

# ECAH EuroMedia 2020

Online from London

July 24-26, 2020

## Final Draft Schedule

### Please Check & Confirm

Please check that all information pertaining to you is correct and notify us at [support@iafor.org](mailto:support@iafor.org) if there is any error.

Please notify us of any corrections by **Friday, July 3** 18:00 (UTC+1).

Please note that all abstracts are printed as submitted. Any errors, typographical or otherwise, are the authors'.

### Final Schedule

After minor changes have been made to the schedule we will send you a link to the final schedule.

The final schedule will contain session information and a detailed day-to-day presentation schedule. This, along with details on how to access the online sessions, will be available on **Tuesday, July 14**.

**Friday at a Glance**  
**July 24, 2020**

**All times are British Summer Time (UTC+1)**

09:00-09:15 Welcome Address & Recognition of IAFOR Scholarship Winners  
Joseph Haldane, IAFOR, Japan

09:15-10:15 **Panel Presentation**  
***The Age of the Zombie: Social Distancing without Social Media Distancing***  
Lorna Piatti-Farnell, Auckland University of Technology, New-Zealand  
Donna Lee Brien, Central Queensland University, Australia

10:15-10:30 IAFOR Documentary Photography Award

10:30-10:40 Break

10:40-11:40 **Keynote Presentation**  
***Crossing Divides and Embracing Difference***  
Emily Kasriel, BBC, United Kingdom

**Saturday at a Glance**  
**July 25, 2020**

**All times are British Summer Time (UTC+1)**

- 08:55-09:00 Welcome from the Organising Committee
- 09:00-10:30 **Panel Presentation**  
Matthew Coats, University of Brighton, United Kingdom  
Peter Jeun Ho Tsang  
John Lau
- 10:30-10:40 Break
- 10:40-11:40 **Keynote Presentation**  
***Viral Lessons***  
Anne Boddington, Kingston University, United Kingdom
- 11:40-11:50 Break
- 11:50-13:05 Live-Stream Session 1: Literature/Literary Studies
- 13:05-13:15 Break
- 13:15-14:05 Live-Stream Session 2: Film Criticism and Theory
- 14:05-14:15 Break
- 14:15-15:30 Live-Stream Session 3: Science, Environment and the Humanities
- 15:30-15:35 Closing

**Sunday at a Glance**  
**July 26, 2020**

**All times are British Summer Time (UTC+1)**

- 08:00-08:10 Welcome from the Organising Committee
- 08:10-09:00 Live-Stream Session 1: Media History
- 09:00-09:10 Break
- 09:10-10:00 Live-Stream Session 2: Aesthetics, Design
- 10:00-10:10 Break
- 10:10-11:50 Live-Stream Session 3: Literature/Literary Studies
- 11:50-12:00 Break
- 12:00-13:15 Live-Stream Session 4: Advertising, Marketing, & Public Relations
- 13:15-13:30 Break
- 13:30-14:15 **Keynote Presentation**  
***Dislocation/Invitation***  
Donald Hall, University of Rochester, United States
- 14:15-14:30 **Conference Closing Address**  
Joseph Haldane, IAFOR, Japan

## Saturday Live Stream Session 1: 11:50-13:05

### Session Topic: Literature/Literary Studies

57986

#### **Beyond Richard Kearney's 'Frontier Zone': Describing Enmity and Otherness in the American Post-Apocalyptic**

Andrei-Cristian Neguț, West University of Timișoara, Romania

American post-apocalyptic fiction appears to weave intricate plays between the portrayal of Self, Otherness and enmity. These plays seem to be set in motion by various differences between defined characters (mostly protagonists) and 'strangers'. Novels such as Harry H. Frank's *Alas, Babylon*, Cormac McCarthy's *The Road* or Walter M. Miller Jr.'s *A Canticle for Leibowitz*, contain representations of 'strangers', which, in the rebuilt sociality of the post-apocalyptic, signify potential danger. This portrayal of danger seems to transcend perceptions of race or class, instead relying on the unknown – the 'stranger'. I plan to analyze this representation of Otherness and explore it based on Richard Kearney's *Strangers, Gods and Monsters – Interpreting Otherness*, where he argues that these "figures of Otherness occupy the frontier zone where reason falters and fantasies flourish". In my presentation, I will attempt to adapt Kearney's theory of the 'stranger' to the post-apocalyptic setting of the aforementioned novels, while highlighting parallels between the "frontier zones", as Kearney describes them, and McCarthy's linear, diffuse topography, Pat Frank's (re-)enclavization, and Miller's atemporal abbey. By adapting these post-apocalyptic narratives to Kearney's framework, I aim to describe a new form of Otherness, in which 'strangers' become 'Gods and Monsters' that threaten to push the boundaries beyond the Kearney's 'frontier zone', and into a space of irrational enmity.

57875

#### **The Republic of Heaven: A Return to Mother Earth and Ancient Pagan Religions in 'His Dark Materials'**

Sunshine Williams, University of Texas at Dallas, United States

Philip Pullman's *His Dark Materials* trilogy is primarily regarded as an attack on religion and is thought to specifically discredit Christianity. However, the novels show no signs of the cynicism expected from an apparent atheistic venture to free humanity from its faith. Instead, the series brims with uplifting themes that are traditionally religious, such as love, sacrifice, and truth. The story's reverence for humanity, nature, and women is unambiguous and bears strong resemblance to ancient matriarchal Earth religions. Far from condemning faith, the series implores the reader to embrace more tangible sources of awe, such as the omnipotence and grace, not of a patriarchal god, but of Mother Nature. The fervent retelling of the Biblical "Fall" is a petition beseeching that we rebuke the oppressive systems of organized religion and return instead to our origins of Earth-centric symbiosis. These practices of the past were less steeped in ideology and control dramas, revolving instead around the human body's presence within nature and the human spirit's connection to all that is living. Though the series appears sceptical of creation myths like *The Fall*, it is more important to note that it is enthralled by and insistent upon humanity's relationship with Mother Earth. The series posits its "Dust" as knowledge and the characters' daemons as embodiments of their sexuality, thereby maintaining that we are one with nature and can become conscious and connected once again.

58539

#### **A Cross-cultural Analysis of Self-examination in Shakespeare's Hamlet and Chinese Philosophy and Tragedy**

Daoyu Shi, Kunming University of Science and Technology, China

Western culture and Chinese culture are two completely different cultural systems in the world, while both of them can be analyzed together at a microscopic level. Although the protagonists in Chinese drama are not as complex as in Shakespearean drama where the characters are shaped by more than two aspects, the struggle of personality can be displayed in both. Consequently, in this paper, I will argue that the ideology of the self exists in *Hamlet* and Confucian texts. More specifically, through a comparison of Confucian ideology with western ideology, *Hamlet* can be analyzed in a cultural way that separately compares western ideology and Confucianism, Chinese drama and Shakespearean drama, and thus I will argue that some special

characteristics belong to both Hamlet and Confucianism such as self-fashioning, self-revising, self-examination, and the desire to achieve an equilibrium (the “middle course”). I will then particularly analyze the tragedy of Ophelia, which relates Shakespearean drama with Chinese drama. This tragedy differs from Hamlet's and is an unadulterated and deep tragedy for all. Since Shakespeare's eminence was located in his creation of multiple selves, when analyzing Hamlet, we can also analyze the selves in it, and then compare it with the corresponding consciousness in Confucianism to conduct cross-cultural communication.

## Saturday Live Stream Session 2: 13:15-14:05

### Session Topic: Film Criticism and Theory

58113

#### **Cultural Diversity in Film Festivals – A Case Study: Glocal in Progress, San Sebastián International Film Festival**

Antonio Peláez-Barceló, Universidad San Pablo CEU, Spain

The Universal Declaration of Cultural Diversity (UNESCO, 2001) and the subsequent Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO, 2005) have addressed the term cultural diversity. Within this frame, there are several studies about cultural diversity on the audiovisual field since 2011 to our days (Benhamou & Peltier, 2011; Alborno, 2016), based on the concepts of variety, balance and disparity from the Stirling methodology (Stirling, 2007). Since the 1990s and overall 2000s, film festivals begin to create production and distribution funds, usually aimed at areas with low rates of production (Iordanova, 2015; Falicov, 2016). San Sebastián Film Festival has been a key player in this field with the program “Cine en construcción” it created for Latin American countries (Campos, 2012). In 2017, San Sebastián created the fund Glocal in Progress which is until this day the only one focused on minority languages. Our first objective is to establish if and how Glocal in Progress has helped to increase audiovisual diversity. To do so, we’ve conducted an explanatory sequential design (Creswell, 2015): we started analysing quantitatively the diversity of the program and afterwards we’ve interviewed filmmakers, distributors and programmers to explain its results. Results are limited but show this program has already had impact and may be a guideline for film festivals. On the other side, its constraint to European countries and even an award to a basque film could be seen as an important limitation.

57953

#### **What’s so Funny? Comedic Storytelling on Television in the #MeToo Era**

Margaret Tally, State University of New York, Empire State College, United States

Since October of 2017, when the #MeToo movement became part of the national conversation, the impact on stories on television series could be felt. As the revelations about sexual harassment and assault continued to be felt in Hollywood and other industries, by 2018, it was clear that television stories finally began to catch up with the themes of the #MeToo era. In both scripted and non-scripted television series and films, from dramas to documentaries, from comedies to reality shows, the issues that were raised in the #MeToo era began to appear with more frequency. Of all the genres that are available to be watched on television, comedic series have arguably dealt with the topic of sexual harassment with the most frequency. This paper will explore some of the ways that comedy was used to explore themes from the #MeToo movement on television and film. Sometimes these storylines and characters are portrayed as uniformly bad, while in others the question remains as to whether these acts are wrong or deserve a more nuanced treatment, such as was seen in the character of “The Guy” on High Maintenance, where he reflects on his earlier misconduct with new eyes. The paper will look at the shows that deal with the effects of harassment both directly, as well as those that offer a more nuanced view of the question of responsibility in the wake of #MeToo.

## Saturday Live Stream Session 3: 14:15-15:30

### Session Topic: Science, Environment and the Humanities

58477

#### **Hemingway and Dos Passos: The 1930s**

Majed S. Al-Lehaibi, Jazan University, Saudi Arabia

Herbert Solow's declaration (of April 1938 ) in "Substitution at Left Tackle: Hemingway for Dos Passos" (Partisan Review 4- April 1938, pp 62-64) refers to the idea that Dos Passos, who had been strongly leftist since 1916, began in the second half of the 1930s after a period of aloofness to move away from that philosophy while Hemingway began to move towards it, thus falling into the popular front's anti-fascist ideology. To begin, U.S.A. spells out Dos Passos' suspicion "of anyone with rank and position, distrusting all those who held economic or political power...[his concern is] how to preserve the sanctity of the individual" (Pells, p. 237). He saw communism becoming a system, a huge establishment (similar to industrial capitalism) of hypocrites hoping to rise within the Communist hierarchy without sensitivity to ordinary human needs. As evidenced in the execution of Sacco and Venzetti, Dos Passos asserted his famous concept of two nations, two Americas: The owners, who had the police power and ran the big institutions, and the dispossessed masses of people. The case of Sacco and Venzetti is symbolic of the struggle between the "two nations" of ordinary people versus the institutions.

58086

#### **The Effects of Market Places on the Spatial Variability of the Urban Soundscape: A Case Study in the Department of Cauca (Colombia)**

Julián Grijalba, Colegio Mayor del Cauca University, Colombia

The soundscape paradigm is the emerging alternative to the reductionist vision of noise in all the cities around the world. Thus, the urban sound studies of 21 century focus on integrating physical and perceptual factors, which underlie the interaction between citizenship and its closest acoustic environment. This study examines the soundscape produced by market places of 5 towns in the department of Cauca (Colombia). To do so, 50 noise measurements and 50 stereophonic recordings were made for the purpose of obtaining soundscape cartographies that allowed their proper evaluation. The findings prove a wide range of spatial variability, which suggests the conformation of positive and differenced sound experiences according to the particularity of each evaluated place. Therefore, it is concluded that the soundscape diversity contributes to the social well-being of the population and to the phonic identity of the city, especially if it is adopted during urban planning processes. In this logic, the inclusion and revitalization of the public market areas can be considered, since their various layers of meaning are part of the sonorous imaginary of the urban inhabitants. Likewise, it is also recommended to expand the scale of detail in future studies and to deepen in new tools of representation and understanding of the urban soundscape.

58256

#### **Synergistic Space Potentials: Technology, Humans and Responsive Materials in the Design Process**

Marcus Farr, American University, United Arab Emirates

Andrea Macruz, Belas Artes, Brazil

This project investigates the role technology and neuroscience play in making meaningful connections between people and architectural space. It discusses why it is important to focus on designing with more significant impact, focusing on the quality of experience rather than quantity of objects. It moves on to indicate that design can harness this power for social changes and discusses how technological relationships with humans can be the center of the design conversation. To interrogate this further, we have created a series of simulations, based on a piece of interactive, intelligent furniture as the centerpiece to an architectural space. It utilizes a computational pattern that is coded to respond to human activity. It is subsequently materialized with temperature responsive bi-materials, which are coated thermochromically, and electrically programmed with micro-controllers, and then connected to a computer code that makes readings based upon human interaction. Through this process, it manifests a methodology that categorizes the test results into: Static, Repetitive, and Non-static morphologies. These question the potential of the prototype, making certain that no elements other than the furniture and its integral parts are used to



investigate a series of outcomes. The paper offers definitions of the process in the following terms:  
Repetitive Morphologies = consistent basis actions  
Non-static Morphologies = non repetitive actions based on input variables  
Static Morphologies = actions that don't change, or are considered unsuccessful. As the computational patterns and colors change, we are made aware of the relationships between space, technology, and the human sensorium.

## Sunday Live Stream Session 1: 08:10-09:00

### Session Topic: Media History

58114

#### **Image and Gesture: A Modernistic Vision in Weimar Visual Culture**

Chunyan Fu, University of Cambridge, United Kingdom

This paper introduces the issue of gesture into reflections on the emergence of a modernistic vision, drawing from Walter Benjamin's and Giorgio Agamben's remarks on the potentiality of gesture in the dialectical interruption and repetition. As representatives of artistic movement in Weimar Berlin, the works of Otto Umbehr and of Walter Ruttmann belong to the trajectory of urban visual culture in the 1920s. Incorporating bodily movement and gestural culture with city landscapes, their works offer a signature perspective to observe and reflect on the new vision generated by modernity. With selected works of Umbehr and Ruttmann's *Berlin, Symphony of a Great City* (1927), this paper will explore how modern city life changed people's visual perception and how photography and cinema in the early twentieth century, as an attempt to recover the lost gestures, display the potentiality of actualizing movement and what Benjamin calls a messianic, kairological time. I would argue that gesture, as itself a dialectical image, not only enables the emergence of a modernistic vision of time and movement and influences the artistic creation of visual representation, but also moves beyond the pure realm of aesthetics and reaches the field of ethics and biopolitics by exhibiting its own mediality, thus realizing the potentiality of the moving image.

57761

#### **Old News from Close Friends, New News from Casual Acquaintances: Social Media and Echo Chambers Revisited**

Andrew Duffy, Nanyang Technological University, Singapore

A common criticism of the interface between news and social media is that of the echo chamber (Sunstein, 2001) which suggests that in order to avoid information overload or cognitive dissonance (Festinger, 1957), people limit their news diet to stories and topics that conform to their pre-existing views. Over time, this limits awareness that other divergent views exist at all, and polarises society. Yet weighed against this are studies which suggest that social media – particularly Facebook – offers both strong ties to close friends, and weak ties to more distant contacts (Granovetter, 1973), which may bring alternative viewpoints to a social media news feed. Echo chambers may therefore not be such a threat as was foreseen (Haim, Graefe & Brosius, 2018) and studies have shown that social media actually expose people to more heterogeneous than homogenous opinions (e.g. Fletcher & Nielsen, 2017; Flaxman, Goel & Rao, 2016). Complicating this picture, however, news on social media is now complemented by news on direct messaging apps such as WhatsApp and WeChat, where strong and weak ties may present distinctive sharing behaviour. Based on focus group discussions with 50 people who routinely share and receive news on social media and on direct messaging apps, we examine the extent to which each brings a diverse or a homogenous feed of news. Further, we question whether people actively seek out differing viewpoints as one of the benefits of social media or direct messenger news feeds.

## Sunday Live Stream Session 2: 09:10-10:00

### Session Topic: Aesthetics, Design

58277

#### Heritage-Inspired Creativity for Textile Printed Pattern: A Case of Sukhothai

Kamonsiri Wongmuek, Dhurakij Pundit University, Thailand

Prashya Piratrakul, Dhurakij Pundit University, Thailand

Nitiphol Thararoop, Dhurakij Pundit University, Thailand

Sukhothai province of Thailand has been included to be a member of UNESCO's Creative Cities Network: UCCN for its crafts and folk art in 2019. And two historical parks of Sukhothai were declared as World Heritage Sites by UNESCO. Therefore Sukhothai is the place where is full of cultural heritage and creativity. The aims of this study are: (1) to study Sukhothai's art and heritage and decode its cultural features to key characteristics (2) to interpret those key characteristics to be inspirations for the creative commercial textile printed design.

Methodology: This participatory observation study started with a field visit to get information on the local culture. Qualitative data and inputs were used for thematic analysis to get key characteristics. Design developing process in six weeks design workshop is used for developing the printed textile design.

Results: The analysis provides 4 different design characteristics, each in their way, is composed of heritage and creativity

Key characteristic 1: heritage (Ancient ruins in Si Satchanalai national park)+ creativity (The mood of romance)

Key characteristic 2: heritage (Ancient textile)+creativity (The modern ethnic)

Key characteristic 3: heritage (Golden jewelry) +creativity (The modern oriental)

Key characteristic 4: heritage (Wat Srichum's wall engraving) +creativity (The mood of artistic)

Conclusion: Through the process, the designs had presented the experience and results that reflected the heritage resource and creativity on textile printed design in different moods and tones. All these designs can be used for commercial products in further projects.

58278

#### Heritage Inspired Costumes for Thai Traditional Massage Business

Prashya Piratrakul, Dhurakij Pundit University, Thailand

Kamonsiri Wongmuek, Dhurakij Pundit University, Thailand

Nitiphol Thararoop, Dhurakij Pundit University, Thailand

Thai traditional massage has been recently formally added to the intangible cultural heritage list of UNESCO. This health service business has a reputation as top 5 of the world. But the uniforms of masseuse are normally ready-made which had been bought in the market, which has less story communication to raise cultural awareness. Printed textile design can be an option in designing attractive uniform and reflect the cultural heritage without adding too much cost. The aim of this study is to explore how Sukhothai's heritage can inspire Thai traditional massage costumes through printed textiles on apparel. Methods: This participatory observation study started by a field visit to get information on the local culture. Qualitative data and inputs were used for producing the idea sketches. Then, some patterns were selected for designing the print position on apparels based on the three rhythm theories (repetition, radiation, gradation) and scaling. Results: 4 printed textile designs has been put on uniforms in 3 different ways of rhythm theory (repetition, radiation, gradation) to make 12 masseuse uniforms. Conclusion: Sukhothai's historical heritages can be interpreted into the creative printed design which can be used on simple Thai traditional masseuse's uniforms. Not only to create a different mood and tone of apparel but also represent its cultural heritage.

## Sunday Live Stream Session 3: 10:10-11:50

### Session Topic: Literature/Literary Studies

**58450**

#### **Alluding to Childhood Growth and Desire in Roald Dahl's Esio Trot**

Ji-Eun Kim, Yonsei University, South Korea

Roald Dahl's *Esio Trot* is a peculiar story for children's literature since there are apparently no children in the main storyline. Rather than casting nonchalant children as protagonists, Roald Dahl features a love story between middle-aged Mr. Hoppy and Mrs. Silver with the go-between of the pet tortoise, Alfie. Alfie's "growth" can be read in two ways. First, Alfie's slow growth and Mr. Hoppy frequent replacing of Alfie by other tortoises can be read as children's desire of wanting to grow faster and become an adult more quickly. Roald Dahl addresses children's longing to physically grow taller and bypass the slow passing of time in childhood. Second, the subsequent replacing of Alfie with other larger tortoises read as the growing sexual desire of Mr. Hoppy and his unrequited love for Mrs. Silver. There have been folktales including a Korean version that have tortoises read as a phallus like symbol. By addressing these two readings, this article argues that Dahl's story resonates with readers spanning from children to adults.

**58484**

#### **Who is Oliver? Unexecuted Wills and Threatened Legal Rights in Oliver Twist**

Akiko Takei, Chukyo University, Japan

In this paper, I examine the unexecuted wills and the difficulty in exercising legal rights in *Oliver Twist*. In Dickens's novels, the making and exercising of wills is very important because these actions are required for inheritance. The decision of to whom a person will bequeath their fortune exposes a character's desire for money, affects and manipulates their human relationships and life events, and propels the plot. *Oliver Twist* focuses on Monk's trick for depriving Oliver of his inheritance by annulling three wills that otherwise would have proved Oliver's identity and heirship. Monks is a debauched person, but his scheme goes quite well because he effectively robs Oliver of the means of claiming his legal rights. He is clever enough to understand that every legal claim is void without documented evidences or witnesses, and Oliver's parents cannot properly make a will because of their obscurity and untimely deaths. Oliver's bitter experience demonstrates that not all people are equal under the law; the objective of the law is not justice and the evil and wicked can lawfully deprive the good and honest of their property. The law and wills in *Oliver Twist*, among all of Dickens's novels, are unique because they are arbitrarily put into practice.

**58421**

#### **A Comparative Analysis of Metaphors Constructing Danger and Force Dynamics in Buddhism Discourse**

Baramee Kheovichai, Silpakorn University, Thailand

Makoto Watanabe, Hokkaido Bunkyo University, Japan

Masako Wada, Fuji Women's University, Japan

This study aims to compare the metaphors used to conceptualize danger and their force dynamic patterns in the dharma books of two prominent monks, the Venerable P.A. Payutto and Buddhadas Bhikkhu, who represent Normative Buddhism and Intellectual Buddhism, respectively. Three dharma books of each monk were selected for analysis and they were read to determine dangerous concepts. Metaphors that are used to conceptualize concepts that pose a threat or danger to humans physically or mentally were analyzed and compared in terms of conceptualization and force dynamism. This paper discusses three prevalent source domains which have force dynamics: MOVEMENT, FIGHTING and OBJECTS. This paper argues that Buddhadas Bhikkhu's emphasis on mental practice to reach the state of void results in metaphorical conceptualization of danger as residing in the mind and forcing movement. In contrast, Venerable P.A. Payutto, as an academic monk who is more conventional, conceptualizes danger as external to humans and restrict humans' movement. This paper concludes that integrating frameworks in cognitive linguistics in the analysis of religious discourse can shed further light on intra- and inter-religious comparison, offering a more profound understanding of religious beliefs.

**58107****Dastan-e Amir Hamza and the Uncanny Resonance of New(s) Stories**

Mariam Zia, Lahore School of Economics, Pakistan

This paper seeks to make a comparison between stories from Dastan-e Amir Hamza (The Adventures of Amir Hamza) and news stories from Pakistan and by virtue of this comparison, explore the uncanny ring of a repetition of concerns which can be traced and linked to either the Islamic or the cultural aspects of the Indo-Pakistan Subcontinent. Hailed as "the Iliad and Odyssey of medieval Persia", The Adventures of Amir Hamza is an ahistorical and areligious narrative built around the life and times of Hamza bin Abdul Muttalib, the uncle of Prophet Muhammad who lived in Arabia (566–625 C.E.). The first historical references to stories venerating Hamza date back to the times of the Prophet. However, through centuries of being adapted into narrative traditions and art forms, especially through the Indo-Persian oral storytelling genre known as dastan, history and fact have been subsumed into the fantastical. The comparative analysis in the paper is not aimed at making the Hamza narrative contemporary or detracting from the significance it holds within its specific historical, cultural and religious framework. Neither is this to suggest that the Hamza narratives be contemporized. I argue that thinking about resonances between stories that are spatially and historically diverse – and removed – will enable us to stress the importance of storytelling as a space for debate, power and conjecture in the Muslim world. Storytelling spaces, I contend, should remain areligious and ahistorical hence allowing for debate that remains unfettered by religious dogma and from the self-righteousness of secularism.

## Sunday Live Stream Session 3: 12:00-13:15

### Session Topic: Advertising, Marketing, & Public Relations

58329

#### **Development of The Causal Relationship Model for Innovative Communication Management on Image and Reputation of International Programs in Thai Universities**

Nutthaboon Pornrattanacharoen, National Institute of Development Administration, Thailand

Pratoom Rerkklang, National Institute of Development Administration, Thailand

The aim of this research is to study the development of the causal relationship model of the management innovation of image and reputation communication of international programs of Thai universities. This research is a mixed research using a combination of methodologies including secondary data, qualitative research, and quantitative research. The samples are students studying in bilingual or English programs at public and private high schools in the Greater Bangkok Area totaling 580 respondents. Structural Equation Modelling was used to analyze the direct and indirect effects among the variables. The results of the analysis of the structural equation of the causal relationship model of management innovation of image and reputation communication of international programs of Thai universities were consistent with the empirical data in accordance to the statistical acceptance level with Chi-Square value = 42.124 df = 31.0 Sig. = 0.088 > 0.05 and CMIN/df. = 1.359 < 2.0. This model consists of the variables of perception of news and general information, integrated marketing communication, management, image, and reputation of international programs of universities in Thailand. The model fits the empirical data. The most influential factor affecting the image and reputation of international programs in Thai universities was the program management. This is followed by the integrated marketing communication of international programs in Thai universities.

58479

#### **The New Media Semiotics and the Rise of Universal Symbolic Language: A Perspective From Digital Natives in Nigeria**

Emmanuel Nzeaka, Pan-Atlantic University Lagos, Nigeria

Beryl Ehondor, Pan-Atlantic University Lagos, Nigeria

Speech communication is a unique sort of group cultural identity. This peculiarity seems to be under pressure from symbolic media languages like emoticons, emojis, and memes amongst a horde of computer diacritic symbols. This text postulates that the distinction of language is coalescing to a universal phonological dialect among the digital generation due their unique application of computer symbols in media communication, thereby evolving a novel modality of linguistic processes that deliver a general appeal to demolish the barriers of culture distinct languages. This subject is germane because the prevalence of this style of communication gradually getting through the typical manner of writing is once again becoming a source of apprehension. This study, based on Semiotic Theory worked with adolescents between the ages of 15-18 through qualitative and quantitative research methods to make conclusions. The study found that a significant majority, 65% of respondents agreed that symbolic language is the future of all-encompassing communication that will break cultural hindrances, 24% disagreed, while 11% were uncertain. This analysis gives the understanding that humanity is gradually rallying to the use of one language through signs and symbols as it was before the development of distinctive speech. This field will be of value to researchers in language evolution and policymakers in the evolution of one language for humans.

58034

#### **Drone Journalism and the Redefinition of Ethics in Professional Journalism**

Beryl Ehondor, Pan-Atlantic University, Nigeria

Emmanuel Nzeaka, Pan-Atlantic University, Nigeria

The emergence of drones in journalism has raised questions concerning its use and implications against the backdrop of local and global professional media's interpretation of ethics. This subject is germane at this time taking into consideration the pervasiveness of drone technology in news-gathering and investigative journalism. The emergence and convenience of drone journalism are fraught with dialectics around privacy, intrusion and professional ethics. The redefinition of ethics is therefore imminent in the face of rising challenges associated with drone journalism. This paper thus postulates that the application of ethics in

journalism requires modifications to suit the demands of this avant-garde reporting, as the intrusive nature of this medium of investigative journalism will create new ethical challenges for practitioners, governments and citizens. This paper engages literature review and discourse analysis on the issues of ethical dilemmas in drone journalism, implications for the African Media and society. The focus is to contribute to journalism ethics in a drone age via a re-definition of ethics rooted in the philosophy of virtue ethics. This paper will specify the relevance of rethinking the classical interpretation of ethics through a transformative understanding of new perceptions in the face of drone technology. In conclusion, the paper pays attention to three stand-points: the regulation of drone journalism, the redefinition of media ethics, and the agglomeration of the two to bring out an acceptable moral procedure on drone journalism.

## ECAH Virtual Presentations

### Arts

58019

#### **AI in the City: Speculating on Potential Futures Through Media Art**

Marcos Dias, Dublin City University, Ireland

This paper analyses the increasing influence of artificial intelligence (AI) in the social and spatial experience of contemporary urban living, and how media art projects can enable us to speculate on its future implications. AI technologies are being combined with sensors, surveillance cameras and databases to improve the efficiency of key urban infrastructures and make them more sustainable. However, this assemblage has also supported pervasive forms of surveillance that involve detailed citizen profiling. This has been demonstrated by China's Social Credit System and its aim to regulate social behaviour in public space according to pre-established notions of what is deemed acceptable or not under the guise of encouraging trustworthiness in citizens. This highlights the need to address the complex ethical issues that emerge from the application of AI in urban space, involving privacy rights, government oppression, social and racial bias and the replacement of human oversight with decisions made by AI agents. Individual artists such as Liam Young and artist collectives such as Blast Theory have speculated on future urban scenarios through projects that include conceptual films, live performances and participatory art projects. Such projects merge fiction and reality and are informed by developments in surveillance, biotechnology and autonomous machines that suggest ways in which AI might influence the future of urban living. By analysing case studies of art projects that enable reflection on the increasing role of AI in the city I discuss its future social, spatial and ethical implications.

58463

#### **The Implementation of VR Technology in the Recoloring of the Historical Pharaonic Sites: Case Study on Khuwy's Tomb**

Heba El Kamshoushy, Alexandria University, Egypt

Egypt has a rich Pharaonic heritage. Most of them are tombs or temples as the Egyptians believed in eternity. The ancient Egyptian artist decorated tombs and temples with colored hieroglyphic texts that serve their eternity beliefs. By developing his own color identity a remarkable color scheme was distinguishing most of the pharaonic arts. He used pigments made from inorganic substances for coloring, which explains the extraordinary good preservation of most of the colors on tomb walls. But these inorganic pigments are affected by degradation factors through the years so the colors that appears now to the viewer are different than the original colors, in addition to the deterioration of some parts of the historical illustrations in most tombs and temples. Therefore studies of the chemical compositions of pigments used in each Egyptian dynasty and their effect on the degradation of colors is important to analyze the original colors used and understand the color scheme chosen by the Egyptian artist in his illustrations. This research will examine the impact of using the modern technology of VR - virtual reality – that replaces the real word with a virtual one, in representing the ancient pharaonic sites in a complete assumption of their original colors before degradation. Based on the recent researches regarding chemical degradation of Egyptian colors. The study will provide an interesting experience for the visitors.

58443

#### **Soft Heroes and Unusual Detectives: Researching Bodily Parody by Reading Itxaro Borda While Staring at Ana Laura Aláez**

Maite Luengo Aguirre, University of the Basque Country, Spain

The body has become a central element in the Basque cultural production, even if it arrived with some delay in relation to the international practices. Within this context, this case study research examines the use of parody as a strategy to put the female body in the centre. For this purpose, this communication analyses works by the writer Itxaro Borda (Bayonne, 1959) and the multidisciplinary artist Ana Laura Aláez (Bilbao, 1964). The first part is dedicated to one of the major Basque language writers, whose work is nowadays being revisited by researchers from different perspectives, ranging from sexuality to politics. Borda is especially known for her detective fiction series (1994-2007), where Amaia Ezpeldoi is the main protagonist, a lesbian detective whose traits are contrary to the stereotypical agent. Ezpeldoi's character is analysed through her bodily experience by using narratology from a feminist perspective. The second part of the study



investigates five textile sculptures created by Aláez, one of the artists who represented Spain in the 49th Venice Biennale in 2001. Between 1992-1993, she created sculptural artworks reimagining how to dress heroes and villains. Her work is examined through concepts of semiotics and applied psychoanalysis. As a result of this comparative study, it can be claimed that parody proves to be a highly effective ally in drawing attention to alternative imaginaries to the existing dominant ones, by in this particular cases, putting the female body in the centre as the main heroic subject.

**58318**

**Food Culture and Intergenerational Care On and Off Stage**

Tabia Lau, York University, Canada

In 2014, American playwright Sarah Ruhl's play, *The Oldest Boy* premiered at Lincoln Centre. The play is a dramatized story of a white, Catholic, American mother contending with her Tibetan husband and the fact that her child may be the reincarnation of a high Lama. Audiences and critics alike were equally hesitant and curious to see what Ruhl, in an interracial marriage herself, would bring to this narrative. The play, highly anticipated by critics, and dreaded to be offensive by audiences, would satisfy neither group, as *The Oldest Boy* in fact evades actual serious engagement with the themes it seems to promise to delve into. Located at the intersections of *The Oldest Boy*, food culture, and intergenerational care, my paper is an exploration of the division of labour and familial and national allegiance in a Tibetan Buddhist and Eurocentric marriage. As the numbers of interfaith and intercultural marriages continue to rise, so to do the fields of family traditions begin to grow complex and expansive. When two differing cultures and methodologies of family care and ancestral knowledge combine to create a new family, what important practices remain, and where are the sites of intercultural collaboration? Drawing from Ruhl's play, Ngyuen Tan Hoang's *Rice Queen* models, Sune Jensen's engagement with R.W. Connell's definition of hegemonic masculinity, and Asian-American comedian Ali Wong's intersocial theories on *Asian Men*, my paper engages with these important questions of intercultural acceptance within a family structure.

**58188**

**Social Forums for a Different Democracy: Key Artistic Strategies of Chinese Socially Engaged Art in the 21st Century**

Weiwei Sun, Ghent University, Belgium

It is the goal of this presentation to analyze how do some recent Chinese socially engaged art experiment a different democracy than the western paradigm. An in-deep study of art project *Everyone's East Lake* (2010-2014) will be introduced. *East Lake* is the biggest tourist attraction in Wuhan city of China, whereas, in recent ten years, increasing real estate projects have been invading her surface. This project called for artists and the public to do artworks along the lake to declare their civil rights for the common land, meanwhile, to protest the construction of a big amusement park. During three terms in four years, 116 artists(groups) created 133 artworks of all-media, including visual art, performances, and performing arts.

As many of the creations interacted with the audience, and several relative public seminars were held, this project functioned as a ""Social Forum"" coined by me in my PhD research. It refers to a type of socially engaged art addressing particular social issues and endeavouring to build a platform for public discussion. In a nation where the freedom of speech is often not guaranteed, a Social Forum has a significant meaning as an artistic substitute for democracy in China. Namely, a ""social interstice"" adapted by Nicholas Bourriaud from Karl Max, which is an independent space in the society excluding political and economic regulations. Thus, it is critical to ask, what are the unique artistic strategies of these projects? What kind of democracy do Chinese artists want to achieve by these strategies?

**58242**

**A SDT-SFBT Based Group Intervention on College Students' Smartphone Addiction and Positive Smartphone Usage**

Yang-Hsueh Chen, National Chengchi University, Taiwan

Yi-Chen Wu, National Tsing Hua University, Taiwan

Smartphone addiction/problematic smartphone usage has become a pressing issue, however, interventions aiming to arouse positive energy and inspire self-determination to change are scant. Integrating the tenets of self-determination theory (SDT) and solution-focus brief therapy (SFBT), this study aimed to implement a

group intervention to evaluate its effectiveness on college students' smartphone addiction, positive usage of smartphones, and psychological well-being. We formulated a group of three college students after initial interviews to determine their qualifications. During the intervention (six weekly meetings each lasted for 1.5 hours) we lead activities such as goal setting, progress sharing, imagining success, strength sharing, and complements with each other. In addition, tracking apps were introduced to the participants to self-monitor their smartphone usage. The participants completed the pre- and post-test surveys that comprised the Positive Smartphone Perceptions and Usage Inventory (PSPUI), the Smartphone Addiction Inventory (SPAI) and the Psychological Well-being Scale (PWBS). Each participant also received a 1.5-2 hour interview with the researcher. Results showed a statistical improvement on PSPUI and SPAI, which indicated that the SDT-SFBT experiment group was useful in helping participants with their smartphone usage. The results from the qualitative data also showed that the participants benefited by joining the experiment group as they gained satisfaction with their smartphone usage and was able to utilize smartphone in a positive way. Other rewards, such as enhancing problem-solving skills, increasing motivation to develop interests other than using smartphone, and coping with their troubled emotions better, were reported.

**56403**

**Access to Shakespeare**

Lori Lucas, University of Colorado-Boulder, United States

Whether you are teaching Shakespeare to students ages nine or ninety, the question arises as to what approach to use--how to attack the play, how to make inroads, and how to make the Bard enjoyable and accessible. Do you explain the plot or lecture on language or contemplate the cast of characters? What to include and what to omit? After many years of teaching Shakespeare to students of all ages I have come up with a method, using the first 3 scenes of Macbeth (with special emphasis on the very brief Act one, scene one) to introduce and elucidate. In this workshop presentation I will demonstrate this method in the hope of encouraging others to implement it or a similar approach.

**58080**

**The Role of Designer in Interdisciplinary Team**

Tomas Chochole, University of West Bohemia, Czech Republic

Introduction: Design has its origins in making things. Good designers are curious and interested in what's happening in the world around them. The innovations in all areas need more cooperation of different professions. Designers are usually in the centre of teams to be able to understand to other experts. Research Design: The paper is about an ability to listen to the world, to embrace complexity and push aside boundaries in interdisciplinary teams as an experience from the international and interdisciplinary faculty projects. FINDLAY (1997) says ""teamwork empowers students through critical reflection, providing an emancipating learning situation in preparation for professional design practice."" The research concept is focused on group of 18 students from product design studio and their different roles in their interdisciplinary teamwork. The aim of research is to describe their key skills and different reflection of their design work at teams, because discovering and understanding opinion of team members, partners and customer requirements as an innovative approach the most important step in making a good design. Methods: The role of designer in interdisciplinary team will be shown by research method that WALKER (2018) calls ""journalist's investigative methods"" as an innovative approach with combination of qualitative data analysis. Conclusions: The results of research will be included in case study. The research is still in process and will be finished in the end of May 2020.

**58481**

**Developing a Modern Pharaonic Identity Through the Implementation of Creative Geometrical Grid Systems**

Heba El Kamshoushy, Alexandria University, Egypt

Most of the remains from ancient Egypt came from tombs and temples, as the Egyptians believed in afterlife eternity. That was the main influence for the development of art in ancient Egypt. The ancient Egyptian artist covered the walls with hieroglyphic texts and illustrations that serve their eternity believes, but his organization of the elements on the walls wasn't random, it followed accurate squared grid systems to align and size the elements within the given format with great proficiency (Madsen, R.S, 2019). The application of this rule started in the old Egyptian kingdom with minor changes in proportions in the following middle and

new kingdom. In the twenty first century new graphical concepts emerged and the use of graphic software has provided unlimited artistic manipulations and design grids. Such innovative geometrical grids act as effective organizational systems and provide new design layouts. This research studies the integration of innovative 2d grid systems (Abstract geometrical grids, simple layered 2d grids, double layered grids) and 3d grid systems (isometric grids, linear perspective grids) with the Egyptian hieroglyphic texts and illustrations. Each grid provides a different mathematical concept with different design options. Artistic demonstrations are created by the researcher to visually analyze the results and study the impact of using each grid in reorganizing the pharoanic scenes and creating a new modern pharoanic identity, following the design principles - harmony, balance, rhythm and visual perception- in the layout formation.

## ECAH Virtual Presentations

### Humanities

**56860**

#### **Intercultural Education in Europe: The Bridge Thought to Teach Values of Cultural Diversity**

Iryna Rudyk, University of Padua, Italy

The increasing number of young migrants in Europe has brought a necessity to provide a new educational system. Intercultural education has been seen by the Council of Europe and UNESCO as a solution to this issue. The educational approach has been thought not only with the intent to preserve the cultural heritage of migrant children, but also to cross-cultural borders which have risen in a multicultural society. Both institutions have also provided definitions of the new educational approach. According to UNESCO, intercultural education has the aim to promote and establish a dialogue between human beings (Guidelines for Intercultural Education, 2007). The Council of Europe in "T-KIT for Intercultural learning" defines intercultural education as "[...]an educational approach that can lead to social transformation". Both guidelines describe the values and principles of this approach, but despite the T-KIT provides theoretical methods on teaching intercultural education, it does not provide a common practical solution. For this reason, the first part of the paper introduces four theoretical levels of intercultural teaching and skills. In the second part, theoretical methods are seen in practice by the comparison of polish and Italian intercultural approach. The aim of this comparison is to demonstrate how the socio-political situations of both countries may have influenced the development of this new educational process. As a result, this paper will show that four of the TKIT's levels and definitions of intercultural education may not be enough to develop an efficient intercultural education in Europe.

**58323**

#### **Understanding the Mauritian Kitchen History Through Primary and Secondary Sources**

Sabrina Ramsamy-Iranah, University of Mauritius, Mauritius

Santaram Venkannah, University of Mauritius, Mauritius

Deepa Gokulsing, University of Mauritius, Mauritius

Vishwanath Pooneeth, University of Mauritius, Mauritius

Yovesh Bhiwoo, University of Mauritius, Mauritius

The kitchen is the multifunctional space in a home where family and friends spend quality time to prepare food, cook, eat as well as discuss daily things. To understand the evolution of the kitchen in Mauritius, the primary and secondary sources compiled by the Mauritian Heritage Funds (Appravasi Ghat, Mahatma Gandhi Institute Folk Museum and Le Morne – Trou Chennile Village) depicting the life of slaves, labourers, and traders who brought their tangible and intangible heritage were extensively studied. In addition, to understand the transition of Mauritians from the Silent and the baby boomers' generation, a qualitative study using the snowball sampling method on 22 participants aged between 55 and 95 years was conducted. Their kitchen histories and adjustments done over the years in the kitchens were recorded and transcribed during face-to-face interviews. Both rural and urban areas from the North, South, East, Center, and West of Mauritius were targeted to conduct this study. The countless memories of the kitchen in this age group are very important as some have still maintained traditional methods and elements of cooking such as the 'roche cari', 'foyer', and 'rechaud'.

**57537**

#### **Adapting Complex Time: Story of Your Life (1998) and Arrival (2016)**

Lauren Molyneux-Dixon, University of Leeds, United Kingdom

In both literature and film, we're faced with complex characters, complex plots, complex themes, complexity in narration and, occasionally, complexity in narrative structure, all of which have been long present in fictional works and all of which have been addressed extensively by scholars (we've witnessed a resurgence of these terms in academic circles in recent years following the rise of the puzzle film in the 1990s). But what can be inferred when we consider narrative complexity in terms of adaptation? For this study, I consider complexity in relation to nonlinear storytelling and apply stylistic methods of analysis to the blockbuster film Arrival (2016) and its source text - Ted Chiang's short story, Story of Your Life (1998). The aim of this paper is to examine narrative complexity in adaptation and address questions surrounding what is adapted in such cases, how it is adapted, and the effects both versions of such a text can produce. The argument that I

advance is based on the premise that by breaking down the text (moving image and printed text) into its narrative components, we can develop a better understanding of how complex narratives such as this operate across platforms. My analysis focuses on the nonlinear narration, narrative focalisation and the presentation of coinciding narrative frames that are present in the source text and its film adaptation.

**58468**

**World Order, Regime and Law of the U.S., UK, France and Europe**

Yoshihiro Nagata, Independent Researcher, Japan

After the Second World War, the United States, United Kingdom, France and Europe have built Peace, World Order, Regime and Law with NATO and alliances. In 2020, the World is confused by the coronavirus pandemic. The United States, United Kingdom, France and EU cope with the pandemic. On March 2020, French President Emmanuel Macron said: "We are at war". Prime Minister Giuseppe Conte decided on lockdown of Italy. On April 2020, the U.S. President Donald Trump criticized the WHO (the World Health Organization) for the coronavirus pandemic response. After the First World War and the Second World War, the United States, United Kingdom and France have built World Order, for example, the United Nations. Certainly, the pandemic may seriously influence the modern politics and world. But I think that the World Order of the U.S., UK, France and Europe will continue and build peace, regime and law. The clash of civilizations and remaking of the world order advocated by Samuel Phillips Huntington may occur, but the U.S., UK, France and Europe will build Peace and World Order after the coronavirus pandemic. This paper will research the World Order of the U.S., UK, France and Europe after the Second World War. And this paper will investigate how the U.S., UK, France and Europe will survive and revive after the pandemic.

## EuroMedia Virtual Presentations

**56453**

### **Advertising Education in Hong Kong: Perspectives from Industry Experts**

Kit Yin Emmy Wong, Technological and Higher Education Institute of Hong Kong, Hong Kong

The advertising industry has been changed rapidly over the last decade due to the drastic impact of technological advancement. From conventional advertising, desktop-oriented digital advertising to mobile-centric interactive advertising, and until, nowadays, stronger focus on technology-based experiential advertising. Tertiary education institutes have been aware that advertising education can not only be limited to strategical and aesthetic training, but they are also struggling on the right mix of curriculum which can be close to the market change to enhance students' work readiness. The aim of this study is to investigate the development of advertising practice and its impact on advertising education in Hong Kong. A focus group was conducted comprising five experts from education, advertising and branding design, advertising agency and marketing respectively, to understand the up to date practice of the advertising industry, the challenge between professional practice and education, and the recommendations to the future advertising education. The findings reveal that there is a severe evolution from shifting conventional advertising to digital, while advertisers nowadays find difficulties in looking for agencies which are competent to deliver through-the-line creative solution from strategic planning to execution level. Under the evolution of the advertising industry, the main challenge of advertising education is how to enable students to be well-equipped with technological advancement and their adaptability to changes. It is suggested to strive for a balance between educating students' all-rounded strategic mindset, art direction and executional skillsets.

**58130**

### **Butch-girl Arya Stark in HBO's The Game of Thrones: Got My Own White Steed**

Diana Rios, University of Connecticut, United States

Arya Stark is a complicated heroine-antiheroine in The Game of Thrones television drama series. Her character sparks discussion within published texts (Frankel, 2014) and social media. Arya defies traditional gender roles, as many "butch-girls" and strong female characters before her (Brownstein, 1994; Inness, 1999; Inness, 2004; McCaughey & King, 2001; Neroni, 2005). She challenges patriarchal, socially-defined norms, both within a medieval fantasy world of Westeros, and outside, in the "real" world of viewers. A loyal cherubic-faced girl, Arya manages to "gratify" viewership enough for audiences to return again, even when she dramatically embraces ruthless behaviors. Arya's dark behaviors provoke emotions of sadness, pity, and disgust. Viewers accompany Arya through her labyrinthine identity formation, shaped by tragic external pressures beyond her control. Like many young females in the "real" world, Arya learns survival while not yet achieving her potential as a young woman. The series incites viewer debate worldwide because most characters apply violent strategies and violence against females, specifically, runs rampant. As in other fanships, viewers become attached to key characters that resonate with triumphs and disappointments in their own lives. Complementing a feminist framework, researchers use media uses and gratifications (Blumler & Katz, 1974; Ruggiero, 2000) and emotion (Buck, 2014) theories to better understand the qualities, strengths, and weaknesses of Arya Stark, during seasons 1-8. Critical analysis will focus on series content and incorporate social media examples.

**56522**

### **The Digitalisation of Alternative Means of News Gathering and Dissemination in Southern Hinterlands of Nigeria: Challenges and Prospects**

Joseph Wogu, University of Nigeria Nsukka, Nigeria

Nigeria is the largest country in Africa with over 70% of its population dispersed in the hinterlands that are characteristically insecure, inaccessible and isolated. Information gathering and dissemination in these areas are highly limited; most of them do not access national and international news. Notwithstanding arrays of print and electronic media activities; newsgathering and dissemination remained the preserve of professional journalists while rumours, gossips, gong/traditional public announcer remained known alternatives. However, media digitalization led to the emergence of unprofessional journalists and the use of the Internet as an instrument for news gathering and dissemination in the 21st century Nigeria. This paper explores the dynamics of these changes and their challenges through the following questions: What are the characteristics of the digitalisation of news gathering and dissemination in Southern Hinterlands of Nigeria?



What are the challenges facing digitalized news gathering and dissemination? How can ICT companies leverage digitalization to transform their business models to achieve sustainable benefits? Survey and descriptive methods were adopted, wherein 600 respondents were randomly selected from six rural communities in Southern Nigeria as sample. The data generated will be analysed with the aid of SPSS software. Through findings, this paper will explicate new areas of innovation and investments in communication technologies, and provide a valid framework for newsgathering across Nigeria, which will inevitably advance globalization and enhance development in Nigerian hinterlands.

**58457**

**Fellini in Memoriam – Auteurship and Absurdism as Keys to Understand a 2020's Society Where Normality is Anything but Normal**

Jytte Holmqvist, Hbu/uclan School of Media, Communication & Creative Industries, United Kingdom

We live in global times where, at once, we enable the world to grow closer and become more unified, and are still separated through our ingrained fear of The Other; of movements and people different from ourselves. The current COVID-19 pandemic forces us to open our eyes to the potential and capacity of citizens of nations other than our own. In dire times this disconcerting new era has taught us to welcome a new world order. It highlights the need to think outside the box, welcoming different views and perspectives that, ultimately, prove beneficial to the collective— across the board. In honour of Fellini on the 100th anniversary of his birth, this paper makes a sweeping comparison between our diverse society today and the bold and absurdist cinema of the post-neorealist filmmaker. Contextualising his cinema within an auteurist framework, we highlight how ground-breaking Fellini was in embracing the unconventional throughout his repertoire and argue that by analysing his films psychosocially we learn more about the world we live in, then and now, and learn to accept differences at a time when we must consider a range of types and individuals forces to be reckoned with. With films that stir, seduce and impress viewers worldwide, Fellini defied cinematic traditions and experimented with overlapping narrative styles. His films open our eyes to a new way of thinking and present us a world that steps away from the norm— just like we now face a normality that is anything but normal.

**58483**

**The Impact of Camera Innovations on Visual Aesthetics in Documentary Films – A Filmmakers Perspective**

Stefan Dux, Zurich University of the Arts, Switzerland

Innovations in camera technology often have a direct impact on the moving image aesthetics. This is especially true for documentary film productions, where cheaper camera models from the consumer and semi-professional sectors are frequently used (Ellis, *Documentary: Witness and Self-revelation*, 2012). Documentary filmmakers have strongly responded to the new possibilities of portable camcorders and other mobile devices and introduced new visual styles. This paper presents the first part of a mixed-methods research project that investigates the interplay of camera innovations and visual aesthetics in documentaries from a filmmaker perspective and its possible effects on a cinema audience. Ten video interviews with expert filmmakers were conducted to gain new insights and discuss important changes in documentary filmmaking in the last thirty years. Three main shifts can be identified: 1. The introduction of digital palmcorders in the mid 1990s allowed for more intimate and spontaneous filming that led to a home-video like visual style. 2. Around 2005 DSLR cameras (Canon 5D) reestablished a cinematic look as they were able to shoot HD Video and could use a shallow depth of field. 3. The use of multiple small cameras like GoPros, smart phones and drones emerged around 2012 and brought a renunciation of the anthropomorphic, single camera view. These camera developments offered the potential to change the nature of documentary practices and aesthetics of the predominant, heavy shoulder cameras.

**58192**

**Mass Media in the System of Improving Financial Literacy of the Population and Professional Training of Journalists – Russian Practice**

Olga Vikhrova, Lomonosov Moscow State University, Russia

In today's conditions, when the level of financial literacy not only directly affects the material well-being of the population but is also a ""barometer"" of the social and economic situation in the country, its increase becomes a necessary element of the development of any state involved in international economic relations.

To meet this problem, national strategies and programs for financial education have been implemented in Russia, as well as in other countries. However, most of the training programs implemented as part of the execution of these documents are targeted at the citizens who are at one of the stages of the education system. In the current situation, the media becomes the most accessible tool for spreading basic financial knowledge among the adult population. At the same time, the training and level of knowledge of journalists of the social and political media, which today are the main source of financial and economic information for non-professional audience, should be constantly upgraded in accordance with the situation in professional field and changing public demand. This study has allowed to find out with what subjects the present Russian journalists, bachelor graduates with a degree in Journalism form knowledge and skills necessary to create financial and economic materials, targeted at non-professional audience and whether the set of subjects offered to students is sufficient to carry out activities aimed at improving the financial literacy of the population.

**58171**

**From Grid to Rhizome: Rethinking of the Post-digital Text Layout**

Andrea Gogova, Tomas Bata University in Zlin, Czech Republic

Typographers now are able to solve a problem to organize text on differing screen sizes and resolutions by responsive and adaptive layout. Although an algorithm-based fonts (parametric and generative) allows a degree of randomness and user input those still remain closed into a mainly static grid arrangement. From the perspective of the emergence of digital media, the change of writing and reading condition in this media and intellectual approach of Gilles Deleuze (diagram and fold), I propose to review the grid arrangement of a digital and postdigital text layout as a residuum of Modern and Neo-Modern design thinking. But the grid pattern applied in layout of current texts could be changed by an actual nature of design processes. Parametric and generative fonts are results of a new operational logic emerging in the interplay of digital data – interface – author – algorithm – process – user, and invite new creative possibilities of a 'post-digital' layout organisation based on the transition from grid to rhizome. Current layouts based on rhizome-inspired organization, are increasingly recognized as a models of transforming a finality of programmed and designed system into a processuality of an evolving, developing systems of re/programming: re/organisation of preliminary arrangements, which is caused by a 'swerve'. (Brassett, 2017). It means it is possible to organize a new postdigital text around the opportunities afforded by new patterns of writing and reading in the digital space co-designed by both human authors and artificial intelligence and readers changing our understanding of designer/designing process.