils to Chair Main Panel D in the 2014 UK Research Excellence Framework. Prior to this he chaired Main Panel O in the 2008 Research Assessment

Exercise. Bruce served as a member of the Advisory Board of the UK Arts and Humanities Research Council and has advised international organisations including the Hong Kong Council for Academic Accreditation and the Qatar National Research Fund. Bruce chaired the Portuguese Government’s Fundação para a Ciência ea Tecnologia Research Grants Panel [Arts] and was one of four people invited by the Portuguese Government to conduct an international review entitled Reforming Arts and Culture Higher Education in Portugal. He has served as Trustee and Governor of organisations such as the Art’s Council for England’s South East Arts Board, the Ditchling Museum and Shenkar College of Design and Engineering, Tel Aviv. Bruce is an Editor of Design Issues Research Journal (MIT), an Honorary Fellow of the Royal College of Art and a Life Fellow of the Royal Society of Arts.

# Plenary Panel Presentation | Anne Boddington & Joseph Haldane

## Fearless Futures

Monday, July 9 | 11:40-12:10 | Renaissance Suite (B1F)

We have reached a moment in international history that is one of potential paradigm shift. It is a moment when a problematic, but at least blandly progressivist, pro-multiculturalist movement toward "cosmopolitanism" (as Kwame Anthony Appiah might use the term) is being threatened by a far more destructive and potentially genocidal ethno-nationalism, the ferocity of which is fuelled by economic disparity, religious intolerance and retrograde ideologies regarding gender, race and sexuality. The possible global futures we face are fearful, indeed, and in an era of information and disinformation, fake news, and hysterical polemic, are sometimes made out to be inevitable.

In this context, the arts, humanities, media and cultural studies play an important role in tracing the genealogy of the present moment, documenting it, and charting different paths forward, inviting such questions as how does culture replicate itself (or critically engage itself) in the classroom, in literature, in social media, in film, in the visual and theatrical arts, in the family, and among peer groups? How do we rise to the challenge of articulating a notion of human rights that also respects cultural difference? How do cultural representations of the environment abet or challenge the forces driving climate change? What are the roles and responsibilities of the individual activist as teacher, writer, artist, social scientist and community member? What are the responsibilities of both traditional and non-traditional media? How do we make sense of the ideologies driving hatred and intolerance, and posit different models of social engagement and organisation? Looking to the past, what do we learn about the challenges of today?

Following the morning keynotes, Joseph Haldane will invite Anne Boddington for a moderated discussion around the conference theme, drawing on the material of the earlier presentations, invite feedback from the audience, and addressing some of the key questions and challenges posed by the conference theme.



### Anne Boddington

Anne Boddington is Professor of Design Innovation, Pro Vice Chancellor for Research, Business and Innovation at Kingston University in the UK and recently appointed as the Sub Panel Chair for Art & Design: History, Practice & Theory for the UK's Research Excellence Framework (REF) 2021. Professor Boddington has extensive experience of the leadership, management and evaluation of art and design education and art and design research in higher education across the UK and internationally. She is an experienced chair and has held trustee and governance roles across the creative and cultural sector including as trustee

of the Design Council, an independent Governor, Fellow of the Royal Society of Arts (RSA), an affiliate member of the Royal Institute of British Architects (RIBA), a member of the executive of the Council for Higher Education in Art & Design (CHEAD) and a member of the advisory board of the Arts & Humanities Research Council. She has an international reputation in creative education and research and has been a partner, a collaborator, a reviewer and evaluator for a wide range of international projects and reviews across different nations in Europe, the Middle East, Southern and East Asia and North America. [Joseph Haldane's biography can be found on the following page.]



## Joseph Haldane

Joseph Haldane is the Chairman and CEO of IAFOR. He is responsible for devising strategy, setting policies, forging institutional partnerships, implementing projects, and overseeing the organisation's business and academic operations, including research, publications and events.

Dr Haldane holds a PhD from the University of London in 19th-century French Studies, and has had full-time faculty positions at the University of Paris XII Paris-Est Créteil (France), Sciences Po Paris (France), and Nagoya University of Commerce and Business (Japan), as well as visiting positions at the French Press Institute in the University of Paris II Panthéon-Assas (France), The School of Journalism at Sciences Po Paris (France), and the School of Journalism at Moscow State University (Russia).

Dr Haldane's current research concentrates on post-war and contemporary politics and international affairs, and since 2015 he has been a Guest Professor at The Osaka School of International Public Policy (OSIPP) at Osaka University, where he teaches on the postgraduate Global Governance Course, and Co-Director of the OSIPP-IAFOR Research Centre, an interdisciplinary think tank situated within Osaka University.

He is also a Visiting Professor in the Faculty of Philology at the University of Belgrade, a Member of the International Advisory Council of the Department of Educational Foundations at the College of Education of the University of Hawaii at Manoa, and a Member of the World Economic Forum's Expert Network for Global Governance.

From 2012 to 2014, Dr Haldane served as Treasurer of the American Chamber of Commerce in Japan (Chubu Region) and he is currently a Trustee of the HOPE International Development Agency (Japan). He was elected a Fellow of the Royal Asiatic Society in 2012, and a Fellow of the Royal Society of Arts in 2015.

A black belt in judo, he is married with two children, and lives in Japan.

# Featured Presentation & Film Screening | James Rowllins & Mark Nelson Introducing Brighton Rocks

Monday, July 9 | 17:15-18:00 | Renaissance Suite (B1F)

BRIGHTON ROCKS

Film Festival

Brighton Rocks is a young festival with big ambition – to become the UK's main festival for indie and underground cinema. Founding Director, Dr James Rowllins, discusses Brighton Rocks' aims and ambitions, and the pitfalls and potential of setting up a new film festival in the digital age. This is followed by a screening of *Berlin: Alexanderplatz* (Mark Nelson, 14 mins), "Best Short Film" of the 2018 Brighton Rocks Film Festival.



## James Rowllins

Dr James Rowllins left his native England for Paris, France, where he studied for a BA (Hons) and MA specialising in French cinema. His passion for visual culture subsequently took him to Los Angeles, where he earned a doctorate at the University of Southern California, USA. In addition to exploring literature and film through a theoretical lens, as well as dabbling in filmmaking, his dissertation focused on the crossover between post-war American film noir and the French New Wave, arguing that the subversive manipulation of the Hollywood genre formula by the auteurs constitutes a political aesthetic. He has published articles on contemporary French

fiction, film and existentialism, cinematic phenomenology and new perspectives on the New Wave. He has held teaching positions in Europe, America and Japan, and is currently a Lecturer in the Humanities and the Arts Department at the Singapore University of Technology and Design, Singapore, established in collaboration with the Massachusetts Institute of Technology, USA. He is also a member of IAFOR's International Academic Advisory Board for Media & Film.

Mark Nelson's biography and information about *Berlin: Alexanderplatz* can be found on the following page.

# Film Screening | Mark Nelson Berlin: Alexanderplatz

Monday, July 9 | 17:15-18:00 | Renaissance Suite (B1F)

*Berlin: Alexanderplatz* is a tour de force art house film, at once mesmerising and sublime. Director Mark Nelson took inspiration from Hermann Hesse's poem *Stufen* (*Steps* in English); the stages or steps we take in our interaction with the world. Alexanderplatz, in East Berlin, provides a filmic opportunity to present not only an interplay between Man and imposing structures weighed down by history, but also what might transcend both in Hesse's vision – a Cosmic Spirit. This Spirit shines through in the play of families in Alexanderplatz and also people simply getting on with their lives, in defiance of terrors past and present. The Spirit's beacon of light breaks through and reconciles Man in the universe, a re-birth, a redemption.



## Mark Nelson

Mark Nelson is a photographer and filmmaker. He has made documentaries for National Geographic including *Timeless Journeys India* and *The River Series* for TVF International London. His most recent work *Berlin: Alexanderplatz* has been his biggest challenge with the soundtrack to the film created before shooting. His photographic works are held in private collections in New York and Paris, with recent solo shows in Berlin and his home city of Brighton, UK.



# Monday July 9

Oral Presentations

**13:45-15:15 | Shelley Room (2F)**

# Monday Session I

**Critical & Cultural Studies, Gender & Communication**

**Session Chair: Rebecca Ann Lind**

**42135 13:45-14:15 | Shelley Room (2F)**

*Creating and Mediating the Feminist Self: Gendered Art Practice and Instagram as Technologies of Identity*

Marissa Willcox, RMIT, Australia

Anna Hickey-Moody, RMIT, Australia

Contemporary feminist artists use Instagram as a platform to create their identities in ways that explicitly aestheticize feminism and feminist art practice. This paper builds on existing work on the selfie as a technology of identity (Colman 2014, Ringrose and Renold 2016), to bring a digital ethnographic lens to feminist women's expressions of gender through their artistic images on Instagram. Social media applications are reframing tropes of gender performativity and we therefore seek to understand how female identities are being created online, and examine relationships between online and offline identities. We will draw on illustrations and images collected from female artists on Instagram, along with the feminist online narratives formed in relation to these works, to highlight how new platforms and practices for creating art can change the way we create gender identities. This presentation draws on the early stages of Willcox's graduate research, which is designed to include interview data from 3-5 participants that use Instagram as a platform to create artistic expressions of gender. Willcox hopes to gain insight into the contemporary intersections between art practice and gender identities developed on Instagram and in daily life.

**40770 14:15-14:45 | Shelley Room (2F)**

*The End of Utopia as we Know it? Zygmunt Bauman's take on our Contemporary Times*

Anna Karin Jytte Holmqvist, Monash University, Australia

According to Bauman, we live in a world of hunting and hunters where instead of lingering in the present and appreciating it for what it holds, we push into the future at an ever-increasing speed unable to seize the day and live the moment. When too concerned with maintaining a state of flux we lose sight of the utopia that we may partly be living in – at least in a western world generally spared from first-hand warfare, where citizens enjoy technological and scientific advancements and breakthroughs. In Bauman's words written in 2005 but holding true to this day we, rather naively, "dream time and again of a world with no accidents". Fearlessly we live through the day while we already anticipate the next. In doing so we not only disregard the importance of the present but also that of the past, seemingly forgetting about it altogether. On a national level this is a hunter's "utopia" where "[w]e are all hunters" engaged in an individual postmodern hunt into an uncertain future. Bauman questions whether in the name of game-keeping globalization – with utopia potentially being synonymous with "fictional", "chimerical", "air-built", "unrealistic", or "irrational" – we have come to the end of utopia as we know it? Are we "witnessing the end of utopia?". Fast-forward to 2017 and now embarking on a shaky journey into 2018 we face a world in disarray and fragmentation. This paper applies Bauman's lucid thoughts to an analysis of the unpredictable present.

**41378 14:45-15:15 | Shelley Room (2F)**

*Lady Gaga's Little Monsters: Dimensions of Neo/Religiosity*

Rebecca Ann Lind, University of Illinois at Chicago, USA

This study extends the literature exploring the connections between fandom and religion, with primary attention to the community that is facilitated through social media. A number of scholars have interrogated the connection between fandom and religion; the present study is most informed by Matt Hills and Ninian Smart. Hills provides us with the concept of neoreligiosity, arguing that a "Fan culture's neoreligiosity occurs as an effect of fan discourses and practices, rather than relying on a preceding essence" of religion (2002, p. 119; emphasis in original). A live event such as a concert is an obvious venue in which to bring the fan community together. However, the discourses and practices of Lady Gaga fans are also – and perhaps more importantly – enacted in the digital realm. The affordances of social media allow members of the fan community, "Little Monsters," to engage with the object of their fandom as well as each other, free of the limitations of time and place. This study investigates the dimensions of neoreligiosity evident in the performance and expressions of fandom enacted on Lady Gaga's official Facebook page and on her "Little Monsters" app in the fall/winter of 2017/2018. A qualitative content analysis is undertaken of the contributions and interactions in these venues, guided by Smart's "Dimensions of the Sacred" (1996). Smart posits affinities between the religious and secular worldviews, and presents his scheme as applicable to a spectrum of worldviews. The dimensions that are analyzed are: Ritual-Practical, Doctrinal-Philosophical, Mythic-Narrative, Experiential-Emotional, Ethical-Legal, Organizational-Social, Material-Artistic, and Political-Economic.

**13:45-15:15 | Keats Room (2F)**

# Monday Session I

**Arts**

**Session Chair: Angela Turner-Wilson**

**42504 13:45-14:15 | Keats Room (2F)**

*A New Approach of Using Social Media in Graphic Design at Higher Education in the Sultanate of Oman*

Salman Alhajri, Sultan Qaboos University, Oman

Heba Mansour, Sultan Qaboos University, Oman

Over the past decade, social media has supported education and has become the most common means of digital communication, articulating the advantages and disadvantages of its different platforms for instructors and students to sustain confidentiality and provide tips for applying social media-based teaching into the training curriculum. From this point of view; this research explores the perspectives and abilities of using Instagram, Facebook, and Google plus in the pedagogical of graphic design courses at faculty of art education in Sultan Qaboos University in order to play a vital role in teaching methodologies. It was denoted that, Omani art students are interested in employing new media applications in this kind of practice to find new techniques for creating artwork based on Art and design principles, where the flexibility and fluency of this new media introduce infinite possibilities that involve further exploration, investigation and development. Such developments not only encourages the students toward creativity and divergent thinking, but also eventually assist them to obtain contemporary artistic skills that links directly to their art practices, careers, and lives to develop their own styles and techniques in expressing their ideas, issues and thoughts.

**42323 14:15-14:45 | Keats Room (2F)**

*Creative Market in China: The Gathering Place of Folk Creative Forces in Contemporary Cities*

Xiaofan Gong, Beijing Institute of Graphic Communication, China

This paper identifies the developing Creative Market in China. Creative Market refers to such fairs that display and sell small creative objects for everyday use within a given time and venue. With the fieldwork method the paper author carried out a tracking investigation of the Creative Market in China and applied the findings to the paper. This paper expounds on the emergence and development of the Creative Market in China since 2007 and its main features. The paper analyzes the new form of the Chinese cultural industry from the theoretical perspective of economic and cultural integration and folk creativity. The paper holds that this Creative Market is a "Chinese-style creation" with creativity by the common people in the tide of a creative economy, with originality and individuality as core values, small production and personalized customization as its basic features. The Creative Market is a mass maker space integrating creative, design and manufacturing. It is also an innovation platform for grass-root design and mass art, where maker-designers represent a new lifestyle and way of work. The Creative Market will become a new medium for contemporary youth culture and urban culture in contemporary cities. The article is divided into three parts the current development of Creative Markets in China, its main features, and it's gathering place of folk creative forces.

**42650 14:45-15:15 | Keats Room (2F)**

*Japanese Ancient Arts and Shinrin-Yoku*

Angela Turner-Wilson, Bournemouth University, UK

Holly Crossen-White, Bournemouth University, UK

Jaqui Hewitt-Taylor, Bournemouth University, UK

Ann Hemingway, Bournemouth University, UK

Forest bathing (taking in the forest environment through our senses) (shinrin-yoku) (FB) has gained popularity throughout the world recently as research has demonstrated its benefits to health. In Japan FB can be practiced in isolation, or with activities such as gazing at landscapes (Miyazaki 2018). This research seeks to establish whether practicing ancient art forms during a FB session can provide any added benefit to the experience. This is based on the assumption that these arts come from a meditative perspective, and that some of these practices have already been shown to improve health. It is proposed that traditions such as haiku, or the creation of small Japanese style rock gardens (within the forest), or learning basic moves in the way of the Japanese sword (iaido) using a wooded *bokken* (training sword) are included in a traditional FB session. A trained forest bathing guide, and staff who can provide insights into these arts prior to and during the session will be present. Adopting a constructivist perspective and using semi-structured interviews the authors will seek insights relating to health from those who have attended these sessions. The findings will be compared to those related to traditional forest bathing. It is anticipated that the results will add to the growing corpus of research relating to forests and nature, and also, importantly, consider how practices from the ancient arts can further contribute to understandings of wellbeing within a modern setting.

**13:45-15:15 | Wordsworth Room (2F)**

# Monday Session I

**Social Media & Communication Technology**

**Session Chair: Amiee Shelton**

**42390 13:45-14:15 | Wordsworth Room (2F)**

***Intergenerational Communication: The Role of Social Media in Age Perceptions and Stereotypes***

Nuchada Dumrongsiri, Thammasat University, Thailand

The world society becomes aging with an increasing older population. In 2050, aged countries, with at least 20% of their population are older persons whose age is 60 years or over, are expected to represent 44% of the world's population (United Nations, 2015). Evidently, communicating with older adults is inevitable. Then, the intense challenge is how people communicate across generations better. Communication with older adults is associated with negative stereotypes of aging, leading to difficulties and ineffective outcomes such as over-accommodation and patronizing messages (Hummert, Shaner, Garstka, & Henry, 1998). The next question is whether a global society where people are connected more conveniently through social media can bring people closer even those who are of different ages and generations. This study is aimed to investigate the influence of social media on intergenerational communication. Specifically, based on intergenerational communication perspective using the communication predicament model of aging (Ryan et al., 1986), the purpose is to answer the question whether the use of social media among older generation influences age stereotypes perceived by younger generation. Participants are from three categories of generation: younger (between 20 – early 30s), middle age (35-59), and older adult (60 and over). Demographics, social media behaviors (types and frequency), age stereotypes, and generation perceptions will be investigated as independent and dependent variables, respectively. The overall results are expected to provide theoretical and practical contribution – the role of social media as an intervention to trigger changes in age stereotypes and minimize difficulties in intergenerational communication.

**42379 14:15-14:45 | Wordsworth Room (2F)**

***Social Networking Site Addiction: How Do Personality and Demographics Explain Addiction?***

Vikanda Pornsakulvanich, Thammasat University, Thailand

The purposes of this study were to examine how personality traits (i.e., Emotional Stability, Extraversion, Openness to Experience, Agreeableness, and Conscientiousness), and demographic profile (i.e., gender and age) are related to Social Networking Site (SNS) addiction. Cross-sectional survey research was used to collect data from participants who have used one of these three social networking sites: Facebook, Instagram, and Line (N = 460). The results showed that personality traits predicted SNS addiction. In particular, Extroversion, Emotional Stability, and Conscientiousness were the main predictors of SNS addiction. Extroversion positively predicted SNS addiction, while Emotional Stability and Conscientiousness negatively predicted SNS addiction. In addition, the results showed that there were no gender differences in SNS addiction. However, people who are in different age groups are diverse in SNS usage behaviors. Those who are younger tend to be more addicted to SNS than those who are older. This study extends the body of knowledge in interdisciplinary areas including social media, communication technology, and psychology.

**42237 14:45-15:15 | Wordsworth Room (2F)**

***Themes and Messages of the Trump Twitter Resistance Movement in America***

Amiee Shelton, Roger Williams University, USA

Emma Goulding, Roger Williams University, USA

The election of Donald Trump ignited a movement in America. While the Women's March in Washington (and the world) is said to be the largest one-day political mobilization in US history, the movement has sustained. While the visible signs of protest are not as prevalent, the energy behind this political "resistance" has evolved into something besides a protest. This study investigated 102 Twitter accounts from people in the "resistance". Over 1000 individual Tweets were analyzed regarding theme, credibility, user, use of hashtags, links and media and the reach of each Tweet. An interesting finding regarded the apparent lack of knowledge in users of how to use Twitter effectively. Thus, this paper can assist others in understanding what common themes drive the Trump Twitter resistance, and provides concrete examples of what Twitter tactics to use to allow message penetration. This paper provides practical application tools for both practitioner and theorists of communication and media studies.

**15:30-17:00 | Shelley Room (2F)**

# Monday Session II

**Critical & Cultural Studies, Gender & Communication**

**Session Chair: Wei-cheng Chu**

**41386 15:30-16:00 | Shelley Room (2F)**

*Globalisation and Fearful Futures in the Thai Cultures*

Asawin Nedpogaeo, NIDA, Thailand

Ethno-nationalistic discourses have been dominant in Thailand, a medium-sized country in Southeast Asia during the last twenty years. First it was caused by the international financial crisis in 1997 when the sense of Thai nationalism strongly made a comeback. Later, it was instigated by the two military coups in 2006 and 2014 respectively. These two events could be seen as a response towards the external process of globalisation. In this article, it will be argued that because of its complexity and multi-direction, the outcome of globalisation in Thailand, of which both the global and the local are dynamically at play, has resulted in the sense of both cosmopolitanism and fundamentalism, felt in various ways and differing degrees among people across Thai societies and regional communities. On the one hand, the World Wide Web of information and communication means that one can affect and learn about life anywhere. It certainly urges the needs to modernise or absorb cosmopolitanism. However, there is also a sense of withdrawal and retreat back to the old nationalistic views, or even fundamentalism, on the other. This is the current reality and the immediate confronting issue that Thailand faces before the next general election, expected to take place in the coming years. How Thailand and Thai citizens react to globalisation, may shape and influence what this nation will be in the 21st century.

**40778 16:00-16:30 | Shelley Room (2F)**

*Internet Wisecracks: Construction of Resistance and Deconstruction of Meaning*

Yanshuang Zhang, Guangxi Normal University, China

A large corpus of wisecracks and jokes has become widespread on the Internet in contemporary China. This kind of "humor" is important to those who have been ridiculing social reality and very often the political system. It can be constructed as a form of resistance, through quiet, nonviolent means, and act as a stabilizing safely valve without doing any harm to the "wisecrackers". In the meantime, however, such wisecracks probably have no effect in undermining the unsatisfactory aspects of society or in inducing any institutional changes. Instead, when "amusing ourselves to death" becomes the tendency of our mainstream culture, making wisecracks embeds a danger of substituting deep thoughts into the public discourse, and thereby deconstructs the seriousness of meaning-making process of what is happening to us as individuals and to this nation as a whole.

**41383 16:30-17:00 | Shelley Room (2F)**

*Neofascism and Homosexuality: A Retrospective Genealogy Through Luchino Visconti's "German Trilogy"*

Wei-cheng Chu, National Taiwan University, Taiwan

One of the most fearful futures facing us today is clearly the rise of neofascism, and one particularly disturbing aspect of which is quite a few gay men/politicians' investment in it. Given the horrific history of persecution of homosexuals under the Nazi/fascist regimes, people are having a hard time understanding this recent turn of events. This paper suggests we begin by taking a more sophisticated genealogical look at the historical relationship between homosexuality and Nazism/fascism as well as rethinking some of its early critical analyses. And one useful way of doing this is through a rereading of Italian director Luchino Visconti's "German Trilogy" – *The Damned*, *Death in Venice*, and *Ludwig* – which are often dismissed as nothing but self-indulgent extravagance. Yet, if compared with other similar trilogies made around that time (by Hans-Jürgen Syberberg as well as Liliana Cavani), one thing that immediately stands out is its conspicuous foregrounding of homosexuality, not simply as the contaminating Other to be eradicated as is commonly remembered or the perversion synecdochic of fascism/Nazism as in other fellow Italian filmmakers' works (such as Bertolucci's *The Conformist* and Pasolini's *Salò*), but as both victim and victimizer. Unpopular from either perspective, this representation in effect can help us face up to the rather ambivalent historical relationship between homosexuality and Nazism/fascism, and Visconti's equally unpopular "decadent" style in the trilogy can also turn out to be particularly revelatory as a (self-)dissection of the former's possible affective investments in the latter which may still underlie their reconvergence nowadays.

**15:30-17:00 | Keats Room (2F)**

## **Monday Session II**

**Arts – Social, Political & Community Agendas in the Arts**

**Session Chair: Anna Sznajder**

**40555 15:30-16:00 | Keats Room (2F)**

*The Transformative Nature of Creative Art in Times of Fear*

Audrey Emery, University of South Australia, Australia

For many people fear of the future is built on fear of the present and the past. How does an individual or group enduring hardship or marginalisation think about the future? My paper proposes there is inherent in the creative process the possibility to understand and transform fear. This paper is based on 35 years experience as a professional artist and community artist working with young people, including those experiencing adversity. The research outlines my personal experience of the power of art to transform and heal fear and suffering and my observation of the healing power of art in others. The paper is based on art practice led research within the framework of theories of contemporary art, the sublime and meditation. I examine through my personal activity of art making the relationship between the creative process and meditation including the mindfulness advocated by Buddhist Thich Nhat Hanh. The research also explores the creative process in relation to the similarity of human experience as defined by Burke and Kant in their theories of the sublime in art and the experience of emptiness within Buddhist meditation. Qualities of experience such as awe, interconnectedness, empathy, resilience and hope have the potential to transform the experience of fear. These are qualities of experience I work to inspire in young people through engagement in individual and group creative art making processes. From my experience, I believe it is imperative, and the responsibility of art and artists, to act in our current world.

**41479 16:00-16:30 | Keats Room (2F)**

*Soft Power and the Future of National Art*

Kitty Whittell, SOAS, University of London, UK

For the past two years neo-nationalist groups and conservative thinkers have faced the instability of the present and the uncertainty of the future by seeking sanctuary in nostalgia towards the symbols of the past. At the other end of the spectrum liberal and left-wing society seeks to dissolve the idea of the nation whilst simultaneously celebrating national identities. We are standing on the cusp of one or the other, with a dramatic pull back and push forward. What will the role of art in this process? Culture has long been understood as the bastion of progressive nations, especially in the 21st Century. In the 1990s the "nation" shifted towards a soft power state, where a country's international identity is defined by culture, commerce and tourism. Since then art has transcended borders whilst also acting as a platform for cultural specificity. However, recently this relationship has lost its sense of authenticity. The global seeks out local identity from most non-western artists, whilst the local feeds into this globalised culture market to cement international credibility and increase tourism. It has become an equilibrium of supply and demand that has usurped much of the critical capability of international contemporary art. Artists must appease government demands for soft power supremacy, the interests of the global art market as well as the criticisms of academics. This paper explores the contradictory ideals of soft power, and the fear of what the future role art might play in the context of the "nation".

**41209 16:30-17:00 | Keats Room (2F)**

*Non Omnis Moriar Craft Based Project as a Strategy for Elderly Engagement in Intangible Heritage Construction*

Anna Sznajder, Polish Ethnological Society, Poland

The paper focuses on strategies adopted by elderly women for engagement in urban space. In response to old-age related problems and invisibility in the community, members of handicraft group "Charming Threads" started the project "The Return to Tradition" focusing on documentation of their instructors' biographies as well as collection and reconstruction of crafts and patterns. That act of resilience was developed into amateur research on bobbin lace, in which group members engaged in indigenous craft revival and protection. Thanks to the project the uneven future of the bobbin laces in city of Kraków in Southern Poland has been redefined. The meaning of craft-based activities for group cohesion, socialization and involvement in reconstructing the ways of life and work provided a sense of life for women allowing them to find escape from the everydayness of the pensioners' existence and to inscribe into their individual biographies achievements transferable to next generation. Moreover, whilst project leaders, craftswomen received the space for display and construction of their craft identity, the project resulted in contribution to city's heritage. Thus, lacemaking from Kraków recently became registered as National Intangible Cultural Heritage. Bringing the past in the presence and forming the ground into future group's initiatives, have reshaped the meaning of laces and lacemaking as well as elderly women's symbolic identity in the urban space. The presentation will be accompanied by reconstructed group samples of bobbin laces.

**15:30-17:00 | Wordsworth Room (2F)**

# Monday Session II

**Film & Documentary**

**Session Chair: Iris Fruchter-Ronen**

**42200 15:30-16:00 | Wordsworth Room (2F)**

*Re-Defining the Self: Thai Documentary Films after Coups D'état in 2014*

Sopawan Boonnimitra, Chulalongkorn University, Thailand

Peerachai Kerdsint, Bangkok University, Thailand

During the period of political instability that led to the coups d'état in 2014, independent cinema became an alternative space for exploring political issues. With political issues having long been a taboo subject in Thai cinema, particularly during times of military control, many of the filmmakers choose to portray the issue in a subtle form. For this paper, I would like to take a closer look at some of the recent documentary independent films that were made and internationally shown after the 2014 coup d'état, particularly the most recent films, including *By the River* (Nontawat Numbenchapol, 2013), *Railway Sleepers* (Sompot Chidgasornpongse, 2016), and *Phantom of Illumination* (Wattanapume Laisuwanchai, 2017), and how each of them offers a subtle commentary on political issues and complex social issues as well as critiques of the Thai middle class. These films portray mostly the ordinary lives of country people that have become a fascination for Thai middle-class festival-goers as well as international audiences. The meditation on the mundane and the ordinary through visual imagery has also suggested a new construction of knowledge beyond storytelling and the symbolic system that comes with it. These films have opened up new realms of imagery and experience that help to reveal the complexity of the issues they attempt to portray.

**39681 16:00-16:30 | Wordsworth Room (2F)**

*Woomera's Women: Roles and Rolls of Film*

Stella Marie Barber, Murdoch University, Australia

In the aftermath of WW2, with the onset of the Cold War, Australia became one of a few global centres for the testing of rockets and other long-range weapons. By the mid 1950s a town named Woomera had been created in the Australian Desert with a population of 7,000 at its peak. Women's roles at Woomera were initially expected to be traditional – supportive wives and mothers. This paper focuses on women who undertook new roles operating the sophisticated Kine-theodolites that filmed and tracked the rocket firings and other women who assisted in the production and post-production processes. When the range was established at Woomera, the British and Australian governments were both fearful of the future. My research has found that the fear of the perceived "communist menace" and a possible third World War was not shared by the women working on the range. For them, many of whom were still in their teens, life was all about "having fun." I have been fortunate to have tracked down and met some of the women who worked at Woomera in the 1950s-1970s and have also found film footage of them working on the kine-cameras. My research is part of an Australian Research Council (ARC) discovery project auditing Australian produced "utilitarian" film from 1946-1980. The key investigators are Professor Ross Gibson (University of Canberra), Associate Professor Deane Williams (Monash University), Professor Joe Masco at the University of Chicago and Associate Professor Mick Broderick at Murdoch.

**41461 16:30-17:00 | Wordsworth Room (2F)**

*Arab Cinema Before and After the "Arab Spring": Challenging Perceptions of the Region*

Iris Fruchter-Ronen, University of Haifa, Israel

More than simply a mirror of contemporary Arab societies, the new cinema emerging across the Arab world has in many ways acted as a kind of weather vane, anticipating many of the themes and criticisms articulated in the recent events known as the "Arab Spring". The Arab Spring was a series of anti-government protests, uprisings and armed rebellions that spread across the Middle East in early 2011. Egypt, Tunisia, and Yemen entered an uncertain transition period, Syria and Libya were drawn into a civil conflict, while the wealthy monarchies in the Persian Gulf remained largely unshaken by the events. The protest movement of 2011 was at its core an expression of deep-seated resentment at the aging Arab dictatorships, anger at the brutality of the security apparatus, unemployment, rising prices, deprivation of civil rights and corruption that followed the privatization of state assets in some countries. Five years after the Arab Spring swept across the Middle East, cinema from the Arab world is getting emotional, experimental and decidedly more evolved. something wild has been happening. It's almost as if the genie is out of the bottle and many young new filmmakers have started production, they have a new language and really fresh ideas. This paper will present eight films that are entirely different but share a courage and conviction in what they depict, an urgency in their storytelling and a freedom of expression you might not be expect from films of this region.

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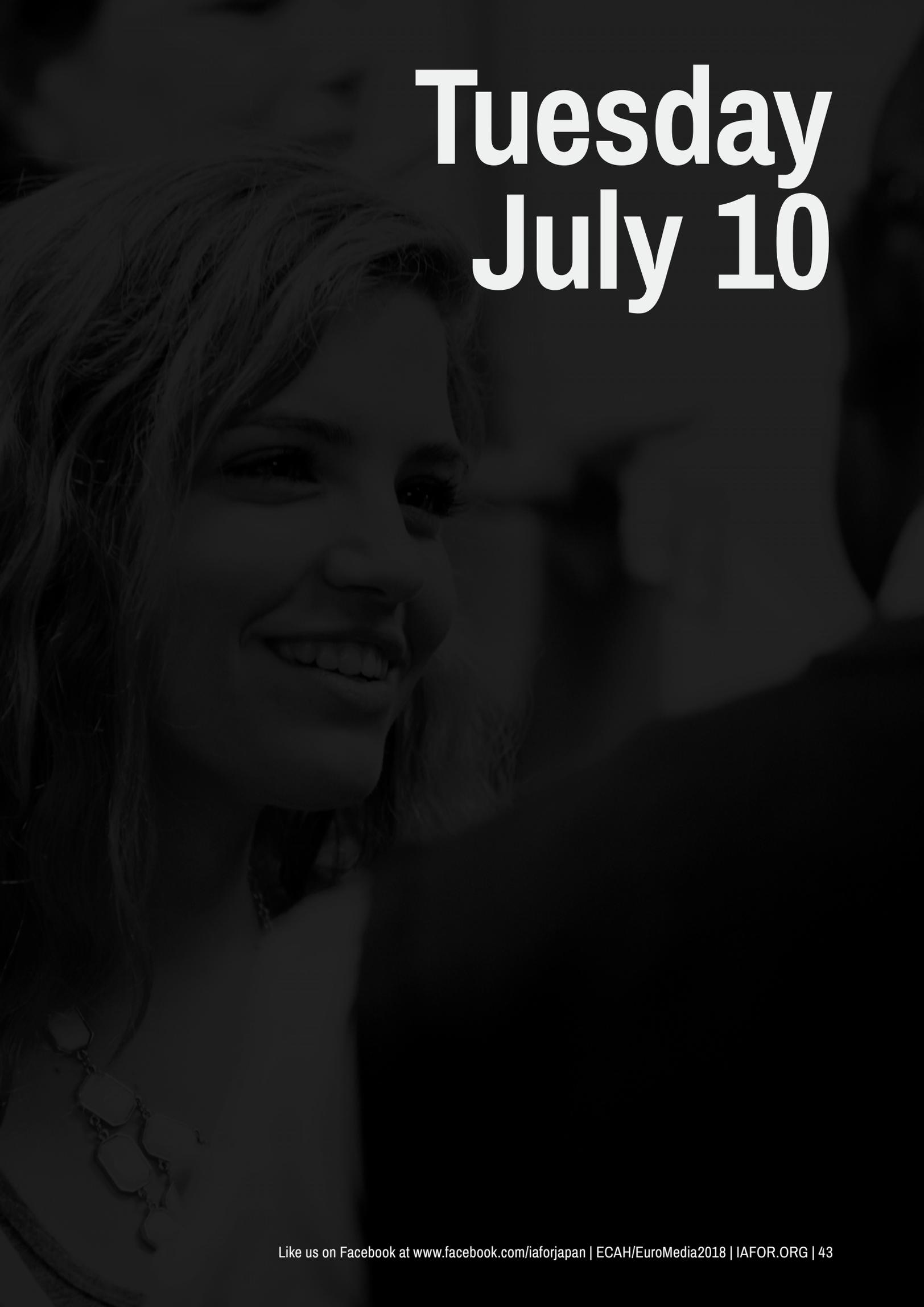
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# Tuesday July 10

**09:00-10:30 | Tennyson Room (2F)**

# Tuesday Session I

**Cultural Identity**

**Session Chair: Dawid Junke**

**40323 09:00-09:30 | Tennyson Room (2F)**

*Neo-liberal Governance of Culture and Neo-Ottoman Management of Diversity in New Turkey*

Chien Yang Erdem, Istinye University, Istanbul, Turkey

Neoliberalism and neoconservatism as two distinct political rationalities have formed a peculiar alliance and generated what Wendy Brown (2006; 2015) describes as “de-democratizing effects” in contemporary societies over the last two to three decades. In Turkey, under the Justice and Development Party’s rule, this alliance has a unique configuration combining the norms and values of the free market and Islam(ism) to govern every aspect of social life. While the existing literature has generated lively debates on education and social security reforms, urban development, and gender policy, culture as a target of administrative reform and a part of the governing processes remains relatively under-discussed. This study takes up Turkey’s recent popularization of Ottoman-themed cultural practices, ranging from history museums to television series featuring the Ottoman-Islamic legacy, as a site where de-democratizing effects of the neoliberal-neoconservative alliance can be observed. The study reveals that Turkey’s neoliberal approach to cultural management between the 2000s and 2010s has converted culture into an integral part of the free market where civil participation, as consumers and entrepreneurs, is translated as an indication of democratization. This emergent culture market also has operated as a regulatory mechanism in favor of the Islamist government’s conservative and nationalist agenda. The study maintains that Turkey’s blend of neoliberalism and neoconservatism has significantly transformed the state’s approach to culture as a way of governing the social, produced a popularly accepted knowledge of Ottoman-Islamic pluralism, and a citizen-subject who is increasingly subjected to exclusion and discipline for expressing critical views of this knowledge.

**42458 09:30-10:00 | Tennyson Room (2F)**

*Homo Politicus Lost: Verbatim Reaction to Brexit*

Andrea Hoffmannova, Palacky University, Czech Republic

Europe is facing the erosion of its foundational narratives. The idea of a European citizenship based on a shared history, shared meanings and common ideals is in danger of being supplanted by myths of sovereignty and the scare of foreign infiltration. The theatre is an intrinsically political platform which offers unique ways of addressing the destabilizing effects which globalisation, mass immigration and fundamentalist terrorism have had on people’s sense of personal and national identity. The British vote to leave the European Union on June 23rd, 2016 was not the result of a rational assessment of the economic costs and benefits of Brexit, but seems to have largely been motivated by a sense of national identity in jeopardy. Brexit has thus served as a drastic reminder that global homogenization is often matched by a powerful revival of traditionalism and a resurgence of exclusive, essentialist visions of cultural identity. The “us” versus “them” dichotomy, that is, the definition of cultural identity in terms of mutually exclusive binaries, is still firmly in place. This study investigates drama’s reflection of Britain’s current identity crisis; it concentrates on the individual subject, treating it as a focal point where the political impacts on the personal. Looking at verbatim play *My Country: A Work in Progress* (2018) written by Rufus Norris and Carol Ann Duffy, the study analyses the work’s innovative renderings of the post-modern subject and his/her uneasy choices between different narratives, cultural allegiances and models of the self.

**41491 10:00-10:30 | Tennyson Room (2F)**

*Religion as a Possible Answer to the Challenges of the 21st Century? The Case of American Prime Time Television Shows*

Dawid Junke, University of Wrocław, Poland

Over the last three decades, the religious landscape of American society has changed substantially – a significant rise in the number of non-denominational persons has been noted. Interestingly, while the church attendance and percentage of believers in the USA drops, one can observe a simultaneous rise in the number of mainstream prime time television shows depicting spiritual and religious themes. This trend is not confined to Christian networks, instead extending to primarily secular outlets such as HBO, AMC and Netflix. The paper, based on broader research, will focus mainly on two productions: *The Leftovers* (2014-2017, created by Damon Lindelof and Tom Perotta) and *The Young Pope* (2016, created by Paolo Sorrentino). The former show engages with a secularized vision of the Rapture, where millions of people around the world disappear in an instant, while the rest of humanity is left to ponder the meaning of this supernatural event and its’ consequences for their lives. *The Young Pope* tells the story of a fictional, newly-elected pontiff, Lenny Belardo (Jude Law), whose conservative worldview proves challenging to liberal factions both within and outside the Roman Catholic Church. While both shows have been criticized by some religious commentators as blasphemous, others have shown appreciation for the gravity of the questions they pose. The paper will attempt to demonstrate how *The Leftovers* and *The Young Pope* portray religion, its transformative power and relevance in the troubled, largely secularized world of the early 21st century.

**09:00-10:30 | Shelley Room (2F)**

# Tuesday Session I

**Digital Media**

**Session Chair: Lesiba Samuel Thitshere Maphoso**

**40768 09:00-09:30 | Shelley Room (2F)**

*Development of Instruction in a Television Creative Presentation Course Through Digital Media*

Sanpach Jiarananon, Bansomdejchaopraya Rajabhat University, Thailand

The qualitative research entitled the "Development of Instruction in Television Creative Presentation Course through Digital Media" aimed to study 1) the development of effective instruction in a Television Creative Presentation Course and 2) the learning outcome focused on management by students in a Television Creative Presentation Course. The results revealed as follows: 1) The effective instruction was to assign students to implement the strategic planning process for television production. Firstly, the students studied their target population including their demography, the audience's behavior, and content that would be in line with concept of their production. Then they had to create the content of their television program based on media type and target audiences. The students had to edit their production to be broadcast online. They were to simulate the situation of broadcast and would receive the audiences' suggestions for improving their next episode. Their assigned program was a weekly broadcast for 6 weeks where the students could learn about television production by simulated situations in the classroom. 2) The learning outcome of students managing a production of 6-episode television program, at 15 minutes per episode, showed that students could learn about television production process through repeated practices. Moreover, the students could understand their own television program better and become more professional in producing several types of programs because of how production focused on core concepts.

**42444 09:30-10:00 | Shelley Room (2F)**

*A Proposed Digital Model for Cross-Cultural Media History Teaching in South Africa*

Janina Wozniak, Nelson Mandela University, South Africa

The teaching of history determines citizen identity in relation to such history. In South Africa, the democratic dispensation since the end of Apartheid in 1994 has enforced broad-level democratisation of public processes, though against an infrastructure backlog both social and physical. Segmented national histories of the Apartheid have to be continuously interrogated to generate a common sense of regional history. Post-1994 South African media history textbooks cover the mere basics in a linear narrative, but they are too rigid for the visual media generation. They remain based on a cultural deficiency model that anchors media history in European newspaper skills imported during the early colonial era, denying the existence of pre-existent alternative public flows of communication and blinding out population shifts during the past 500 years. Through an alternative framework of representation, using a digital modelling platform and 3D visualisation for such multi-level education, I propose that South African media history be reconceptualised as a history of intergroup communication, regional migrations as a result of various factors, and public communication, both traditional and Western. Metanarratives that inform language policy and public communication over time, African literature, African religious writings, transcribed African folklore narratives, settler communications, resistance politics, political writing, and furthermore, discourses and platforms offered by digital media, all have to form part of such a framework. Such a contextualised media history begins with the earliest known communication forms and links the target user to supporting interdisciplinary knowledge available today, using a medium suited to the present public.

**42476 10:00-10:30 | Shelley Room (2F)**

*The Influence of Participation in Sedupe Se Sekolong (SSS) Educational Radio Programme on Academic Achievement*

Lesiba Samuel Thitshere Maphoso, South African Broadcasting Corporation, South Africa

Mogau Clement Leshilo, South African Broadcasting Corporation, South Africa

The purpose of this study is to investigate the influence of participation in the South African Broadcasting Corporation (SABC)'s Sedupe Se Sekolong (SSS) educational radio programme on academic achievement of the Grade 12 learners in the Limpopo Province of South Africa. A random sample size of 252 schools was selected from a total population of 1601 schools in the three districts of the Limpopo Province. Of this sample size, 126 comprising of 120 principals and 6 teachers were selected as research group which participated in the SSS radio educational programme. The other 126 were selected as control group. The Sedupe Se Sekolong School Environmental Questionnaire (SSS-SEQ) consisting of closed questions which reflected the biographical information of the school was used to collect data. The 2017 National Senior Certificate Schools Performance Report was used to collect data related to Grade 12 academic achievement of the previous three consecutive years of schools. The data analysis technique used was the t-test. The results revealed no significant difference in academic achieve before and after the schools participated in the SSS educational radio programme. Results also indicated no significant difference in academic achievement between school that participated in SSS educational radio programme and those that did not. The implication of this study is that the SSS educational radio programme has no relationship with Grade 12 academic achievement of Grade 12 learners in the Limpopo Province of South Africa.

09:00-10:30 | Keats Room (2F)

# Tuesday Session I

Literature/Literary Studies

Session Chair: Janien Linde

42158 09:00-09:30 | Keats Room (2F)

*Jane Eyre: Accepting Nature's Sympathy*

Chia-wei Hu, National Chengchi University, Taiwan

The notion of sympathy has led to several debates among literary scholars, yet Charlotte Brontë's unique understanding of it has generally not received sufficient attention. As a Romanticism-influenced Victorian writer, Brontë discussed sympathy in relation to nature. Her concept of sympathy is more of a fellowship bond existing between every natural being, whose working goes beyond epistemology. Believing in the power of the pantheistic nature, Brontë argued that the sympathies of nature towards mankind are manifested through signs. In order to overcome obstacles and lead the life one craves, people must read and follow the signs of nature attentively. Based on Brontë's concept of Nature's sympathy, this paper attempts to look into three main characters in *Jane Eyre* – Jane, Rochester and St. John – so as to examine how their attitudes and reactions toward the natural environments influence their future significantly. All of them have life-long goals, yet only Jane and Rochester, who enjoy the spiritual stimulations, comforts, and guidance provided by the natural surroundings, fulfill their dreams at the end. In contrast, St. John's insensitivity to nature leads him nowhere. Overall, from the plot development of *Jane Eyre*, Brontë may have suggested that the sympathies of nature are essential to guiding humans through their eventful hardships. Hopefully, with some in-depth analyses of the three main characters in *Jane Eyre*, this paper may shed some new light on the human-nature relationship in Brontë's works, which are worthy of further discussion, especially in terms of the authoress's own theory of Nature's sympathy.

41394 09:30-10:00 | Keats Room (2F)

*Patrick Barlow's The 39 Steps – the Elaboration Emerges From Transformation*

Tan-Hsin Tsai, National Chengchi University, Taiwan

Patrick Barlow's *The 39 Steps* is a parodic stage drama adapted from Alfred Hitchcock's 1935 film which is loosely based on John Buchan's 1915 spy novel. The story starts with the main character, Richard Hannay's boredom for life. One day, he bumps into a mysterious lady, who later involves him in a critical crisis of international espionage as well as a case of murder with Hannay himself mistaken for the murderer. Thus, Hannay is forced to start a journey to pursue the real murderer and the full picture of the espionage. Patrick Barlow, taking the original concept from Simon Corble and Nobby Dimon, uses only four performers to present a thriller movie containing over 250 characters. The performers are "outnumbered" by the characters, and there is also the difficulty of presenting a plane-crash and train chase. These obstacles cause "expected accidents" which become the crisis of the performers. In this paper, I seek to use Taiwanese Dramatist Hugh K. S. Lee's (李國修, 1955-2013) idea of comedy construction to examine the comic application in this two-time Tony and Drama Desk Awards winner parody. I argue that this play utilizes the agents of accident and crisis to show the decadence of the traditional theatre against gradually digitalized world while showing the audience that the parody is not merely a destruction of the original but a transformation of it.

41200 10:00-10:30 | Keats Room (2F)

*Aesth-Ethical Art: Marlene Van Niekerk's Afrikaans and Dutch Ekphrastic Poetry as Heterochronic Minor Transnationalism*

Janien Linde, Northwest University, South Africa

South-African author, Marlene van Niekerk, recently asked: "what does a white Afrikaans author in South Africa want to tell which audience and why?" (2016). In a country with a troubled past, turbulent present and fearful future, "...language, readership, content and authority are all vehemently contested by various parties". Though Afrikaans literature is regarded as a minor literature, Van Niekerk is well-known in South African and Dutch literary contexts. Her most recent publications (2017) *In die stille agterkamer* (In the Quiet Backroom) and *Gesant van die mispels* (Messenger of the Medlars), are twin volumes of Afrikaans and Dutch ekphrastic poetry that converse with artworks of two (arguably) minor Dutch painters from previous centuries, Jan Mankes (1889-1920) and Adriaen Coorte (1659-1707). This may seem an unusual choice, given the (post)colonial context within which Van Niekerk is active. I argue that these volumes of poetry can be read in terms of heterochronic (Moxley, 2009) minor transnationalism (Lionnet & Shih, 2005) as they in two ways counter general expectations regarding how artists navigate (post)colonial landscapes: 1) by utilising Afrikaans's connection to Dutch in order to situate Afrikaans in a broader literary and intellectual tradition; and 2) by echoing the way the paintings eschew big gestures through focusing, in apparent disregard of their turbulent historical contexts, on small-scale artisanship. I conclude by arguing that Van Niekerk's new poems can be seen as relationally aesth-ethical (Vermeulen & Van den Akker, 2010), combining esthetical and ethical issues of the contemporary moment in a stirring though unassuming way.

**09:00-10:30 | Wordsworth Room (2F)**

# Tuesday Session I

**Teaching & Learning the Arts**

**Session Chair: Ruth Cereceda**

**41044 09:00-09:30 | Wordsworth Room (2F)**

*The Effects of Incorporating a Vocabulary Notebook Program into Vocabulary Curriculum for Second Language Learners*

Wan-Ting Huang, Mackay Junior College of Medicine Nursing and Management, Taiwan

In previous research, keeping a vocabulary notebook has been advocated as an independent learning approach for language learners. However, there have been few studies of vocabulary notebooks revealing to what extent of the depth of word knowledge can be gained in vocabulary learning. This study aims at measuring the effects of implementing the vocabulary notebook program on learning various aspects of word knowledge, such as orthography, syntagmatic association, grammatical functions and meaning and form. The data were gathered from 52 first-year English majors at a Taiwanese Junior College. For the first 9 weeks of the semester, students learnt target words in the vocabulary class without keeping vocabulary notebook. Then, a pre-test was created using around 60 target vocabulary words that had been covered in the class over the first 9-week period, and the result showed that the scores of test items of both receptive and productive knowledge of grammatical functions were the lowest. For the rest of 9-weeks of the semester, the class followed the usual teaching procedures, but with the vocabulary notebook implementation as a supplement. Another vocabulary test, covering around the same amount of new target words, was conducted by the end of the semester and served as a posttest, and it is found that students had demonstrated greater word knowledge overall and also carried out better test performance on grammatical knowledge of target words.

**40073 09:30-10:00 | Wordsworth Room (2F)**

*Addressing Experiential Learning in the Classroom: An Example of Course Design and Implementation in Art History*

Ruth Cereceda, Bader International Study Centre, Queen's University, UK

Experiential Learning fosters off site learning, extending the student learning experience outside the classroom and beyond traditional learning. Embedded in an environment of guided reflection and critical thinking on one hand, and positive engagement and active learning on the other, EL is an essential tool for the application of in-class acquired knowledge and skills to out-of-class scenarios, thus improving the opportunities for internationalization and employability of our students. The present proposal analyses a first-year university survey course in Art History addressed at students with no previous knowledge on the topic, that has been designed with EL as a key concept aiming at the development and exercise of transferable skills, such as visual thinking, critical thinking, critical writing or public speaking skills. The conference paper will present specific examples of course and didactic units' design, considering specifically how EL contributes to the course objectives, and development of specific learning outcomes. The paper will also provide explanation of the specific transferable skills and competencies acquired and/or developed, as well as details on assessment criteria. Additionally, it will address the pedagogical approach used in the course's lectures and seminars, based on the exercise of Socratic and dialectic methods, and the implementation of active learning strategies, collaborative learning groups, think-share techniques, learning by teaching methods, small groups and wider class discussions and debate strategies. Finally, the paper will also discuss the results obtained during and after the practical trial run of this model.

**41468 10:00-10:30 | Wordsworth Room (2F)**

*Creative Futures*

Gabrielle Ann Hass, Art University Bournemouth, UK

Kirsten Hardie, Arts University Bournemouth, UK

Higher Education operates within significant, fluctuating social, cultural, economic and technological contexts that pose challenges, changes and uncertain futures for both students and staff. Changes and developments and demands also offer opportunities for proactive learning and teaching; as discussed by Healey et al. (2014, pp.9-11), transformative learning and teaching can be secured through student-staff partnerships. We advocate this perspective and in this paper evidence how participatory learning and teaching produces pro-active learners. This paper explores student-staff partnerships through the examination of a series of recent curricular and extra-curricular projects which involved numerous undergraduate courses at the Arts University Bournemouth. These activities were multifaceted and encompassed co-learning, co-designing, co-developing, co-research and co-inquiry (Healey et al., 2014. p.24). They also embraced the educational benefits of students and staff working collaboratively with the local community and businesses – public engagement (Wilson, 2017. p.6). This paper discusses how student-staff partnerships can seamlessly fuse key knowledge, expertise and skills and active learning to create a series of diverse, positive and productive outputs, which include exhibition design, curation, event management and design. While not providing absolute solutions to these challenging times, this paper examines how student-staff partnerships may better prepare all involved for uncertain futures.

**10:45-12:45 | Tennyson Room (2F)**

## **Tuesday Session II**

**Film**

**Session Chair: Julien I Chung Chang**

**40713 10:45-11:15 | Tennyson Room (2F)**  
*Fears in 21st Century Through Movies*  
Qingyue Peng, Ajou University, South Korea  
Woo Jin Chang, Ajou University, South Korea

How does culture replicate itself in the film? How does our fear for future reflect in the film? People express themselves through both documentary films and sci-fi movies. This paper will focus on more than 30 sci-fi movies. In the last century, people always worried that the robots would exceed human intelligence and finally destroyed our race. Those worries were shown in lots of science fiction movies, such as the movie, *Westworld* (1973), *Blade Runner* (1982), and *Screamers* (1995). With the development of robot technology, we can see more and more movies are telling about the happy-coexistence of human being and robots, such as the movie, *Wall-E* (2008), *My Robot Girlfriend* (2008), and *Robert & Frank* (2012). We can tell that people usually worry about something out of our comprehension and mastery. In the 21st century, we can co-live with robots but we have not found a way of solving the environmental problem on our planet. More movies are talking about the change of living environment, the outburst of virus, and the mysteriousness of outer space, such as *I'm The Legend* (2007), *Wall-E* (2008), and *Snowpiercer* (2013). We have not yet grasped the knowledge of finding a life-friendly extra-solar planet to live or to conquer the virus. At least, what we can do is to protect the environment of our planet we live now. While we have every right to fear the future, we also have agency in creating that future.

**41382 11:15-11:45 | Tennyson Room (2F)**  
*Disclosing the State of Fear in Contemporary Taiwan – The Ambiguity in Taiwanese Film Noir, Who Killed Cock Robin*  
Julien I Chung Chang, Beijing Institute of Technology, Zhuhai, China

Film noir, a genre named by French critics in the 1950s, has been attracting the interests of academics and the public since then. Although the base of the genre's production begins to thrive prominently in English-speaking countries and France, film companies in other countries, regardless of their individual film's differences of success, have also plunged in the pool of noir's mass production to excite the audience with dark allurements. Such practices, if inscribed with social indictment, can be provocative and problematic. This paper anchors its root to decode the ambiguity of a Taiwanese film noir, *Who Killed Cock Robin* (2016), to elucidate the film's ambivalent contribution – while on one hand, the film does employ the techniques to enrich the film's dark milieu to symbolize Taiwanese society as grim, fearful and deceptive; on the other hand, despite its director actively critiques the problems in Taiwan's society, the film falters halfway into a kitsch by overly manipulating the noir essence to please the audience which dis-empower its social criticism. But such ambiguity of posing itself paradoxically and misusing the genre ironically exacts the true fear of contemporary Taiwan – a masquerading process to cover the real danger with sugar frosting. As neither character's recount of the crime in the film is assured to be reliable, nor is the film itself trustworthy.

**42447 11:45-12:15 | Tennyson Room (2F)**  
*The Digitized Director – How Television Direction is Changing in the Digital Age*  
Michael Kennedy, Sheridan College, Canada

Professional film and television directors working in the last twenty to thirty years have a unique perspective on the most significant technological change their industry has ever experienced – the transition from an analog to a digital medium. Material aspects, such as image detail expressed in number of pixels or lines per square inch, have dominated the discussion of this change. Filmmaking is, however, much more than pixels or lines and this study sought to uncover what other significant changes may have occurred. How has digital technology changed the way in which film and television directors collaborate with their cast and crew? The findings reveal that the material changes that digitization has brought to the industry have been accompanied by more immaterial changes that are harder to detect and difficult to measure but nevertheless pervasive and powerful. These changes include an increasing feeling of separation between directors and actors, and a sense that the director's position as the creative leader on the set is being challenged. The way in which technological changes have affected the destabilization of well-established hierarchical roles and responsibilities on a film set may be viewed as a model for the collision between other technological changes and the creative professionals who are engaged with them. This grounded theory study offers a perspective on the nature of that collision, as well as recommendations that media workers, directors in particular, can use to positively approach these challenges.

**41502 12:15-12:45 | Tennyson Room (2F)**  
*Recontextualizing Nationality Through Heritage Films*  
Elise Eimre, Estonian Academy of Arts, Estonia

This presentation analyzes how national identity can be constructed and reaffirmed through visual representation in historic feature films. By focusing on Estonia's film history, this presentation examines the relationship between culturally specific elements, formal ideals imported from Hollywood epics and generic ideas about past. What initiates the search and construction of national history as moving images? What function does it serve? How is fiction, that is characteristic to feature films affecting audience's perception of history as a factual story? What kind of objectives are determining variable stylistic approaches of their production design? What needs are those films supposed to fulfill? These are just a few main questions that exemplify the numerous layers of motifs and challenges, that provide copious material about narration and visual arrangements of history. The analysis of Estonian history films reveals how generational structures are influencing dynamic ways of capturing both national identity and past into purposefully stylized time-capsules. Because feature films are essentially dramatized narrations of history, that reinterpret its material with relative necessity and a certain point of view, they reflect vividly both past and its surrounding present. Although historic films can function as providers of meaningful narratives of national myths, they can also reflect intertextual mediations between generations themselves with their values as historical beings, that are constantly re-encoded.

**10:45-12:15 | Shelley Room (2F)**

## **Tuesday Session II**

**Digital Media & Use of New Technology in Newsgathering**

**Session Chair: Yea-Huey Su**

**42192 10:45-11:15 | Shelley Room (2F)**

*Alternative Media: Emergent Forms of News Reporting in Brazil*

Claudia Sarmiento, University of Westminster, UK

This paper contextualises the emergence of new forms of digital alternative journalism in Brazil, the largest media market in Latin America. Drawing on alternative media studies and exploring mainly interviews with independent news producers, professional as well as amateurs, this ongoing research investigates different genres of not-for-profit journalism to provide a framework to understand how online journalism is being practiced outside large media organisations. Assuming that it is not possible to find a single formula to define alternative journalism, the focus is on the role and organisational structures of independent outlets, within the context of an increasingly unstable democracy in Brazil. Echoing previous studies, independent journalists' discourse points out the critique to conventions and representations of mass media as a key characteristic of alternative journalism. But this effort to challenge the agenda-setting process of traditional media to give voice to marginalized communities is nuanced, with different modes of adaptations of fundamental norms of professional journalism, such as objectivity. In common, the emerging organisations investigated in this study practice a socially concerned journalism not driven by the commercial imperatives of mainstream media. They are trying to establish themselves as vital sources of information and sustainable online spaces to go beyond sporadic acts of citizen journalism in time of crisis. The case studies include community media from the "favelas" (slums); feminist collectives and independent investigative journalism.

**41494 11:15-11:45 | Shelley Room (2F)**

*Teaching Journalism Using Mobile Phones to Improve Digital Media Reporting Skills*

Arly Faundes, Pontificia Universidad Catolica de Chile, Chile

David Osorio, Pontificia Universidad Catolica de Chile, Chile

This article explores the use of mobile devices in a Latin American School of Journalism to improve the teaching of journalism procedures from reporting to the generation and distribution of content. The article explores new methodologies to teach digital media using mobile phones which belong to students, adding apps to capture and edit images and sounds and live streaming in addition to devices such as tripods, professional microphone adapters and led portable lights to respond to the new information needs such as immediacy, omnipresence and mobile consumption. These teaching approaches have motivated the generation of new projects to develop specific teaching methodologies focused on digital and mobile journalism that are going to be discussed in this article in the context of the experience of the School of Journalism of Pontificia Universidad Catolica de Chile.

**42497 11:45-12:15 | Shelley Room (2F)**

*Joint-User System: A Blockchain-Based Conceptual Framework for Business Model Innovation in the Media Industry*

Chung-Chie Chang, National Central University, Taiwan

Yea-Huey Su, National Central University, Taiwan

Ming-Hone Tsai, National Central University, Taiwan

The emergence of Web 2.0 had led to the paradigm shift for the media industry. Social medias with mobile reading have dominated the digital-media market. Platforms such as Facebook, Twitter, or Google provide various "free" services to users. However, those platforms have been charging our privacies. The cost of "free" services is extreme but most users are locked-in by those platforms. Even we-medias are dependent on platforms such as YouTube. Platform strategy is essentially centralized. It is irony that the world of George Orwell's 1984 seems to come true in the 21st century. Fortunately, blockchain technology has shed the light. The nature of blockchain is decentralization (peer-to-peer) and traceability. Accordingly, we propose a Joint-User System conceptual framework (JUST). A user who is any individual person online may collaborate with other users to accomplish a new creation. Their contributions are chained on blockchain and accordingly to share both the costs and the profits including the synergy value. Based on JUST, the digital media industry may design a new business-model of a quasi-wikimedia. That is, there is no centralized editors to decide whether to put a news or not and each contributor is able to earn profits based on smart contract of blockchain. JUST may lead to a new ecosystem for an individual-based business-model. Because of traceability, the native rules of blockchain-based media ecosystem will lead to user autonomy. We believe that the new media will create an ecosystem for trust, crowd value, digital identity, and private intellectual property.

10:45-12:15 | Keats Room (2F)

## Tuesday Session II

Literature/Literary Studies

Session Chair: Livia Monnet

42399 10:45-11:15 | Keats Room (2F)

*Reconfiguring Indonesia's Critical Discourse and Literary Heritage for a Post-Colonial Global World*

Mahmud Arief Albar, University of Glasgow, UK

This paper argues that as intellectual discourse in Indonesia was historically Eurocentric, this led to a new national identity, but also to its fragmentation. The 1930s' polemik kebudayaan (culture polemics) redirected the nation towards a unifying Western modernist ideology. The centralisation of culture in the capital (Jakarta) ended up self-colonising the nation's hundreds of culturally-unique ethnic groups. The pembangunan (development) programme of the New Order sought to accelerate economic growth but has further weakened the role of the arts, putting them and their respective intellectual disciplines to the periphery of the national development discourse. The study examines a postmodern ethos within Critical Theory and British Cultural Studies through which the local intersects and coexists with the global. Combined with the ASEAN Community 2015 discourse that endeavours to strengthen the sense of community between South Asian nations, the ethnic cultures of Indonesia urgently need to be reinterpreted to be able to actively participate in a post-colonial global world through a renewed national identity that promotes its outstanding cultural diversity. This paper contributes to an emancipatory paradigm within Indonesian literary studies, aligning with the sastra kontekstual (contextual literature) of Arief Budiman and Ariel Heryanto in 1984. In present-day Indonesia, there is an urgent need to end the prevalent victim-oppressor sensibility, and to encourage a multiculturalism of fruitful coexistence and non-assimilative interrelationships. Employing Cultural Studies as the optimistic strain of Marxism, I then aim to reinterpret the critical role of Indonesian literary heritage in contributing to identity and nation building.

42461 11:15-11:45 | Keats Room (2F)

*A Totalitarian America in Sinclair Lewis's "It Can't Happen Here" and its Theatrical Adaptations*

Heidi Faletti, SUNY College at Buffalo, USA

This novel by Sinclair Lewis, a fictional view of America's descent into totalitarianism, offers an object lesson in the possibility of such an event. In this novel, inspired by the Nazi Germany witnessed by the author's wife, presidential candidate "Buzz" Windrip defeats FDR (who must flee) and is elected by exploiting racist fears, particularly of blacks, and biased traditional values. Once in power, he quashes dissent, concentration camps thrive, and Minute Men terrorize the populace. Doremus Jessop, a liberal journalist, escapes from prison, and supports an underground movement against the regime. This narrative discloses Windrip's use of basic psychology and highlights the horror of the gulags. In the Trump era, the novel has surged in sales, but exists as a cautionary fiction against dictatorships – past, present, and future. This study aims first to differentiate the novel from other novels of dystopia for its view of an evolving dictatorship. Because of its delineation of a process, it is mainly distinct from the android concerns of Dick's *Do Androids Dream of Electric Sheep?* and the perpetual screen network in Orwell's *1984*. Then, focus will be on the results of Windrip's very methodology, Jessop's opposition, and the implosion of Windrip's imperialism. Thirdly, key details of the dictatorship – betrayals, massacres, and tormenting prison camps – will be discussed. Finally, play adaptations, one by Lewis and recent ones in Berkeley and Buffalo, will be analyzed for their choice of meaningful satirical moments.

42431 11:45-12:15 | Keats Room (2F)

*Futurity, Fascism and Decolonial Ecologies in Recent Stories by Yuko Tsushima and Yoko Tawada*

Livia Monnet, University of Montreal, Canada

This presentation examines two recent, post-nuclear disaster short fictions from Japan : Yuko Tsushima's *Celebrating Cesium 137's Half-Life* (Hangenki wo iwatte, 2016), and Yoko Tawada's *The Emissary* (Kentoushi, 2014). Both texts describe an isolated, totalitarian Japanese society of the near future where technoscientific progress has stopped. "*Cs137's Half-Life*" envisions a Dr. Strangelove-like chronotope where a parody of Nazi Germany meets a mordant satire of both wartime and contemporary Japan. The biopolitical regime depicted in *The Emissary* has been normalized to the extent that no one considers the deformities and illnesses of young people, and the immortality of centenarian workers anomalous. Such depictions evoke global neoliberal capitalism's increasing reliance on ontopower (Massumi) – the harnessing of emergent life and affective potentiality for capital accumulation and total control. The final section of the presentation argues that Tsushima's and Tawada's texts subvert, and decolonize the postapocalyptic horror of conventional nuclear dystopias through the decolonial techniques of humour and the fantastic, as well as through (post)nuclear survivance (Vizernor) (i.e. the ironic embracing of the longue durée of radioactive decay). While the protagonists in *Cesium 137* and *The Emissary* may appear as doomed victims of an oppressive fascist regime, they are also cast as visionary trickster storytellers. Embodying the infinite re-existence (Mignolo) of atomic deep time, these characters also mediate an emerging decolonial, queer ecology of human-nonhuman co-becomings that enables new ways of seeing, feeling, caring and living otherwise.

**10:45-12:15 | Wordsworth Room (2F)**

# Tuesday Session II

**Arts Theory & Criticism**

**Session Chair: Christoffer Thorborg**

**42214 10:45-11:15 | Wordsworth Room (2F)**

*Traditional Omani Crafts Approach to Identity*

Badar Mohammed Almamari, Sultan Qaboos University, Oman

Fakhriya Al-Yhayai, Sultan Qaboos University, Oman

Mohammed Al-Amri, Sultan Qaboos University, Oman

The purpose of this study is to identify how landscapes, places, and geographical forms of land influenced craft making identity by addressing Omani crafts enterprises in urban and rural areas. This has been done by interviewing local craftspeople and analyzing their responses as a qualitative data collection method using open-ended questions in order to seek reliability and credibility in the study. The interviews in this research were mostly conducted with participants belonging to ten enterprises under the management of the Public Authority for Crafts Industries (PACI), Department of Art Education and the Handcrafts Centre. Consequently, this study highlights the importance of studying the influence of landscapes, places, and geographical forms in shaping local people's crafts identity by investigating their craft industries in rural and urban areas.

**41206 11:15-11:45 | Wordsworth Room (2F)**

*Empty Time and Space*

Cedric van Eenoo, USA

"There is this incredible fear of non-action in modern society, and every space has to be filled up, blocked, occupied, talked about" (Trinh, 1999). This statement resonates with the fear of emptiness, termed "horror vacui", which has significant repercussions in the thinking and behavior toward the modern contexts of time and space. As a response, the film essay & addresses the subject by using absence – of scenes, of dialogues, of components of the image, of sound, of conflict, and of character – on different levels of the work, to generate personal reflection (&, 2017). As the final shot of the film appears on screen, the plot may or may not find a resolution (Neupert, 1995). This decision belongs to the audience and personal judgment. Some stories do end, but not necessarily on screen. This invisible communication with the film is paramount to the type of narrative the film utilizes: the crucial elements of the plot are absent. The story is "to be continued" as in the "open story" paradigm (Neupert, 1995). In this sense, it is another gap that exists after the film concludes. Additionally, slowness in the film narrative is given the role of preserving and maintaining the contemplative mode of storytelling, as well as the freedom of interpretation (Tarkovsky, 1987) This type of mechanism involves nonverbal expression in the fashion poems use metaphors: to suggest, as opposed to signify. Eventually, a cinematic storytelling configuration composed of hiatuses requires the manipulation of duration, and as a result, the notion of space is also distorted. In this sense, the work addresses fears that are present culturally and socially in an artistic approach to time and space through cinema. The significance is philosophical but has cultural and social implications on how we think and envisage the future of our time and space.

**42435 11:45-12:15 | Wordsworth Room (2F)**

*The World of Yesterday Lost: Mourning, Beauty and Consolation in the Oeuvre of Danish Artist Palle Nielsen*

Christoffer Thorborg, Aarhus School of Architecture, Denmark

The graphic artist and draftsman Palle Nielsen (1920-2000) was one of the greatest Danish artists of the twentieth century. Nielsen's oeuvre can be read as a monument to the tragedies of the twentieth century, thematizing modernity's experience of contingency and a mourning for the loss of the world of yesterday (Thorborg, 2015a). His work expresses a conscious approach to the legacy of classical art, and he has been interpreted as a modern tragedian. (Gammelgaard, 2000; Thorborg, 2015b). From the Terreur of the French revolution to the Gulag archipelago, from Auschwitz to Hiroshima, from the Stahlgewittern of WWI to 9/11, humankind has experienced the tragic shadow of modernity. Still, since the "emergence from self-imposed nonage" in the enlightenment, humankind has progressed to heights hitherto unimaginable. As Sophocles puts it: "Many the wonders but nothing walks stranger than man." This tragic duality in modernity is thematized in the oeuvre of Nielsen. The paper endeavours to show how Nielsen pointed to an other modernity, bridging the gap between the classical legacy and modernism. It is maintained that Nielsen suggested a synthesis of classicism and modernism in his art as a solution to the "death of God" and the problem of nihilism. Herein classical beauty plays a crucial role. By expressing the tragedies of modernity through the beautiful form of classicism, Nielsen provides a Catharsis, an emotional purging, which offers consolation. Thus he shows a way forward for the role of art in the Fearful Futures of the twenty-first century.

**13:30-15:00 | Tennyson Room (2F)**

## **Tuesday Session III**

**Film Criticism & Theory**

**Session Chair: Sarah Attfield**

**41175 13:30-14:00 | Tennyson Room (2F)**

*Leaving Essentialism Behind and the Posthuman Subaltern: Panromance, Polysex, and Film's Attempts to Confront our Old Selves in the Digital Age*

Woodrow Hood, Wake Forest University, USA

Numerous recent studies from medical journals reveal a significant relationship between depression and loneliness, often showing that the effects of depression can be more devastating than obesity. A 2017 article in *The Telegraph* reports that, "Loneliness . . . should be considered a major public health hazard . . . lonely people had a 50 per cent increased risk of early death, compared to those with good social connections. In contrast, obesity raises the chance of dying before the age of 70 by around 30 per cent." The result is that current thinking suggests solutions lie in creating digital "lives" to alleviate loneliness and boredom. This article explores the performativity of crisis between "clean" (digital life) and "messy" (human life) in a series of recent films and streaming media, exploring artificial intelligences, telepresence robotics, digital pets, holographic services, robotic profiles, cyborgs, and other digital ideas and phenomenon as they face the complexity of human relationships and ideology. Bazin argued, film reflects back the filmmaker(s) and the film. This material (*Blade Runner 2049*, Michael Almereyda's *Marjorie Prime*, the "San Junipero" episode of *Black Mirror*, and Spike Jonze's *Her*) manifests the stress/resistance between the performativity of gender and sexuality and essentialist, humanist praxis. As Judith Butler unveiled, these stories expose the performativity of gender and sexuality and manifest that actions create "the essences that they express," showing ourselves back to ourselves.

**41485 14:00-14:30 | Tennyson Room (2F)**

*We Need to Talk: Language and Communication in "The Martian" and "Arrival"*

Simon Lovat, Independent Scholar, UK

Science-fiction cinema has a long history as the stage upon which political and social fears, both real and imagined, have been played out. Fear of the Other, be that a foreigner or a so-called Communist; fear of technology; fear of science. This paper explores the ways in which contemporary cinema responds to some of the most pressing problems we now face as a global community: – increasing isolationism and conservatism in the post-Brexit/Trump era, mutual suspicion, and even the threat of war between nuclear powers. Two Utopian science-fiction films, *The Martian* (2015) and *Arrival* (2016), posit that a need for international tolerance and transparency, and above all, communication, is essential to our success, and even our survival, as a species. I argue that the foregrounding of spoken language and communication in both films operates as the argument of both texts. The utopian outcomes of these films stand as a fantasy/wish fulfilment for populations who fear that the opposite is inevitable. Finally, by looking closely at the exploration of time in *Arrival*, I argue that it is the future itself (rather than the content of that posited future) which is the true object of paranoia: That which is unknown; that which cannot be properly predicted or controlled. Only by allowing "what is" will we cease to be fearful of the future as Louise, the central character of *Arrival*, shows us.

**41198 14:30-15:00 | Tennyson Room (2F)**

*Why Attack the Block? British Tower Block Horror on Screen*

Sarah Attfield, University of Technology Sydney, Australia

I grew up on a high-rise council estate and I'm always on the lookout for representations of tower block life. There are some that offer interesting portrayals of working-class life in flats such as Andrea Arnold's 2009 *Fish Tank*, or Hettie MacDonald's 1996 *Beautiful Thing*. But among the relatively few representations of life in high rise, are a number of dystopian thrillers/horror films that depict tower blocks as sinister places, full of dark shadows, menacing figures and dysfunction. Films such as Daniel Barber's *Harry Brown* (2009), Joe Cornish's 2011 *Attack the Block*, James Nunn and Ronnie Thompson's 2012 *Tower Block* and Ciaran Foy's 2012 *Citadel* present nightmarish images, with residents terrorised by criminals, vicious youth and even aliens! Have the filmmakers ever lived on an estate or had any experience of estate life? These are not the estates I know. While poverty does exist, working-class high-rise living is not shaped by violence. Working-class people living in tower blocks know their neighbours and enjoy tight-knit communities. I would argue that the horror on display in these films demonstrates a fear of working-class communities. But while the middle classes want to "attack the block" and move working-class people out of gentrified areas, they now also want to possess the block and claim the views for themselves. This raises the question of whether middle class high-rise living will lead to more positive representations of tower block life on screen – are fearful futures only imagined when working-class people live next door?

**13:30-15:00 | Shelley Room (2F)**

## **Tuesday Session III**

**Mass Communication**

**Session Chair: Shahzad Ali**

**39832 13:30-14:00 | Shelley Room (2F)**

*Binge Television Watching Habits Among Emiratis: Audience Expectations and its Possible Effects*

Azza Abdel-Azim Ahmed, Abu Dhabi University, UAE

Binge watching is a relatively new behavioural phenomenon associated with intensive TV watching. With the emergence of online streaming television services, watching television has never been so easy and a new behavioural phenomenon has arisen: television binge-watching, that is, viewing multiple episodes of the same television show in the same sitting (Walton-Pattison et al., 2016: 2). Binge watching has become a daily habit for most teenagers in most of the countries all over the world (Ahmed, Azza, 2017: 193). It is a recent trend of people viewing TV shows in an entirely different way than ever before. The aims of this study are to provide firsthand information about the frequency of binge-watching, the media and devices used for binge-watching and the context in which people binge watch. In addition, some important variables will be investigated: anticipated regret and self-regulation deficiency that will help to understand the new behaviour of TV watching. The study investigates binge-watching habits among a sample of Emiratis. A constructed questionnaire designed to collect data from a sample of 229 Emiratis living in Abu Dhabi. The results showed a positive significant correlation between expected outcomes, self-regulation deficiency, anticipating regret and binge watching. The findings revealed that most respondents tend to binge watch alone. Gender, marital status and education do not affect the level of binge-watching. It was found that the lower the age the more respondents might be deficient in self-regulating their binge-watching.

**41415 14:00-14:30 | Shelley Room (2F)**

*Media Portrayals of Aging Society in Thailand*

Thitinan Boonpap Common, Chulalongkorn University, Thailand

Thailand, like many countries, is moving toward an aging society. The Ministry of Social Development and Human Security of Thailand statistics show that by the next decade people aged over 60 will make up 20 percent of the population, while people aged 65 and above will account for 14 percent. Although these numbers might initially appear worrying, much research around attitudes of Thai senior citizens and people's perception of an aging population have shown optimistic views towards the future of an aging Thai society. Nonetheless, the media representation of the elderly in Thailand is still problematic. This paper, through an analysis of popular media texts and dialogues with some emerging elderly Thai travel bloggers, aims to explore the role of the media in portraying an image of Thai senior citizens and their own views of this representation. The study suggests that while in popular media like television – and drama programs in particular – elderly actors are generally employed in supporting roles and portrayed in flat, two-dimensional good or bad character types, social media, on the other hand, which has gained popularity among the Thai elderly, has provided them a space through which to express their identities and project their own selves. A pertinent example is that of the recent emergence of elderly female bloggers sharing their own backpacking-style journeys via social media platforms: this has prompted constructive discussions among the public, allowing social media to be considered as a venue to reflect positive cultural attitudes towards old age in Thailand.

**40400 14:30-15:00 | Shelley Room (2F)**

*Texting Behavior' and Impacts of Mobile Messaging on the Youth of Pakistan: A Uses and Gratification Analysis*

Shahzad Ali, Bahauddin Zakariya University, Multan, Pakistan

Advances in mobile technology have revolutionized the lives of Pakistani people, especially youngsters. The excessive use of mobile for "texting", that is, sending messages has become a normal practice regardless of the time and place. The present study focuses on this intensive habit of mobile texting exhibited by the youngsters of Southern Punjab to highlight and understand some of the common factors/reasons of mobile texting and their impacts on the lives of teenagers. The research paper explored texting behavior and impact of messaging on teenagers and youth in light of Uses and gratification approach. This research includes a sample of 627 students associated with various institutions of Multan city as the respondents were selected through multi-staged sampling technique. In this connection, survey research design was used with structured questionnaire comprised close-ended questions. The results of the study clearly indicated positive and negative impact on different sphere of life of the users including social, physical and academic, and so on.. The data collected clearly reveals that youngsters frequently use mobile messaging in order to keep in contact with their friends as it is economically viable mode of communication. Teenage boys show a greater tendency of sending and responding to messages from unknown numbers as compared to girls. Moreover, mobile texting has become a popular mode of secret communication in the face of sexually segregated patriarchal Pakistani society. However, this blessing also, at times, proves to a "social evil" due to its negative impacts on studies and health.

**13:30-15:00 | Keats Room (2F)**

## **Tuesday Session III**

**History, Historiograph**

**Session Chair: Lily Halpert Zamir**

**42450 13:30-14:00 | Keats Room (2F)**

*Surviving Colonization, Christianity, and Modern-Day Influences: Common Themes and Threads in Guam's Indigenous Taotaomona Stories*

Clarisa Garcia Quan, University of Guam, Guam

Marilyn Salas, University of Guam, Guam

Guam's Chamorros have preserved their belief in the spirits of their ancestors, the taotaomona, through (and in spite of) colonization, Christianization, and westernization. This presentation will give a brief cultural-historical introduction, then enumerate the common themes of 200 taotaomona stories collected orally and in writing. This paper will continue to examine the relationship between taotaomonas and the living, between taotaomonas and Christianity, between taotaomonas themselves, and between taotaomonas, modern medicine, and, or versus, the traditional curer, the suruhanu/a.

**42478 14:00-14:30 | Keats Room (2F)**

*The Pre-WWI Era and Our Times: Similarities and Differences*

Philip Minehan, California State University at Fullerton, USA

This paper considers the similarities and differences between the pre-WWI era and our times regarding questions of extreme nationalism, internationalism, and changes in the economic system of capitalism. Xenophobic nationalism prevailed through the parliamentary systems of the European states by 1914. The problem only persisted, most aggressively, in Italy and Germany during the interwar years. Presently, another round of left versus right-wing conflict is upon us, with resurgent xenophobic nationalism and racism gaining the upper hand through constitutional means, particularly in the United States and Britain. Hostility against liberal and left-wing multiculturalism has also gained ground throughout Europe. While such politics are a version of those of the pre-WWI era, they are also distinctive. This suggests that we remain on similar, but reconstituted territory. The similarity is rooted in the same general economic system of capitalism; the main difference lies in the contrast between the nation-state model of capitalist production of the earlier period, and the global model that has replaced it since the 1970s. In *The Age of Empire*, Eric Hobsbawm argued that liberal bourgeois society of the pre-WWI era was loaded self-destructive contradictions. Yet, he drops that analysis in his next book, *The Age of Extremes*. This paper picks up Hobsbawm's analysis from *The Age of Empire* and applies it to the globalization of capitalism and its accompanying politics in our times. This round of conflict will hopefully be softer than that of the last century, though this remains unclear.

**40779 14:30-15:00 | Keats Room (2F)**

*Written in Auschwitz; Case Study: The Writings of the Sonderkommando, The Political Prisoners, and Lili Kasticher All Written in Auschwitz*

Lily Halpert Zamir, The David Yellin Academic College of Education, Israel

This study focuses on the works of three different groups of writers who dared to write in Auschwitz-Birkenau, where anyone caught with a piece of paper or a pencil stub was immediately sentenced to death. Accordingly, inmates produced virtually no written material (Shik, 2012), with certain rare exceptions: 1) The Sonderkommando, who documented everyday life at the camp, concealing their records in jars that they buried near the crematoria in the hope that someone would find them after the war, as indeed occurred; 2) Certain Polish political prisoners, who kept records in Auschwitz and managed to save their works; and 3) Lili Kasticher, the only woman known to have written at Birkenau who did not belong to any organization – all her writings thus constituted her own private heroic initiative. She risked her life by stealing pieces of paper and pencil stubs to write poetry and encouraged her friends to do so, offering them a prize, a portion of her bread ration. Her writings were concealed on her person until her liberation in spring 1945.

**13:30-14:30 | Wordsworth Room (2F)**

## **Tuesday Session III**

**Performing Arts Practices: Theater, Dance, Music**

**Session Chair: Tristan Jacobs**

**42433 13:30-14:00 | Wordsworth Room (2F)**

*Analysis of the Staging of Representation of Mary Magdalene in Jules Massenet's Opera "Manon"*

Mariko Kasahara, The University of Tokyo, Japan

This presentation analyzes the opera staging of repentant prostitutes in the work of Jules Massenet (1842–1912). During the late 19th century, images of women who seduced and corrupted men began to change dramatically, and the template image of these women for many years, Mary Magdalene, underwent transformation. Biblical characters were introduced as roles for the stage, albeit gradually. Following this historical trend, Massenet composed about 30 opera works or oratorios which revolved around a female character yearning for redemption. The repentant heroines of his works, *Marie-Magdaleine* (1873), *Ève* (1875), *Manon* (1884), and *Thais* (1894), yearn for their salvation through music or words in their secret confessions. For example, the salvation of the heroine in *Manon* (1884) is clearly demonstrated differing from 7 other operas derived from the original published in 1751. However, contemporary performances favor a more secular heroine relevant to the modern era; therefore, the direction of her salvation varies. One director may interpret her salvation as a brief illusion, while another may interpret it as a movie-star dream. However, Massenet focused on the expression of repentant prostitutes and depicted his heroine *Manon* as a contemporary representation of Mary Magdalene. He indicated her salvation through her confession and Leitmotifs. However, some contemporary directors do not want to depict her salvation as religious due to the secular context of today's performances. Yet whatever the director's perspective, *Manon* achieves salvation, whether redeemed from an illusion or from pointless suffering, and is saved from something.

**40864 14:00-14:30 | Wordsworth Room (2F)**

*Noli Timere Draconem - How TRPGs Create Space to Play with Fear and Collaborative Storytelling*

Tristan Jacobs, AFDA, South Africa

In the digital era, and the fourth industrial age, agency and ownership of storytelling has been shifting. How might we deal with the fears that bubble in these stories? The hypothesis of this doctoral research is that imagination is "eventified" within roleplaying gameplay and can be shaped like a theatre performance, and therefore studied as performance. This study experiments with concepts of authorship and liveness, in an information age where engagement with entertainment and narrative is located more often within digital (or analog) games. This paper is an exploration of how dramatisation in the future of globalised society has moved from the proscenium-stage to the immersive stage-space. Key theorists in roleplaying-as-performance are Sarah Lynn Bowman and Jane McGonigal. The former claims that role playing games, "impose limitations on imagination and enactment through rules, norms of the play culture, and genre considerations... role-players enact their characters mainly for their own edification and in order to engage with one another... Therefore the expectations of performativity are different in role-playing" (2015: 5–6). This study therefore argues that the space of the "theatre of the mind's eye", the imaginative playground of collaborative storytelling – more often than not, around a simple table – can engage player identities in such a way as to practice/"rehearse" roles/stereotypes; or alternate solutions to problems. This particular presentation of the research focuses on one core question: How does improvisation contribute to a sense of imagined embodiment in creating alternate realities and alternate selves?

**15:15-16:45 | Tennyson Room (2F)**

# Tuesday Session IV

**Journalism**

**Session Chair: Andrew Duffy**

**42438 15:15-15:45 | Tennyson Room (2F)**

***"Goth Girl Crusade": Does Coverage of the Murder of Sophie Lancaster Reveal a Shift in Tabloid Agenda-Setting?***

Rhian Waller, University of Chester, UK

Sophie Lancaster was murdered in 2007 by a group of young men in a park in Bacup. Framed as a member of "Goth" subculture, she became a recognisable figure in mainstream media outlets. These covered the initial attack, subsequent court case, establishment of the S.O.P.H.I.E. anti-discrimination charity and its fight to reclassify attacks on members of subcultures as hate crimes. There is growing awareness of "alterophobia" – that is, fear, verbal hostility and violence directed toward members of alternative subcultures, including Goths, in academic and popular works. Therefore, this is a timely investigation into changing depictions in mass-media. This study focuses on "red top" tabloids, due to their relatively wide readership and their very particular use of emotive language, in relation to agenda setting theory and attribute framing. It is clear the Sophie Lancaster murder is widely reported as a tragedy. However, it is less clear whether these publications reposition their own reporting style, which has on occasion been hostile toward the subculture, in response to the murder. This study posits that a single incident, in this case the murder of Sophie Lancaster, is situated at the point of an agenda shift in a particular grouping of media publications. It subjects a chronological spread of articles across five tabloid newspapers to content analysis, using a model influenced by grounded-theory methodologies. Analysis of the coverage of Sophie's death may therefore help us understand the dynamics of agenda-shifting and changes in attribute-framing in tabloid media.

**41487 15:45-16:15 | Tennyson Room (2F)**

***Global Crises, The News Media and News Staging as Frames for an Emergent Cosmopolitan Vision***

Ayo Oyeleye, United Arab Emirates University, UAE

Simon Cottle (2009) has noted that a defining character of our modern world is the prevalence of global crises whose provenance can no longer be contained within the existing national and global organizing structures. Key amongst the current crises the world is facing are humanitarian disasters, ecological and environmental crises, mass dislodging of people from their homelands leading to forced migrations, pandemics, food and water shortages, new wars, and poverty and inequalities at national and international levels. As noted by Bauman (2007), our modern world has become so interconnected and interdependent that these global crises represent the dark side of negative globalization where local solutions cannot be found for problems that have their origins in the global arena and that are often exacerbated in the global arena. These global crises can be seen, on the one hand as antithetical to, and posing a challenge to, the very notion of a cosmopolitan vision or ideal; and on the other hand, as evidencing the inevitably conflictual essence of a cosmopolitan dynamics that are disrupting the long-established grip of a nationalist, particularistic, order. Based on the theoretical works of Beck, Bauman, and Cottle this paper aims to explore the understudied but crucial processes by which global crises are staged and enacted in the news media, given that such mediatization not only serve to relay the realities of these crises but also help to frame and construct their understanding.

**41246 16:15-16:45 | Tennyson Room (2F)**

***Cry Wolf: The Impact of Fake News on Real News***

Andrew Duffy, Wee Kim Wee School of Communication and Information, Nanyang Technological University, Singapore

On the one hand, fake news can raise doubts in the readers' minds about the validity of news as a whole, leading to greater distrust in traditional news sources. Effectively, "crying wolf" that news might be fake reduces trust in news that is not – its real impact is that it erodes trust in institutions. On the other hand, fake news has the potential to drive readers towards traditional news products which offer a credible account of events. Fake news may therefore be the salvation of traditional news. Our study looks at trust in real and fake news. Based on a survey (n = 2,500) of news consumers, and 10 focus groups (n = 70), we examine how consumers distinguish between real and fake; whether they make that distinction; and what credibility they ascribe to each. A second feature is that traditional news media is built on trust which is in turn based on risk. Yet with fake news there is often no perception of risk, so whether the news is trustworthy or not is not important. Thus the greater danger may not be in the credibility of fake news, but rather in the fact that its credibility ceases to be an issue. This paper suggests a means by which trust in institutions, as previously observed in trust in the news media, is superseded by trust in interpersonal social relationships.

**15:15-16:45 | Shelley Room (2F)**

## **Tuesday Session IV**

**Advertising, Marketing, & Public Relations**

**Session Chair: Matt Johnson**

**40350 15:15-15:45 | Shelley Room (2F)**

### ***Communication of Thailand Homestay Standard Compares ASEAN Homestay Standard***

Singh Singkhajorn, Bansomdejchaophaya Rajabhat University, Thailand

Rasika Angkura, Sukhothai Thammathirat Open University, Thailand

Patcharapa Euamornvanich, Dhonburi Rajabhat University, Thailand

This research study communication of Thailand homestay standard compares ASEAN homestay standard. This research is qualitative research is a research document from sources including data from two sources together with the following documents: 1) Thailand homestay standard and ASEAN homestay standard; 2) Secondary documents, including books, documents and the Internet. With content related research. Data were analyzed using Descriptive Analysis. The results showed that communication of Thailand homestay standard compares ASEAN homestay standard, Thailand homestay standard have 5% of public relations indicators publications for community tourism ASEAN homestay standard have 10% of marketing and promotion indicators create promotional materials, that is. brochure, interpretative boards, panels to relay information about the homestay program and community and cooperation with local government and tour operators for marketing. Web Marketing develops website and social media network to promote the homestay and handle online booking.

**42394 15:45-16:15 | Shelley Room (2F)**

### ***Neuromarketing: Analysis of Packaging Using GSR, Eye-Tracking and Facial Expression***

Ubaldo Cuesta, Universidad Complutense, Spain

Jose Ignacio Niño, Universidad Complutense, Spain

Luz Martínez, Universidad Juan Carlos I, Spain

Neuromarketing techniques (use of psychophysiological responses as variables in decision making processes) are being used successfully in the area of marketing. However, there is no academic research that enables us to explore the degree of effectiveness of these techniques, as well as the cognitive and affective mechanisms underlying. This data will allow the construction of theoretical models. The objective of the research was to analyze the mechanisms of action of 3 psychophysiological variables widely used in this field: eye-tracking, GSR (galvanic skin response) and facial emotion. Thirty five randomly selected subjects (men and women, ages from 22 to 65 years), carried out the experiment in the NeurolabCenter at the Complutense University of Madrid. Each participant received 30 euros as an incentive. Method: subjects viewed four different types of packaging. Each image was presented randomly for 10 seconds, while their GSR, eye-tracking and facial emotions responses were recorded. Next, subjects completed a questionnaire. The following variables were analyzed: the areas of interest within the "heat map" (AI), the "total time spent" in every (AI), the "peaks" of GSR, the facial emotions "joy, surprise, contempt, disgust", as well as the motives of "choice and rejection." All the variables were interpreted within the framework of persuasive communication theories and neuromarketing. The results indicated a consistent pattern of relationship between all of the variables that allow a better understanding of the underlying mechanism. Some important gender differences were also found and interpreted.

**41978 16:15-16:45 | Shelley Room (2F)**

### ***Emotional Resonance and Individual Bias in Advertisements: Depictions of Individuals are Perceived as More Emotional Than Depictions of Groups***

Matt Johnson, Hult International Business School, USA

Laura Detter, University College London, UK

Prince Ghuman, Hult International Business School, USA

Advertisements can create strong emotional responses in their viewers. While utilizing emotionality is common advertising strategy, little work has systematically explored the factors which actually make advertisements emotional. We set out to explore this by examining how the number of people in the advertisement influence its emotional resonance. We hypothesized that, in line with previous observations from the moral judgement literature (e.g. Slovic 2007), depictions of a single individual would inspire more emotional connection than depictions of groups. To evaluate this, we created 10 original paragraph-long vignettes which promoted specific products. For example, one depicted a someone running through an airport and barely making their flight, as an advertisement for running shoes. In one condition, the vignettes depicted a group of people, while in the other, it featured only a single individual. The vignettes were identical in all other respects, instantiating 'group size' as the independent variable. After reading each vignette, participants judged how emotional these advertisements were (e.g. how much did the scenario change our emotional state?) and their attraction to the product (e.g. how likely would you be to purchase this product/service?). The results confirmed our hypothesis: individually-based vignettes were consistently reported as more emotional. Furthermore, individual-based vignettes were also associated with a higher demand for the featured product. Overall, these findings elucidate an important factor which make advertisements both more emotional, and more compelling. Ongoing work is exploring how this general effect interacts with other features, such as whether the product is want-based or need-based.

**15:15-16:45 | Keats Room (2F)**

# **Tuesday Session IV**

**Humanities**

**Session Chair: Angeles Sancho-Velazquez**

**41782 15:15-15:45 | Keats Room (2F)**

*The Concept of Political Power in Thailand's Philosophy "Absolute Power Tends to Absolute Morality": The Obstacle of Thailand's Democracy*

Chanin Maneedam, Bansomdejchaopraya Rajabhat University, Thailand

In the late of 20 century, since the fall of The Berlin Wall and the collapse of the Soviet Union, the end of political ideology era has come, liberal Democracy, the worst form of government except for all those other forms having been tried from time to time, became a political main idea and regarded as one the great civilizing achievements of our time. However, the Kingdom of Thailand is different from that. The authoritarian – Aristocracy old-school regime, in the name of morality, was adopted and supported by the extreme right wing. The purpose of this paper is to study Thailand's concepts of power, differing from the original western concept, which equates power with morals; and absolute power leading to absolute morality, and then the Thai's political philosophy of not sharing the idea of separated power. This view concludes that the best way for political society if power centralized to the good moral ruler such as Plato's philosopher king. As Montesquier's famous quote, "Experience constantly proves that every man who has power is impelled to abuse it." The consequence of this concept is a dictatorship.

**40599 15:45-16:15 | Keats Room (2F)**

*Amaro (Brazilian Returnees) and Cultural Diffusion in Lagos: A Study of Lagos-Pacific Cultural Relations*

Bashir Olalekan Animashaun, Lagos State University, Nigeria

Amaro is the traditional word used to describe the Brazilian returnees whose advent in Lagos was an aftermath of the abolition of the Trans-Atlantic slave trade. And since their return to Lagos they have succeeded in institutionalizing a replica of the Rio-carnival known in Lagos as the fanti carnival. This paper examines the advent of the Amaro (Brazilian returnees) in Lagos from the 1830s and their contributions to the Lagos cultural system with an appraisal of the place of fanti carnival in the Lagos cultural system. As one of the cultures which diffused from the Pacific to the Lagos society few years prior to the British conquest of Lagos in 1851, the fanti carnival has become a state-wide cultural system from being an exclusive Lagos Island affair. This paper using the historical narrative and analytical methods, provides insights into how the fanti carnival became a state-wide affair. The paper concludes that the introduction and eventual integration of the fanti carnival into the Lagos cultural system was as a result of the atavistic ties of the Brazilian returnees (Amaro) to their pristine cultural heritage and the transplantation of their cultural identity to cosmopolitan Lagos.

**42481 16:15-16:45 | Keats Room (2F)**

*Squaring the Circle: Art and Cosmopolitanism in a Time of Crisis*

Angeles Sancho-Velazquez, California State University Fullerton, USA

In the 2017 film *The Square* a sophisticated, well-meaning, and self-centered curator of a major Stockholm museum grapples with constant disturbances of the politely hip world he inhabits. A man with Tourette's calls "garbage" the installation of a celebrated artist, a performance artist crosses the boundaries that the museum had assumed would not be crossed, a journalist asks for an explanation of a text about art on the museum website that the curator cannot understand. But it is the beggars and the marginalized immigrants that offer a dissonant counterpoint that continuously shatters the elegant outlines of an art world fueled by money and public relations. The director of the film, Ruben Östlund, holds in front of us living in Western democracies a fractured mirror on which we glimpse our own contradictions. In this paper, I propose to take this film as a starting point to discuss the role of art within the dangerous political and social moment we are living. I will argue that the aestheticizing of shock in contemporary art can be compared to a superficial cosmopolitanism in that both contradict their purported objectives and, in the end, contribute to reinforce anti-art and anti-cosmopolitan positions, which in turn perpetuate cultural emptiness and social injustice. I will further argue that the creative imagination continues to be one of the most powerful means to achieve a true cosmopolitanism; and that true cosmopolitanism – a critical one that confronts colonial histories and postcolonial identities is the only way forward.

**15:15-16:15 | Wordsworth Room (2F)**

# **Tuesday Session IV**

**Workshop Presentation**

**Performing Arts Practices: Theater, Dance, Music**

**41410**

*Dance and Resistance in Tango and Reisado: Comparative Audio-Visual Research on Cultural Performance in Argentina and Brazil*

Natacha Muriel López Gallucci, Federal University of Cariri, Ceará, Brazil

Comparative audiovisual research, within Cultural Studies, has emerged in recent years as an interdisciplinary form of critic and social intervention. In Latin America, many of the cultural manifestations of the body, which had always been discredited in academic circles, are actually the center of interdisciplinary research thanks to various audiovisual materials captured "in situ" by performers, philosophers and culture researchers in audiovisual essays. Examples of this resumption can be found in comparative research on popular dances in Brazil and Argentina. The audiovisual record of cultural performances in urban spaces updates the historical and choreographic relations linked to the influences that both countries receive from Afro-descendant culture. Many bodily manifestations restore the study systems of the corporal movement of improvisation based on the choreographic and rhythmic cells that refer to the forms of resistance. We will take as a basis analysis two of our audiovisual essays: "Tango, a embrace philosophy" and "Philosophies of the body in the Cariri of Ceará" (López Gallucci, 2009; 2018) that approach the tango in Argentina and the reisado from Cariri in Brazil. We seek to elaborate a filmic analysis of a synthetic set of choreographic cells comparing both dances. At present, the relational aspect of the Afro-descendant root underlies the body improvisation structured in duos in both tango and reisado. The Workshop is mainly aimed to dancers duos, body researcher, but also to audiovisual producers and culture researchers. Through this interdisciplinary method of audiovisual investigation we seek deepen the knowledge corporal of these performatic traditions.

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# Virtual Presentations

40066

## *Potential Threats of Consumer Textiles*

Asna Mubashra, Lahore College of Women University, Pakistan

Local is global and global is local. With the acquaintance of globalization to the world, the perception of things and happenings has been varied and modified radically. With multidimensional rising reservations and challenges to ourselves the threats that textile industry proposes and promises acquire quite an important status, specially considering potential threats in everyday use consumer textiles being a very specific and crucial element of it. The global concerns regarding various textile processes has been surged up to an almost alarming extent. The global trend for eco-friendly products has also been extended to textile and apparel products, particularly those products which directly come into contact with the skin for prolonged period. This has created a stout vacuum that demands a sustainable and eco-friendly approach to the solution of the issue. An effort is made to create awareness among consumers of textile products regarding their potential safety threats. It involves highlighting the threats and hazards which should be controlled so that this sector becomes a responsible partner in the creation of a nontoxic environment. A review of probable hazardous textile chemicals is presented here along with the discussion on expected venues of health risks. Such awareness might help in bringing in to limelight a list of damaging textile chemicals which should be restricted for the sake of environmental protection, controlling occupational illnesses among workers of textile sector and provision of nontoxic, safe textile products for consumers.

42108

## *Solution Journalism: Exploring the Idea of a Normative Partnership with the Citizens*

Jun Tsukada, Ibaraki University, Japan

Over the past decade, the internet has posed significant challenges to media organizations worldwide, one of which was for the media to develop organizational strategies that would enable them to sustain their viewership in the online world. Besides creating news websites, we have also seen the media utilize Social Networking Sites, such as Facebook and Twitter, to disseminate "packaged" news items on SNS platforms. While this approach may have been effective in terms of capturing the attention of the user, it is without drawbacks. For instance, Facebook announced in January 2018, that it will show fewer news items by media entities in the user's newsfeed. This not only signifies a loss of viewership for media companies, but it also reveals that media companies are required to reconfigure their public service according to a policy change initiated by a commercial entity. Although this "reliance" has raised normative and ethical concerns, there has been little discussion on alternative solutions. Given this particular context, there may be a need to depart from the paternalistic and asymmetrical relationship that the media have traditionally held with the viewership, toward what Jakobowitz described as a connection resembling a reciprocal "partnership"; recently discussed among scholars in the form Solution and Constructive Journalism. This article focuses on this topic, and outlines how a "normative exchange" between the media and citizens can be a strategic directive for the media to attain a loyal and sustained viewership in the digital era.

42419

## *Violence and Radicalisation in Communities: The Role of Multi-Agency Partnership in Detection and Prevention*

Sue Roberts, University of Portsmouth, UK

After 37 murders in London during the first three months of 2018, and the 2017 UK terrorist attacks by religious extremists, concerned commentary on this state of affairs emerged in the media. This commentary questioned the Conservative Government cuts (LGA,2015) to public spending, including the Police, and posited this as a possible cause for the spike in violence (BBC, April 2018). Labour Party leader, Jeremy Corbyn, questioned Prime Minister Theresa May on this very issue in parliament on 7 February 2018 (New Statesman, 2018). At this point, it is worth quoting the words of Kevin Campbell, former London gang member, who commented that "When there are less police officers on the street, ... members of gangs see this as a window of opportunity". (BBC,4 April 2018) This was followed by a series of stories in the media investigating local groups and their reaction to the murders. Five of these media stories have been selected for analysis in this paper. All referred to the need for collaborative working between communities and statutory agencies involved in community safety. Moreover, after the London terrorist attacks in 2017 it is again notable that politicians and individual commentators remarked on the pressing need for local partnership working in England (BBC, 5 June 2017; Faith Matters 2017; Brendan Cox 19 June 2017). It should not be a surprise to those working in communities that through local engagement with people, information and intelligence about violence and radicalisation can be accessed and shared relating. But the most serious concern is that the early warning signs that can lead to violence and active terrorism of the kind witnessed in the 2017 attacks (UNISON 2016) are being missed, and there are clear causative factors. This paper examines the reasons why local information about crime, shared through multi-agency partnerships and coalitions, is important to policing and community safety. The paper examines policing and community safety policy changes in the UK, and their effects upon local multi agency partnership arrangements since 2010. The paper goes on to present findings about the absolute significance of shared information in detecting violent intent and radicalisation. The third part of the paper considers the question of how involved agencies can address ongoing violence and extremism in communities through local intelligence gleaned through partnership working and other means.



# Conference Highlights: The Past 12 Months

Since 2009, IAFOR has welcomed university presidents, faculty deans, journalists, national politicians, government ministers, diplomats, charity leaders, think tank directors, company presidents, documentary photographers, movie directors, members of the armed forces, actors, lawyers, doctors, jurists, artists, poets, writers, clergy, scientists, philosophers...

Here are some highlights from the past twelve months, from our events in six cities, in five countries, and over three continents.



**Above:** Dr Megumi Rosenberg of the World Health Organization (WHO) engages with the audience in a “Health Across the Lifecourse” plenary panel at the Asian Conferences on the Social Sciences (ACSS2018), Sustainability, Energy and the Environment (ACSEE2018), and Aging and Gerontology (AGen2018), while Hiroshi Ishida, Professor of Sociology, in the University of Tokyo, looks on. Held in June, under the umbrella theme of “Surviving and Thriving”, Kobe is also home to the WHO Centre for Health Development, which although based in Japan, is fully part of the WHO’s headquarters in Geneva. The panel was chaired by James W. McNally, Research Scientist at the University of Michigan.

**Below left:** Philip Sugai of Doshisha Business School, Japan, delivers a featured presentation titled “Towards a Universal Standard of Value through Blockchain” in which he speaks of his work creating and testing a theoretical model for the application of blockchain technology to marketing practice with the aim of deepening scholarly and practical knowledge of how value is created, measured and managed for customers, firms, employees, partners, society and the planet. **Below right:** Lowell Sheppard, Asia Pacific Director of the HOPE International Development Agency, delivers a featured presentation on “Surviving and Thriving”, drawing on his experience working in and writing about intensely dysfunctional communities, the result of war, disaster and extreme poverty.

**Bottom left:** Professor William Baber of Kyoto University’s Graduate School of Management, Japan delivers a workshop presentation introducing and review some general aspects of negotiating in professional contexts. **Bottom right:** Kathryn M. Lavender, a project manager at the National Archive of Computerized Data on Aging (NACDA) at the University of Michigan engages with attendees of a featured data research workshop.





**Above:** The Asian Conferences on Cultural Studies (ACCS2018) and Asian Studies (ACAS2018) were held concurrently under the theme "Fearful Futures: Cultural Studies and the Question of Agency in the Twenty-First Century" at the Art Center of Kobe in May. Here Haruko Satoh chairs a plenary panel titled "Fearful Futures: Rescuing Asian Democracy". Professor Satoh is professor at Osaka University's School of International Public Policy (OSIPP) where she lectures on Japan's relations with Asia and identity in international relations, and co-director of the OSIPP-IAFOR Research Centre. The panelists from left to right are Colin Dürkop, Visiting Fellow at Kyoto University, Japan and formerly of the Konrad-Adenauer-Stiftung (KAS); Pavin Chachavalpongpun, a leading Thai public intellectual, who is also associate professor at Kyoto University's Center for Southeast Asian Studies; and Takuma Melber, coordinator of the Master's programme Transcultural Studies Programme at The University of Heidelberg.

**Below left:** Helen Gilbert, Professor of Theatre at Royal Holloway, University of London, delivers a keynote on "Indigenous Resurgence and Environmental Justice on the Global Stage". **Below right:** Vinay Lal is Professor of History and Asian American Studies at UCLA, and one of the world's foremost scholars of Indian history, historiography, and culture in India. In a wide-ranging lecture on "The Challenge of the Global South" he highlighted what he termed the challenge of Bandung, which is to try to understand whether the Global South can mount an intellectual and socio-cultural defence that would facilitate the conditions for an ecologically genuine survival of plurality. **Bottom left:** Poet and academic Tammy Lai-Ming Ho of Hong Kong Baptist University answers questions following her keynote on "Poetic Resistance and Empowerment", which looked at how Western literature and culture are incorporated into the expression of a unique Hong Kong identity. **Bottom right:** Donald E. Hall, Dean of Lehigh University's College of Arts and Sciences, delivers a keynote presentation titled "The Cities We Fleed", discussing the city of his birth: Birmingham, Alabama (USA), which encouraged the audiences to consider their own relationship with their own cities as sites of pleasure and pain.





**Above left:** Professor Diane Hawley Nagatomo of Ochanomizu University, Japan, delivers the opening Keynote Presentation at The Asian Conference on Language Learning (ACLL2018), held in Kobe, Japan. The conference theme was “Surviving and Thriving: Education in Times of Change”, and Professor Nagatomo reflected this in her address exploring questions of gender, and personal and professional identity among Western female English Language Teachers in Japan “Surviving and Thriving in the Gendered Waters of Japan: Ten Women’s Stories”. **Above right:** The second Keynote Speaker was Professor Bonny Norton of the University of British Columbia, Canada, who joined the conference by video link, and also tackled questions of identity in her insightful Keynote Presentation on “Identity and Language Learning in an Unequal Digital World”.

**Below left:** Professor Ken Urano of Hokkai-Gakuen University, Japan, listens to questions following his Featured Presentation at ACLL2018, titled “Task-Based Language Teaching in an English for Business Purposes Program”. **Below right:** Professor Emerita Judy Noguchi delivers a Featured Presentation on English for Specific Purposes (ESP) entitled “A New Paradigm for English Language Teaching in Asian Contexts”. A Professor Emerita of Kobe Gakuin University, Judy Noguchi served as the first Dean of its Faculty of Global Communication. She served as Vice-President of JACET (The Japan Association of College English Teachers) from 2015 to 2017 and as President of JACET Kansai Chapter from 2010 to 2015.





**Above left:** Professor Umberto Ansaldo, Chair of the School of Humanities at The University of Hong Kong, delivers a wide-ranging keynote that looked at controversial questions of language preservation and conservation in “Heritage in Language?”, as part of a plenary panel on Language and Heritage. The panel explored issues surrounding the role of heritage languages in contemporary society and education, both from theoretical perspectives as well as practical solutions. **Above right:** Dr Lisa Lim, Head of the Department of English and at the University of Hong Kong and a noted scholar on the sociolinguistics of globalisation, delivered a keynote on “Heritage in Language: Nurturing Collective, Socially Relevant and Transformative Research in Education”. Here she is pictured in an exchange during the moderated panel which followed both presentations.

**Below left:** Professor Steve Cornwell IAFOR President, also Vice-President of Osaka Jogakuin University, Japan, takes part in a Featured Panel Presentation on “Language Learning in a Time of Complexity and Change” at ACLL2018, which asked and encouraged delegates to reflect and draw on their own experiences in language learning education. **Below centre:** Professor Ted O’Neill of Gakushuin University, Japan, and an IAFOR Vice-President, speaks as part of the same panel on his experience helping to found a new faculty at the university. **Below right:** Professor Jo Mynard, Director of the Self-Access Learning Centre (SALC) at Kanda University of International Studies (KUIS) in Japan in a light-hearted moment engaging with a member of the audience in the same panel.





**Above left:** Professor Eun Kyung Min of Seoul National University, South Korea delivers a Keynote Presentation entitled “The Prospect ... towards the East”: Reorienting Eighteenth-Century British Literature”. Her research interests include Enlightenment ethics and aesthetics, the history of literary canon formation, and early modern cultural history; she is also interested in Asian literature in English, Asian American Literature, and Asian cultural production in general. Her keynote was delivered as a part of The Asian Conference of Arts and Humanities (ACAH2018), where the conference theme was “Recentering: Asian Spaces, Cultures and Ideas in the 21st Century”. **Above centre:** Professor Li Ou of the Chinese University of Hong Kong, Hong Kong responds to a question following her Keynote Presentation entitled “British Romanticism in China: Received, Revised, and Resurrected”. Li Ou is Associate Professor at Department of English, the Chinese University of Hong Kong. Professor Ou’s research interests include Romantic poetry and cultural/literary relations between China and Britain. **Above right:** Professor Georges Depeyrot of the Ecole Normale Supérieure, Paris, and Director of the IAFOR Silk Road Initiative, introduces the scope of the programme to delegates at ACAH2018. Professor Depeyrot is a monetary historian and Board Member of the French National Center for Scientific Research (CNRS), France. He is the author or co-author of more than one hundred volumes, and is the founding director of the Moneta publishing house, the most important collection of books on the topic of money. Professor Depeyrot is a member of the board of trustees of the Centre National de Recherche Scientifique.

**Below left:** Dr Yutaka Mino of the Hyogo Prefectural Museum of Art, Japan delivers a Keynote Presentation on The Ceramic Road as part of the IAFOR Silk Road Initiative at ACAH2018. Dr Mino is the Director of the Hyogo Prefectural Museum of Art, where the conference plenary session was held, and one of Japan’s leading museum curators, as well as a Chinese ceramic and art historian of international renown. **Below right:** Dr Shoso Shimbo is a leading exponent of Ikebana, the Japanese art of flower arrangement. Dr Shimbo was selected by *Belle* magazine as one of six “Australia’s top floral designers” and has won multiple awards including the Gold Award at the Melbourne International Flower & Garden Show. He is a director of the International Society of Ikebana Studies and he teaches “Japanese Aesthetics: From Ikebana to Contemporary Art” at RMIT. Here he is seen with his beautiful creation, following a demonstration at the ACAH Welcome Reception.





**Above:** The 2018 ACAH Conference in Kobe hosted a series of IAFOR Silk Road Initiative associated presentations on the conference theme of "Recentring: Asian Spaces, Cultures and Ideas in the 21st Century", using this as the lense through which researchers associated with the Initiative discussed a range of topics, covering art and culture, as well as history, politics, and international relations, and a special symposium was organised with the cooperation of Kobe University and the Nara National Museum, both of which organisations IAFOR will work on a planned Silk Road Conference in 2019. Pictured here after the presentations (from left to right) are Dr Sakae Naito, Chief Curator of the Nara National Museum and expert on Buddhist art; Kiyomitsu Yui, Professor of Sociology and Executive Director of the Centre for EU Academic Collaboration at Kobe University; Professor Hiroko Masumoto, Dean of the Graduate School of Humanities of Kobe University; Professor Noriyuki Inoue, Vice-President of Kobe University, and Professor Georges Depeyrot, Director of the IAFOR Silk Road Initiative. For more information about the IAFOR Silk Road Initiative, please visit [www.silkroad.iafor.org](http://www.silkroad.iafor.org).

**Below left:** Professor Ka-ho Joshua Mok listens to a response to his Keynote Presentation on "The Quest for World-class University Status: The Role of Liberal Arts University Nurturing Leaders for Uncertain Futures". Professor Mok is the Vice-President and concurrently Lam Man Tsan Chair Professor of Comparative Policy of Lingnan University, Hong Kong, and one of the world's leading scholars in international higher education research. His recent published works have focused on comparative social development and social policy responses in the Greater China region and East Asia. He is also the founding Editor-in-Chief of the *Journal of Asian Public Policy* (London: Routledge) and *Asian Education and Development Studies* (Emerald) as well as a Book Series Editor for Routledge and Springer. **Below middle:** Dr Xu Di of the University of Hawai'i at Manoa, USA discusses issues of education and ethics as part of a plenary panel entitled "The Challenge to Survive and Thrive in the 21st Global Learning Space/Community: Technology and Ethics". Xu Di is an educational philosopher and professor in the department of Education Foundations, at the College of Education in the University of Hawai'i-Mānoa whose research focuses on bridging Eastern and Western philosophy for educational practices. **Below right:** Professor Curtis Ho delivers a presentation as part of the same panel. Professor Ho is Department Chair and Graduate Chair of the Learning Design and Technology department at the University of Hawai'i at Manoa, who is a noted expert in educational media research, interactive multimedia, web-based instruction, distance education, video technology, and computer-based education.





**Above left:** Professor Dexter Da Silva, Professor of Educational Psychology at Keisen University in Tokyo, delivers a presentation as part of the Featured Panel entitled "Psychological Literacy: The Most Important Literacy for the 21st Century", at the jointly held Asian Conference on Psychology & the Behavioral Sciences, and the Asian Conference on Ethics, Religion & Philosophy in Kobe. Dr Da Silva He has taught EFL at junior high school, language schools and universities in Sydney, Australia, and for more than two decades has been living and teaching at the tertiary level in Japan. **Above right:** Professor Ronald Mellado Miller of Brigham Young University, Hawaii, fields questions during the same panel. An academic psychologist, Dr Miller's main interests are in the areas of applied statistical analysis and predictive modelling. He has led research in Tonga, Fiji, and Samoa, working with governments and NGOs to improve educational and other social outcomes.

**Below left:** Dr James W. McNally of the University of Michigan, USA and the NACDA Program on Aging, in a lighter moment during his Featured Presentation on a serious topic; "Patterns of Depression Among Elderly Asian Immigrants to the United States Over the Past Decade". Dr McNally is the Director of the NACDA Program on Aging, a data archive containing over 1,500 studies related to health and the aging lifecourse. He has worked extensively on issues related to international aging and changing perspectives on the role of family support in the later stages of the aging lifecourse. A Vice-President of IAFOR, he is the Chair of the Social Sciences & Sustainability division of the International Academic Advisory Board. **Below right:** Professor Frank S. Ravitch of Michigan State University College of Law, USA, is a constitutional lawyer with an international reputation who works across the fields of ethics, religion and law. He has authored several books, including *Freedom's Edge: Religious Freedom, Sexual Freedom, and the Future of America* (Cambridge University Press, 2016); *Marketing Creation: The Law and Intelligent Design* (Cambridge University Press 2012), and *Masters of Illusion: The Supreme Court and the Religion Clauses* (NYU Press 2007), as well as amicus briefs to the U.S. Supreme Court. Here he delivers a wide-ranging, timely and powerful Keynote Presentation entitled "Law, Religion and Authoritarianism: From State Shinto to Religio-Trumpism", in which he draws some uncomfortable parallels between the present political situation in the USA with darker moments in Japan's past.





Dubai's Festival City again hosted The IAFOR International Conferences on Education and Language Learning (IICEDubai and IICLLDubai), and attracted delegates from across the region as well as further afield as research and presentations focussed on the conference theme of Surviving and Thriving: Education in Times of Change. Both research focussed and more practical presentations and workshops were organised over the three days of the conference, and included presentations by representatives of the UAE Ministry of Education.

**Above left:** Dr Christine Coombe of Dubai Men's College, UAE, responds to questions following her Keynote Address entitled Classroom Management: Empirical and Practical Perspectives. Dr Coombe is a widely published academic, a past president of TESOL International and sits on the IAFOR International Academic Advisory Board. **Above right:** Dr Deena Boraie delivers a Keynote Address, "Exploring English Language Education in the MENA Region Now and in the Future", in which she drew on her experiences in Egypt. Dr Boraie is dean and professor of practice at the School of Continuing Education at The American University in Cairo.

**Below left:** Dr Martin Spraggon of the Mohammed Bin Rashid School of Government expands on the local context, giving an overview of educational policy, in his Featured Presentation on "Key Trends, Challenges and Opportunities in the Field of Higher Education in the UAE". **Below right:** Dr Sufian Abu-Rmaileh of the UAE University listens to delegates giving feedback after his engaging presentation entitled "Using Critical Thinking Techniques in the Classroom". Dr Abu-Rmaileh is a past president of TESOL Arabia.

**Bottom left:** Professor Mustafa Hashim Taha of the American University of Sharjah, UAE, examined entertainment education with an emphasis on the role of theatre in promoting political reconciliation in post-apartheid South Africa in his thought-provoking and wide ranging Keynote Presentation. **Bottom right:** Dr Virginia Bodolica of the American University of Sharjah, UAE delivers a Featured Presentation that addressed the wider conference theme of Surviving and Thriving in Times of Change with her featured address on "In the Era of Disruptive Transformations: Embracing the Imperative of Dynamic Adaptation to the Evolving World of Work".



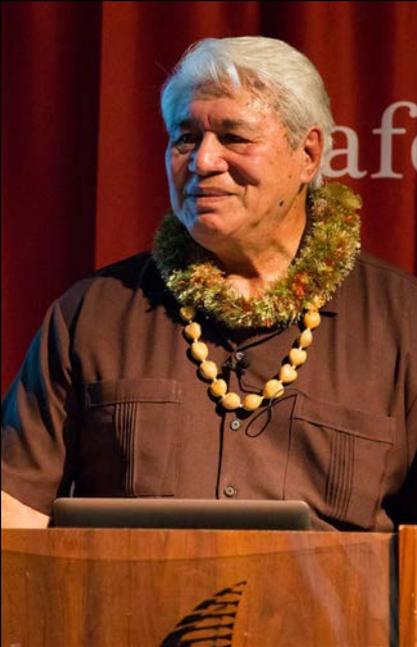


Some 250 scholars and educators from more than 40 countries came together for the IAFOR International Conferences on Education (IICEHawaii2018), and Sustainability, Energy and the Environment (IICSEEHawaii2018) at the Hawaii International Convention Center in Honolulu, Hawaii for an event held in partnership with the University of Hawaii at Manoa, and with the support of the East West Center, Brigham Young University, and the World Bank.

**Above left:** Dr Joseph Haldane, Chairman and CEO of IAFOR chaired a plenary panel entitled "Educational Policy: Does the Democratisation of Education in Educational Systems Fuel Economic and Social Inequality?". **Above right:** Professor Xu Di and David P. Ericson, both renowned educational philosophers based at the University of Hawai'i at Manoa, delivered addresses first, giving both the local context and then drawing on examples from other countries, before Dr Haldane then opened the floor to questions and then a more general discussion of the topic.

**Below left:** Dr Xiaoyan Liang is a Lead Education Specialist in the World Bank, with a focus on educational development in Africa and East Asia. Her wide ranging keynote, "Education in a Changing World: New Partnership and Changing Paradigm for Education Development", was sponsored by the World Bank. **Below right:** Dr Andy Curtis of Anaheim University, USA, a language educator with an international reputation, and past president of TESOL International, delivered a funny but stinging keynote entitled "'Ignorance is Bliss': The New Anti-Education Movement", that looked at educators navigating a world in which political leaders often boast of their ignorance, rather than education.

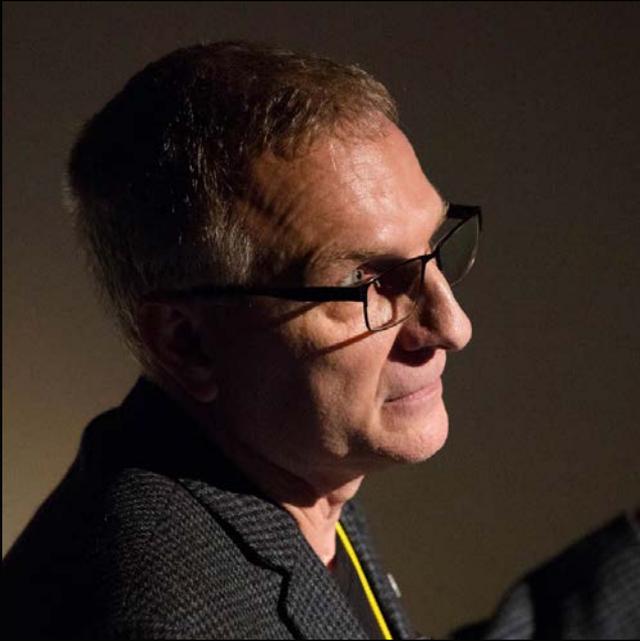




**Above left:** Dr Failautusi 'Tusi' Avegalio is the director of the Pacific Business Center Program and the executive director of the Honolulu Minority Business Enterprise Center at the University of Hawai'i at Mānoa's Shidler College of Business. Descended from a long line of Samoan chiefs, Dr Tusi was raised in the coastal village of Leone in American Samoa before receiving university education in the United States, and becoming a professor. Here he delivers a keynote address that looks at the importance of respecting indigenous knowledge and wisdom in the context of modern educational systems. **Above centre:** Dr Sela V. Panapasa of the University of Michigan, USA, addresses the "Surviving and Thriving in Times of Change" theme of the conference in her excellent keynote address entitled, "Anticipating Educational Needs That Ensure a Diverse, Equitable, and Inclusive Workforce for a Changing U.S. Population". Dr Panapasa is a sociologist who was born in Fiji, and who has worked extensively throughout the Pacific Islands. **Above right:** Dr Sheri-Ann Daniels is the executive director of Papa Ola Lōkahi, the Native Hawaiian health board, and chair of Nā Limahana o Lonopūhā, the Native Hawaiian Health Consortium. Here she delivers a keynote presentation entitled "Native Hawaiian Health: Opportunities to Develop A Healthy Leadership and Workforce".

**Below left:** Dr Richard R. Vuylsteke is President of the East-West Center, a renowned and unique institution that promotes better relations and understanding among the people and nations of the United States, Asia, and the Pacific through cooperative study, research, and dialogue. His wide ranging keynote address introduced some particular East-West Center approaches to education, including "place utility," "cross-cubed" programs, and social media umbrellas, and he asked delegates of the ways in which they might be able to implement such approaches in their home institutions. **Below right:** Dr Hiagi M. Wesley, responds to questions following his keynote entitled "Pacific Indigenous Perspectives vs Global Ways of Learning", which dovetailed perfectly with Dr Avegalio's address, and looked at the value of indigenous ways of learning. A Rotuman by birth, Dr Wesley is Director of the Center for Hawaiian and Pacific Island Studies and Associate Dean in the College of Arts and Humanities at Brigham Young University, Hawaii.





The Asian Conference on Media, Communication and Film (MediAsia) 2017 was held in Kobe, Japan, with the conference theme of "History, Story and Narrative".

**Above left:** Multi-E Emmy Award winning filmmaker, and former NBC television producer, Gary Swanson, opens the MediAsia 2017 conference with a hard-hitting keynote on "Fake News and the Attack on America's Freedom of the Press", in which he outlined the hostility of Donald Trump and his administration toward the press, arguing that "the press is the enemy; nothing it says should be believed; and there is no role or need for the press in American democracy". **Above right:** Professor Virgil Hawkins of Osaka University's School of International Public Policy (OSIPP) describes the Global News View (GNV) research centre, dedicated to working towards the realisation of an information environment in which people can comprehensively and objectively view the world and the issues it faces, in the context of little or no information about certain issues or geographic areas of the world, leading to a lack of care and attention about events in these places.

**Below left:** Professor Yoneo Ota of Osaka University of Arts, and founding director of Kyoto's Toy Film Museum talks about the project to collect and restore privately held toy films to reconstitute a historical record and archive, and reappraisal of their value in documenting Japanese society. **Below right:** William Lindesay OBE is a renowned geographer, author and film-maker, celebrate inside and outside China for his long and steady commitment to the study and preservation of the Great Wall(s) of China, despite his earliest efforts falling repeatedly foul of the Chinese authorities. His keynote showed how diverse, personal, unconventional and "foreign" approaches have made significant contributions to the surprisingly narrow, Sino-centric and limited corpus of Great Wall knowledge, as well as popular understanding.





**Above left:** Professor Richard Roth of Northwestern's Medill School of Journalism delivered a very personal keynote address on the year of his retirement, looking at how he has tried throughout his career as a journalist and educator to mentor and nurture young talent in an industry where it is said that there is no apprenticeship. His presentation talked about his own experience as a rookie reporter coming of age in a foreboding American prison called Attica, one part of an American system that holds more than 2 million people captive, more than in any other nation. Roth was one of two newspaper reporters inside the prison yard at Attica during the September 9-13 riots in 1971, serving on the Select Observers Committee, and his subsequent writing about Attica earned him a 1972 nomination for the Pulitzer Prize. **Above right:** Dr Yutaka Mino, Director of the Hyogo Prefectural Museum of Art (the conference venue), is one of Japan's most sought after museum directors, and among the country's most prominent supporters of the public and educational role of art. In this keynote address he describes how an art museum can strategically write (or paint) itself into the history, story and narrative of a city, or else consign itself to irrelevance.

**Below:** The Asian Conference on Media, Communication and Film (MediAsia) 2017 was held at the Hyogo Prefectural Museum of Art and attracted 125 delegates from 25 countries. Here delegates pose outside the Tadao Ando designed building, and in front of Kenji Yanobe's *Sun Sister*.

For more information about The Asian Conference on Media, Communication and Film (MediAsia) please visit [www.mediasia.iafor.org](http://www.mediasia.iafor.org).





The Asian Conference on Education 2017 (ACE2017) saw more than 250 scholars from 38 countries come together in Kobe, Japan to look at the theme of “Educating for Change” from a variety of interdisciplinary perspectives, cultural backgrounds, and national contexts.

**Above left:** Dr Charles Allen Brown of Hokkaido University, Japan, in a lighter moment following his featured presentation at ACE2017, which looked at, and questioned the hitherto unassailable position of the native speaker in language learning. **Above right:** Dr Paul Lai of Nagoya University's academic writing center delivers a featured address on how his pioneering center has helped research students and faculty develop clear and convincing ideas in their research writing, thus improving publication chances and impact.

**Below left:** Dr Connie Guberman of The University of Toronto, listens to questions following her featured address on an initiative using oral history as a means of educating for change by challenging traditional institutional structures of knowledge creation. **Below centre:** Dr Jack Frawley of the University of Sydney's National Centre for Cultural Competence delivers a plenary address on leadership and intercultural studies. **Below right:** Dr Tzu-Bin Lin of the National Taiwan Normal University explains how professional development and leadership programs are developing on Taiwan to raise standards in secondary schools.





**Opposite Bottom:** After an amazing taiko drum performance and interactive music workshop, delegates from around the world mix with local students from AIE International High School's drum club.

**Above left:** Dr Joseph McClanahan of Creighton University (USA), and co-convenor of The Asian Undergraduate Research Symposium (AURS) delivered a wide ranging featured address on how mentoring undergraduate students provides tools for student success after graduation, and concentrating on the importance that educators continue to adapt and develop new approaches that create equal opportunities for productive educational experiences for all students. **Above right:** Dr Yvonne Masters of the University of New England, Australia, and AURS co-convenor, asks the conference to consider two simple but fundamental questions when we talk about change in Education, "By Whom?" and "For Whom?".

**Below:** A group shot of delegates, taken in the Art Center Kobe venue, reflecting the diversity of attendees at The Asian Conference on Education. The next ACE event will be held in Tokyo, Japan, from Saturday, October 13, 2018 to Monday, October 15, 2018. For more information please visit [www.ace.iafor.org](http://www.ace.iafor.org).

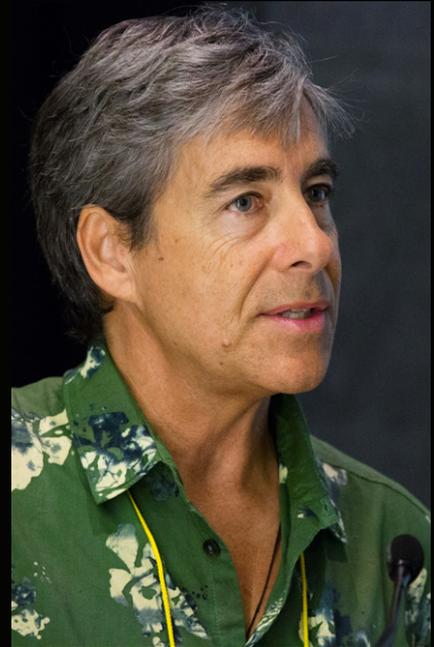




**Above left:** Dr Simon Sleight, Senior Lecturer in Australian History at King's College London delivers a Keynote Speech at The IAFOR International Conference on the City 2017 (City2017) in Barcelona, addressing delegates on the topic of memory and the modern city. Dr Sleight's work explores the history of urban place-making, the evolution of youth cultures and the Australian presence in Britain. **Above right:** Internationally renowned constitutional lawyer and jurist Professor Adrien Katherine Wing gives a Keynote Presentation at The IAFOR International Conference on Global Studies 2017 (Global2017) on the legal status of women of colour around the world under national and international law. Professor Wing is the Associate Dean of International & Comparative Law Programs at the University of Iowa College of Law, USA, and was involved in the drafting of the South Africa and Kosovo constitutions.

**Below left:** Multiple Academy Award winning documentary filmmaker, Mark Jonathan Harris, director of *Breaking Point: The War for Democracy in Ukraine*, an Official Selection of the IAFOR Documentary Film Award 2016, responds to questions following his Featured Presentation entitled "Breaking Point – Ukraine in the Era of Trump" at Global2017. Professor Harris is Distinguished Professor in the School of Cinematic Arts at the University of Southern California, USA, where he heads the documentary program. **Below right:** Mark Jonathan Harris's award-winning documentary, *Breaking Point: The War for Democracy in Ukraine*, was screened at City/Global2017 and was followed by a Q&A with the Director.





**Above left:** In a City2017 Featured Presentation, Gloria Montero, celebrated Spanish novelist, playwright and poet, offers her own insights into the city of Barcelona, where she has made her home and where City2017 was held. **Above centre:** Professor Georges Depeyrot, monetary historian at the ENS (Paris) and Member of the Board of Trustees of the French National Center for Scientific Research (CNRS), France, introduces the IAFOR Silk Road Initiative in an information session at Global2017. **Above right:** In a Keynote Presentation entitled "Refuge: Refugee: Moonlight and Precarious Love" at Global2017, Professor Baden Offord of the Centre for Human Rights Education, Curtin University, Australia, discusses the human condition in relation to people's suffering around their sexuality with reference to the Academy Award winning film, *Moonlight*.

**Below:** An image from the series *Single Mothers of Afghanistan* by Canadian/Iranian photojournalist Kiana Hayeri, Grand Prize Winner of the 2017 IAFOR Documentary Photography Award. Winners were announced at The European Conference on Media, Communication & Film 2017 (EuroMedia2017) in Brighton, UK. As an organisation, IAFOR's mission is to promote international exchange, facilitate intercultural awareness, encourage interdisciplinary discussion, and generate and share new knowledge. In keeping with this mission, in appreciation of the great value of photography as a medium that can be shared across borders of language, culture and nation, and to influence and inform our academic work and programmes, the IAFOR Documentary Photography Award was launched as a competition that would help underline the importance of the organisation's aims, and would promote and recognise best practice and excellence. In support of up-and-coming talent, the IAFOR Documentary Photography Award is free to enter. For more information about the award, please visit: [www.iaforphotoaward.org](http://www.iaforphotoaward.org).





**Above left:** Dr Paul Lowe, Founding Judge of the IAFOR Documentary Photography Award, gives a Keynote Presentation on “Testimonies of light: Photography, Witnessing and History” at The European Conference on Media, Communication & Film 2017 (EuroMedia2017). Dr Lowe is an award-winning photojournalist who has covered breaking news around the world, including the fall of the Berlin Wall, Nelson Mandela’s release, famine in Africa, the conflict in the former Yugoslavia and the destruction of Grozny. **Above right:** In a Featured Panel Presentation at The European Conference on Arts & Humanities 2017 (ECAH2017) Professor Donald Hall, Dr Linda Schwarz and Professor Amanda Bright discuss the challenges of doing research and creative activity in the arts and humanities today. Donald E. Hall is a Vice-President of IAFOR and Dean of the College of Arts and Sciences at Lehigh University; USA. Linda Schwarz is Dean of the Faculty of Arts & Science and Professor of Interdisciplinary Studies at Ambrose University, Canada, and. Amanda Bright has been Head of the School of Art at the University of Brighton, UK.

**Below left:** At EuroMedia2017, Dr Rodney Hill of the Lawrence Herbert School of Communication at Hofstra University, USA, and Francis Ford Coppola Archivist presents on the topic of “Mythologizing One’s Own History Through Narrative” by referencing Coppola’s *Tetro*. **Below right:** Dr Alfonso García Osuna, Editor of the *IAFOR Journal of Arts & Humanities*, delivered a Spotlight Presentation entitled “Re-Creating the Past: Fascist Comics and the Rehabilitation of History”, at ECAH2017. Dr Osuna has taught at Hofstra University in New York, USA, for over thirty years.

**Bottom:** The Conference Welcome Reception provides a great opportunity for delegates to network and get to know each other.



# IAFOR Silk Road Initiative

The IAFOR Silk Road Initiative encourages individuals and institutions working across the world to support and undertake research centring on the contact between countries and regions in Europe and Asia – from Gibraltar to Japan – and the maritime routes that went beyond, into the South-East Continent and the Philippines, and later out into the Pacific Islands and the United States. The IAFOR Silk Road Initiative is concerned with all aspects of this contact, and examines both material and intellectual traces, as well as consequences.

[www.silkroad.iafor.org](http://www.silkroad.iafor.org)

# IAFOR Silk Road Initiative

As an organisation, IAFOR's mission is to promote international exchange, facilitate intercultural awareness, encourage interdisciplinary discussion, and generate and share new knowledge. In 2018, we are excited to launch a major new and ambitious international, intercultural and interdisciplinary research initiative that uses the silk road trade routes as a lens through which to study some of the world's largest historical and contemporary geopolitical trends, shifts and exchanges.

IAFOR is headquartered in Japan, and the 2018 inauguration of this project aligns with the 150th anniversary of the Meiji Restoration of 1868, when Japan opened its doors to the trade and ideas that would precipitate its rapid modernisation and its emergence as a global power. At a time when global trends can seem unpredictable, and futures fearful, this Silk Road Initiative gives the opportunity to revisit the question of the impact of international relations from a long-term perspective.

This ambitious initiative will encourage individuals and institutions working across the world to encourage research centring on the contact between countries and regions in Europe and Asia, from Gibraltar to Japan, and the maritime routes that went beyond into the South-East Continent and the Philippines, and later out into the Pacific Islands and the United States. The IAFOR Silk Road Initiative will concern all aspects of this contact, and will examine both material and intellectual traces, as well as consequences.

A series of round tables on the IAFOR Silk Road Initiative were held in Japan, the UK and Spain in 2017, and the initiative will become a central aspect of a series of conferences, meetings, seminars and workshops from 2018 in Asia, Europe and North America.

## Rationale

The occidentalisation of history and the grand narrative of European and American progress has consigned the Silk Road instead to historical quaintness, exotic literary caricature in the adventures of Marco Polo, or the sort of esoteric academic investigations that receive little attention. This largely ignores its huge historical and present-day importance and relevance to the routes and paths that continue to connect humans through trade and exchange.

In a world of rankings, algorithms, unedited "news", and self-referential "centres of excellence", it is facile to conclude that the centre and pinnacle of all knowledge is held by a few pockets of venture-capital-backed open-plan offices in Silicon Valley, or schools and universities in which the cloistered architecture does not even offer the pretence of openness. Globalisation, and the technology that has enabled it, has allowed an immense flowering of possibilities in communication and access to knowledge, while at the same time increasing alienation from self and society, encouraging "virtual" worlds, creating and cementing fissures, and encouraging fear of the foreign. It is only through encounters with difference that we are able to shape ourselves and our ideas, and physical human interaction is and remains at the source of all value. The international, intercultural and interdisciplinary meetings that lie at the heart of IAFOR and this research initiative have never been more important in our globalised world.

## Lead Institutions

- The International Academic Forum (IAFOR), Japan
- Osaka University, Japan
- The IAFOR Research Centre (IRC), Japan
- Belgrade University, Serbia
- École Normale Supérieure (ENS), France
- DAMIN, France
- MONETA, France

If you wish to be informed of the latest news and developments, please subscribe to the mailing list on the IAFOR Silk Road Initiative website: [www.silkroad.iafor.org](http://www.silkroad.iafor.org)



## IAFOR Silk Road Initiative 2018 Moscow Roundtable Report

The first IAFOR Silk Road Initiative roundtable of 2018 was held in Moscow on February 21, and in partnership with Moscow State University.

The event was hosted by the Moscow State University Institute of Asian and African Studies, and opened by the Director of the Institute, renowned scholar of politics and international relations, Professor Igor I. Abylgaziev. Attended by a group of invited scholars from both universities in Moscow and abroad, the Roundtable was organised with the kind support of the President of the Faculty of Foreign Languages and Area Studies, Professor Svetlana Ter Minasova, and Dr Elena Mishieva, Academic Secretary of the same faculty, and IAFOR Silk Road Initiative Project Coordinator in Moscow.

The roundtable was co-chaired by Professor Georges Depeyrot of the École Normale Supérieure (ENS), Paris, and Board member of the Centre National de la Recherche Scientifique (CNRS), and Dr Joseph Haldane, Chairman and CEO of IAFOR, and took as its subject, "International Academic Cooperation in Uncertain Times". The topic was very timely, as this is a period of great global political uncertainty.

Professor Svetlana Ter Minasova delivered the opening address, which set the scene by underlining that most senior academics had effectively lived in two separate countries in succession; The Soviet Union until 1991, and then Russia since that time. She described the Soviet times as the "Kingdom of Prohibitions", where everything was governed by what could not be done, and by what was prohibited, and there existed an insularity and isolationism, making relations with countries outside the communist sphere difficult.

With the fall of the erstwhile "enemy" of the USSR, the new Russia became suddenly very popular, as different Western companies, NGOs and universities, sought to quickly build relations with the country, and money started to pour in as people sought to gain market position and influence. Although that created funding pools that had until that point been non-existent, it also ushered in an era of inflation, and meant university lecturer wages were not enough to live on, and obliged many to engage in supplementary private tuition, with academics being underpaid and overworked. This has led to the familiar problem of a brain drain, and economic migration, as Russian academics sought higher paid opportunities abroad. Although there have been market reforms introduced, the state education system remains slow and highly bureaucratic. A presentation by Dr Lubov Kulik of the Faculty of Economics at Moscow State University spoke of the economics of education in a presentation that considered education as both a public good and a commodity. *[Report continued on the next page]*



Recently, Russia has found itself more distanced from the west, as a result of, and resulting in, a context of increased authoritarianism and nationalism, and this has often made international research collaborations more difficult, and has seen cuts in funding from such programs as Erasmus +. For its part, the Russian funding bodies have continued to prioritise STEM subjects over the liberal arts, following a policy that mirrors most other countries. In the non-science areas of study, funding is more often directed towards internationally and internally sensitive issues that are often geared towards encouraging internal cohesion, nation building and so on, and in areas such as geopolitics, minority languages and religions; not surprising given that Russia is at once an old and a young country.

The intellectual life of the country is heavily weighted in Moscow and St Petersburg, although there are attempts to ensure that other parts of the country are well funded, and there are well-respected state universities elsewhere in the country, such as Novosibirsk and Vladivostok, as well as satellite campuses in the former Soviet republics, where Russia maintains considerable economic, cultural and linguistic influence.

The country also enjoys relations with many of the countries it now borders, and although these are historically weighted both positively and negatively, reflect a continued strong regional and cultural influence, where there are also large minority ethnic Russian populations. China has enjoyed a continued intellectual relationship with Russia, and there are frequent exchanges of students and professors alike, and Russian enjoys continued popularity in China, while Chinese is becoming a more popular language option. Professor Tatiana Dobrosklonskaya of Moscow State University, and a Visiting Professor at Beijing International Studies University gave a presentation which looked at the relationship and an overview of educational and cultural exchange between the two countries.

Professor Ljiljana Markovic, Dean of the Faculty of Philology at the University of Belgrade closed the symposium by speaking of the modernisation paradigms of education, and in a context of political instability, drawing attention to crises of identity, both individual and national. She underlined that we must seek ways to collaborate, to work together, and that this is both a philosophical and practical commitment.

In all, the symposium was a great success, and we look forward to future IAFOR Silk Road Initiative events.

**Dr Joseph Haldane**  
Chairman and CEO, IAFOR

# Innovation and Value Initiative

[www.iafor.org/innovation-and-value-initiative/](http://www.iafor.org/innovation-and-value-initiative/)



## Innovation and Value Initiative

More than ever, solutions to the transnational challenges, from climate change, sustainability to refugee crises, are in need of radically new approaches that depart from the present institutional limitations of global governance. Interdisciplinary and cross-sector collaboration, between science/technology and the humanities or public and private sectors, in search of new values and models of how we conduct businesses, produce food or even live, are recognised widely as the way forward, as has been demonstrated in the United Nations' Sustainable Development Goals (SDG) that usefully combines the achievements of the Millennium Development Goals (public) and Global Compact (private sector).

Moreover, as the world confronts the limits of Western concepts of innovation and the value that these bring, other unique, sustainable and inclusive models of innovation may have important and globally applicable lessons that could guide the future of innovation and value creation initiatives around the world. Even though global connectivity has been greatly enhanced, there are local or regional pockets of ecosystems with demonstrated capacities to survive over centuries, and yet these are hardly recognised or properly integrated into the theoretical underpinnings that inform international practices and policies.

As a way to take part in this global endeavour to renovate the current international system and create new values, the IAFOR Research Centre is proud to announce the Innovation and Value Initiative that will start as a three nodes project in the following areas: Value and International Economy, Value and International Politics and Value and Social Innovation.

### Lead Researchers

- Haruko Satoh – Professor, OSIPP, Osaka University, Japan
- Philip Sugai – Professor, Doshisha University, Graduate School of Business, Japan
- Toshiya Hoshino – Ambassador and Deputy Permanent Representative of Japan to the United Nations

# About the Initiative

The purpose of the Innovation and Value Initiative is to explore the drivers, processes and outcomes of innovation and value creation across countries, markets, industries and sectors and identify the drivers that foster the most healthy innovation and value-creating ecosystems across (1) heritage businesses, (2) multinational companies, (3) entrepreneurial startups, (4) educational institutions, (5) governments, (6) NGOs and NPOs. This initiative will also foster mature conversation between leaders across these fields and industries, and will address the questions of “what is innovation?”, “what is value?” “what are innovation ecosystems?” and what we mean by these terms in context.

The initiative will be comprised of the following elements: research, education, dissemination (working papers, workshops and conferences), and initiate collaborative implementation projects with businesses, local, regional or international NPOs and/or international organisations (for example, the humanitarian use of blockchain technology). The three nodes, “Value and International Economy”, “Value and International Politics”, and “Value and Social Innovation” will have each have its independent research component, but the researchers will also work closely to share findings, team teach for classes at OSIPP, integrate their works at implementation level or producing policy recommendations where possible and practicable, and plan new collaborative projects.

## Project Nodes and Teams

### Value and International Economy

Lead Researcher

- Philip Sugai – Professor, Doshisha University, Graduate School of Business, Japan

Associated Researcher(s)

- John Beck – President, North Star Leadership Group

### Value and International Politics

Lead Researcher

- Haruko Satoh – Professor, OSIPP, Osaka University, Japan

Associated Researchers

- Toshiya Hoshino – Ambassador and Deputy Permanent Representative of Japan to the United Nations
- Peng-Er Lam – Senior Research Fellow, East Asian Institute, National University of Singapore, Singapore

### Value and Social Innovation

Lead Researcher

- Toshiya Hoshino – Ambassador and Deputy Permanent Representative of Japan to the United Nations



## Innovation and Value Initiative

# United Nations STI Forum 2018 Report

IAFOR collaborated with the United Nations in the hosting of a special session at the Third Annual Multi-stakeholder Forum on Science, Technology and Innovation for the Sustainable Development Goals (STI Forum 2018) at the United Nations Headquarters in New York on June 6, 2018.

Dr Joseph Haldane, Chairman and CEO of IAFOR, co-moderated the Official Meeting, a roundtable session on Innovators and Investors, and focussed on questions at the intersection of innovation and value, including "Impact investing"; investments made into companies, organisations, and funds with the intention to generate social and environmental impact alongside a financial return. The chair of the meeting was Japanese Ambassador to the United Nations, His Excellency Dr Toshiya Hoshino.

Dr Haldane said: "For IAFOR, impact investing is a particular area of interest in regards to the funding of research in higher education, and dovetails with the work we will be doing within the IAFOR Research Centre at the Osaka School of International Public Policy (OSIPP) at Osaka University, as part of our new Innovation and Value Initiative, and also with The IAFOR Global Innovation & Value Summit 2018 (GIVS2018) to be held in Tokyo later this year." He added that "it is a great recognition of IAFOR to have been invited to collaborate, and we are honoured to have been asked to work with the United Nations at this important event, and look forward to working with the UN and other stakeholders in the support of Science, Technology and Innovation for the Sustainable Development Goals (STI-SDG)."

Dr Haldane, who teaches on the postgraduate Global Governance course at OSIPP, and is an Expert Member of the World Economic Forum in this area, was also keen to raise the issue of governance and policy implications of the uses of blockchain technology. In his introduction to the panel, he suggested that the use of blockchain, given its verifiability and the transparency of transactions might have a positive effect on systems of governance. This might be especially important at a time when the rules-based international system, exemplified by institutions such as the United Nations, are being challenged.

Image | Dr Joseph Haldane, Chairman and CEO of IAFOR, co-moderates a roundtable session on Innovators and Investors at the United Nations Headquarters in New York.



# The IAFOR Documentary Photography Award 2017

Join us as we celebrate the winners of the IAFOR Documentary Photography Award 2017 – an international photography award that seeks to promote and assist in the professional development of emerging documentary photographers and photojournalists.

[www.iaforphotoaward.org](http://www.iaforphotoaward.org)



Monday, July 9 | 12:10-12:25 | Renaissance Suite (B1F)

## IAFOR Documentary Photography Award 2017

### Award Winners Screening

The IAFOR Documentary Photography Award was launched by The International Academic Forum (IAFOR) in 2015 as an international photography award that seeks to promote and assist in the professional development of emerging documentary photographers and photojournalists. The award has benefitted since the outset from the expertise of an outstanding panel of internationally renowned photographers, including Dr Paul Lowe as the Founding Judge, and Ed Kashi, Monica Allende, Simon Roberts, Jocelyn Bain Hogg, Simon Norfolk and Emma Bowkett as Guest Judges. Now in its third year, the award has already been widely recognised by those in the industry and has been supported by World Press Photo, Metro Imaging, MediaStorm, Think Tank Photo, University of the Arts London, RMIT University, *British Journal of Photography*, The Centre for Documentary Practice, and the Medill School of Journalism.

As an organisation, IAFOR's mission is to promote international exchange, facilitate intercultural awareness, encourage interdisciplinary discussion, and generate and share new knowledge. In keeping with this mission, in appreciation of the great value of photography as a medium that can be shared across borders of language, culture and nation, and to influence and inform our academic work and programmes, the IAFOR Documentary Photography Award was launched as a competition that would help underline the importance of the organisation's aims, and would promote and recognise best practice and excellence. Winners of the IAFOR Documentary Photography Award 2017 were announced at The European Conference on Media, Communication & Film 2017 (EuroMedia2017) in Brighton, UK. The award follows the theme of the EuroMedia conference, with 2017's theme being "History, Story, Narrative". In support of up-and-coming talent, the IAFOR Documentary Photography Award is free to enter.

Image | From the project *Single Mothers of Afghanistan* by IAFOR Documentary Photography Award 2017 Grand Prize Winner, Kiana Hayeri.

# Award Judges



**Dr Paul Lowe** is the Course Director of the Masters Programme in Photojournalism and Documentary Photography at the London College of Communication, University of the Arts London. He was responsible for the development and launch of a new part-time version of the course delivered entirely online using web conferencing, blogs and the VLE, launched in 2008. He is an award-winning photographer whose work is represented by Panos Pictures, and who has been published in *Time*, *Newsweek*, *Life*, *The Sunday Times Magazine*, *The Observer* and *The Independent*, among others. He has covered breaking news around the world, including the fall of the Berlin Wall, Nelson Mandela's release, famine in Africa, the conflict in the former Yugoslavia and the destruction of Grozny.

He is a consultant to the World Press Photo Foundation in Amsterdam, an independent, non-profit organisation that is a major force in developing and promoting visual journalism worldwide. His book, *Bosnians*, documenting 10 years of the war and post-war situation in Bosnia, was published in April 2005 by Saqi Books. He regularly contributes to international and national conferences in photography, media and education, and has published chapters in edited books on these themes as well.



**Monica Allende** is a photo editor, curator, cultural producer and educator. She is GetxoPhoto Festival Artistic Director from 2017 to 2019, and is the Director of FORMAT17 International Photography. She is currently producing several multidisciplinary projects with artists worldwide, has collaborated with screen projects, and is co-founder of Offspring Photo Meet, London. Previously she was Photo Editor at *The Sunday Times Magazine*, where she launched the award-winning photography section "Spectrum". She is a visiting lecturer at the London College of Communication and lectures and teaches workshops in photography at, among others, ScreenLab, London; EFTI, Madrid; Tashkeil, Saudi Arabia; Mentorship Business Programme DEVELOP at the University of Sunderland; Festival di Internazionale a Ferrara; WPP workshop Angola; Magnum Professional Practice Workshops.

She nominates photographers for Deutsche Börse Photography Prize, Prix Pictet and The Joop Swart Masterclass/World Press Photo, and has served on juries worldwide including World Press Photo, Visa Pour L'image and the National Portrait Gallery's Taylor Wessing photographic Portrait Prize. She produced and curated *Darfur: Images Against Impunity*, an exhibition and a book by Stanley Greene, Lynsey Addario and Alvaro Ybarra Zavala. She is the recipient of the Amnesty International Media Photojournalism Award, the Picture Editor's Award, the Online Press Award and Magazine Design Award for Best Use of Photography. She also writes and consults on photography.



**Jocelyn Bain Hogg** began his career as a unit photographer on movie sets after studying Documentary Photography at Newport Art College. He shot publicity for the BBC, photographed fashion and now works on documentary projects and commercial and editorial assignments. His editorial work features in *Vanity Fair*, *The Sunday Times*, *The New Yorker*, *Style.com*, *Vogue*, *Elle*, *Harper's Bazaar*, *Lui*, *Marie Claire*, *Stern*, *GQ*, *Esquire*, *Le Monde*, *Cahiers du Cinéma*, *L'Espresso* and *La Repubblica* amongst others. In 2016 he co-instigated Sea Change as photo director, where as well as photographing British youth for the project he commissioned 12 other photographers to document the issues affecting young people in 12 countries across Europe. A continuing initiative, Sea Change has so far realised a book, an ongoing touring exhibition and workshop programme. In addition to this work, he is the author of six photographic books to date and his first, *The Firm*, presented an astonishingly intimate view

of London's organised crime world, and won international acclaim, garnering the prestigious Lead Award for portraiture. His latest project, *Public House*, published in 2016, documented the denizens of a local pub, forced to close due to the lamentable issue of social cleansing in London.

In February 2013, he was invited onto the jury of the World Press and was a juror for the Sony World Photography Awards in 2015. He is currently the head of the BA photojournalism and documentary photography course at the UAL LCC in London and is a member of the VII Photo Agency.

# Supporters

The IAFOR Documentary Photography Award is supported by a number of leading institutions, organisations and publications around the world in its aim to promote and recognise best practice and excellence in documentary photography and photojournalism. These partnerships are a testament to the high regard in which the award is held within the photography industry.

The IAFOR Documentary Photography Award would like to thank the following organisations for their support:



## Sponsorship Opportunities

Through social media, product integration, logo placement, potential press coverage, promotion at the Award Ceremony and subsequent exhibitions in Japan, Spain, UAE, USA and UK, you have the opportunity to help bring attention to the work of highly talented photographers. For information on sponsorship opportunities or becoming a supporter of the IAFOR Documentary Photography Award, please contact Thaddeus Pope ([tpope@iafor.org](mailto:tpope@iafor.org)).

# Reviewers

IAFOR depends on the assistance of a large number of international academics and practitioners who contribute in a variety of ways to our shared mission of promoting international exchange, facilitating intercultural awareness, encouraging interdisciplinary discussion and generating and sharing new knowledge. Our academic events would not be what they are without a commitment to ensuring that international norms of peer review are observed for our presentation abstracts. With thousands of abstracts submitted each year for presentation at our conferences, IAFOR relies on academics around the world to ensure a fair and timely peer review process in keeping with established international norms of double-blind peer review.

We are grateful for the time, effort and expertise donated by all our contributors.

**ECAH2018**

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# THINK.IAFOR.ORG

## THE ACADEMIC PLATFORM

THINK.IAFOR.ORG is IAFOR's online magazine, launched in early 2016. *THINK* is an ambitious project conceived by academics, for academics, with the following objectives:

To provide an international, far-reaching platform for the best research presented at IAFOR conferences;

To make original, high-quality, thought-provoking multimedia content freely accessible to a wide readership;

To facilitate the opportunity for academics to step outside of the traditional research publishing status quo – to get creative, explore different disciplines and to have their ideas heard, shared and discussed by a diverse, global academic audience.

Content published on *THINK* spans a wide variety of disciplines and the format is varied, encompassing full research papers, long-form journalism, opinion pieces, creative writing, interviews, podcasts, video, photography, artwork and more. Current contributing authors include leading academics such as Professor Svetlana Ter-Minasova, Professor A. Robert Lee, Professor Bill Ashcroft and Professor J. A. A. Stockwin.

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Submissions should be between 500 and 2,500 words and sent to [publications@iafor.org](mailto:publications@iafor.org). Please include "THINK submission" in the subject line.

# A-Z Index of Presenters

A woman with dark hair, wearing a dark blazer and a lanyard with a badge, is shown from the chest up. She is looking slightly to her left and has her right hand raised in a gesture, palm facing forward. The background is dark and out of focus.

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# Join us in Hawaii for The IAFOR International Conference on Education – Hawaii (IICEHawaii)

IICEHawaii is organised by IAFOR in partnership with the University of Hawai'i at Mānoa and IAFOR's Global University Partners.

**Conference Theme:** "Independence & Interdependence"

**Dates:** Thursday, January 03, 2019 to Saturday, January 05, 2019

**Location & Venue:** The Hawai'i Convention Center, Honolulu, Hawaii, USA

**Early Bird Abstract Submission Deadline:** August 21, 2018

**Final Abstract Submission Deadline:** October 19, 2018

**Registration Deadline:** November 21, 2018

The 2019 conference theme for the IAFOR conference series in Hawaii is **Independence & Interdependence**, and invites reflections on the desirability, extent and limits of our individual independence and autonomy, of that of our students, and of the institutions and structures within which we work, teach and learn. We do not educate, and are not educated in vacuums, but in such contexts and constraints as families, groups, and societies; of nations and cultures; of identities and religions; and of political and financial realities.

Ever changing technologies offer new ways for us to be independent and autonomous learners, encouraging students to be self-directed and confident in making choices, and enabling and empowering students and teachers to be proactive and tailor content. However, myriad technologies and services make us more dependent on the very things allowing autonomy. How do we help students and teachers alike navigate and curate the vast information available? How do we encourage individual growth while also underlining the importance of belonging and of the reciprocal responsibilities and privileges of education? How do we help students build the skills and attitudes necessary for positive engagement in distributed, globalised communities that so often lead to polarisation and alienation instead? How do we educate with independence and interdependence in mind?

These and many other questions will be addressed at the conference, and we look forward to coming together to exchange ideas and explore new research paths together in Honolulu in 2019!

[www.iicehawaii.iafor.org](http://www.iicehawaii.iafor.org)

# Keynote Speakers



## **Dr Christina M. Kishimoto**

**Superintendent – Hawaii State Department of Education, USA**

Dr Christina M. Kishimoto began a three-year contract as superintendent on August 1, 2017. She is responsible for efficiently and effectively administering the Hawaii public school system in accordance with law and educational policies adopted by the Board of Education. On October 3, 2017, Dr Kishimoto presented an Implementation Plan to advance the goals of the DOE/BOE Strategic Plan. Her plan is targeted around three high impact strategies: School Design, Student Voice, and Teacher Collaboration.

DOE/BOE Strategic Plan. Her plan is targeted around three high impact strategies: School Design, Student Voice, and Teacher Collaboration.



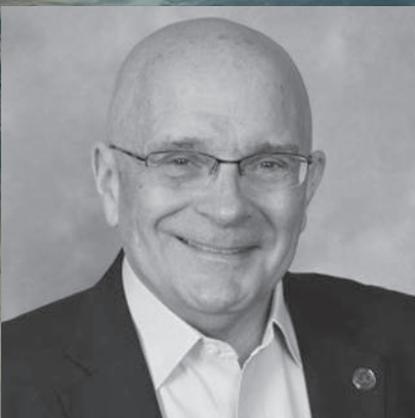
## **Dr David Lassner**

**President of the University of Hawai'i, USA**

**& Chancellor of the University of Hawai'i at Mānoa, USA**

Dr David Lassner is the 15th president of the University of Hawai'i and concurrently serves as the Chancellor of the University of Hawai'i at Mānoa. He has worked at the university since 1977, and was most recently its vice president for information technology and chief information officer. Lassner is also a member of the

university's cooperating graduate faculty and has taught both online and in-person in computer science, communications, business and education.



## **Dr Richard R. Vuylsteke**

**Chief Executive – East-West Center, USA**

Dr Richard R. Vuylsteke (pronounced VUL-stek) took office as the East-West Center's 11th Chief Executive on January 1, 2017. A former EWC grantee and staff member, he rejoined the Center after several decades living in Asia and serving most recently as President of the American Chamber of Commerce in Hong Kong.

His areas of expertise include strategic and operational leadership of multicultural organisations; Asia Pacific business and trade, and Asian and Western history and philosophy.

Read presenters full biographies at [www.iicehawaii.iafor.org/speakers](http://www.iicehawaii.iafor.org/speakers)

## Upcoming Events in 2018

### Barcelona, Spain

**July 13–15, 2018**

The IAFOR International Conference on the City  
([city.iafor.org](http://city.iafor.org))

The IAFOR International Conference on  
Global Studies  
([global.iafor.org](http://global.iafor.org))

### Tokyo, Japan

**October 5–7, 2018**

The IAFOR Global Innovation & Value Summit  
([givs-tokyo.iafor.org](http://givs-tokyo.iafor.org))

**October 9–11, 2018**

The Asian Conference on  
Media, Communication & Film  
([mediasia.iafor.org](http://mediasia.iafor.org))

**October 13–15, 2018**

The Asian Conference on Education  
([ace.iafor.org](http://ace.iafor.org))

The Asian Undergraduate Research  
Symposium (AURS)  
([aurs.iafor.org](http://aurs.iafor.org))

### Hong Kong

**October 19–21, 2018**

The IAFOR Conference for Higher Education  
Research – Hong Kong  
([cher-hongkong.iafor.org](http://cher-hongkong.iafor.org))

**December 5–7, 2018**

The IAFOR Conference on Heritage – Hong Kong  
([heritage-hongkong.iafor.org](http://heritage-hongkong.iafor.org))

### New York, USA

**November 7–9, 2018**

The IAFOR Conference on Heritage & the City –  
New York  
([hcny.iafor.org](http://hcny.iafor.org))

[www.iafor.org/conferences](http://www.iafor.org/conferences)

## Upcoming Events

### Honolulu, USA

**January 3–5, 2019**

The IAFOR International Conference on  
Education – Hawaii  
([iicehawaii.iafor.org](http://iicehawaii.iafor.org))

The IAFOR International Conference on  
Sustainability, Energy & the Environment – Hawaii  
([iicseehawaii.iafor.org](http://iicseehawaii.iafor.org))

### Tokyo, Japan

**March 21–23, 2019**

The Asian Conference on  
Psychology & the Behavioral Sciences  
([acp.iafor.org](http://acp.iafor.org))

The Asian Conference on  
Ethics, Religion & Philosophy  
([acerp.iafor.org](http://acerp.iafor.org))

**March 25–27, 2019**

The Asian Conference on  
Education & International Development  
([aceid.iafor.org](http://aceid.iafor.org))

**March 29–31, 2019**

The Asian Conference on Arts & Humanities  
([acah.iafor.org](http://acah.iafor.org))

**May 16–18, 2019**

The Asian Conference on Language Learning  
([acll.iafor.org](http://acll.iafor.org))

**May 20–22, 2019**

The Asian Conference on Cultural Studies  
([accs.iafor.org](http://accs.iafor.org))

The Asian Conference on Asian Studies  
([acas.iafor.org](http://acas.iafor.org))

**May 20–22, 2019**

The Asian Conference on the Social Sciences  
([acss.iafor.org](http://acss.iafor.org))

The Asian Conference on  
Sustainability, Energy & the Environment  
([acsee.iafor.org](http://acsee.iafor.org))

**May 24–26, 2019**

The Asian Conference on Aging & Gerontology  
([agen.iafor.org](http://agen.iafor.org))



## Introducing the IAFOR Research Centre at Osaka University, Japan



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THE IAFOR RESEARCH CENTRE  
OSAKA SCHOOL OF INTERNATIONAL PUBLIC POLICY  
OSAKA UNIVERSITY

大阪大学大学院国際公共政策研究科OSIPP  
IAFOR研究センター

The IAFOR Research Centre (IRC) is a politically independent, international and interdisciplinary think tank based at the Osaka School of International Public Policy (OSIPP), at Japan's Osaka University, that conducts and facilitates international and interdisciplinary research projects. The main focus is to encourage mutual international and intercultural understanding and cooperation in line with IAFOR's mission of encouraging interdisciplinary discussion, facilitating heightened intercultural awareness, promoting international exchange, and generating and sharing new knowledge.

The IRC helps to nurture and capacity build by encouraging students to take part in international conferences and research projects, in line with the Osaka University's Global 30 commitments from Japan's Ministry of Education, Culture, Sports, Science and Technology (MEXT).

For more information about the IAFOR Research Centre visit:  
[www.osipp.osaka-u.ac.jp/iaforresearchcentre/](http://www.osipp.osaka-u.ac.jp/iaforresearchcentre/)