Friday
October 27

Hyogo Prefectural Museum of Art

10:00-11:00	Conference Registration | Museum Auditorium (1F)
11:00-11:15	Announcements & Welcome Address | Museum Auditorium (1F) Joseph Haldane, The International Academic Forum (IAFOR), Japan
11:15-11:55	Keynote Presentation | Museum Auditorium (1F) Gary E. Swanson, University of Northern Colorado, USA (fmr.)
11:55-12:35	Keynote Presentation | Museum Auditorium (1F) Richard Roth, Medill School of Journalism, USA
12:35-12:45	Conference Photograph | Museum Auditorium (1F)
12:45-14:00	Lunch Break | Museum Restaurant (2F)
14:00-14:45	Featured Presentation | Museum Auditorium (1F) Yoneo Ota, Osaka University of Arts, Japan
14:45-15:45	Keynote Presentation | Museum Auditorium (1F) William Lindesay OBE
15:45-16:00	Break
16:00-16:15	IAFOR Documentary Photography Award | Museum Auditorium (1F)
16:15-16:45	Special Address | Museum Auditorium (1F) Yutaka Mino, The Hyogo Prefectural Museum of Art, Kobe, Japan
16:45-17:00	Special Address | Museum Auditorium (1F) Virgil Hawkins, Osaka University, Japan
17:00-17:15	Announcements & Recap | Museum Auditorium (1F)
17:15-18:30	Conference Welcome Reception | Museum Restaurant (2F)

Friday Plenary Session
10:00-17:15 | Hyogo Prefectural Museum of Art

10:00-11:00   Conference Registration | Museum Auditorium (1F)

11:00-11:15   **Announcements & Welcome Address | Museum Auditorium (1F)**
Joseph Haldane, The International Academic Forum (IAFOR), Japan

11:15-11:55   **Keynote Presentation | Museum Auditorium (1F)**
Fake News and the Attack on America's Freedom of the Press
Gary E. Swanson, University of Northern Colorado, USA (fmr.)

11:55-12:35   **Keynote Presentation | Museum Auditorium (1F)**
History, Story, Narrative
Richard Roth, Medill School of Journalism,
Northwestern University, USA

12:35-12:45   Conference Photograph | Museum Auditorium (1F)

12:45-14:00   Lunch Break | Museum Restaurant (2F)

14:00-14:45   **Featured Presentation | Museum Auditorium (1F)**
The Disappearance of Silent Film and the Toy Movie Project
Yoneo Ota, Osaka University of Arts, Japan

14:45-15:45   **Keynote Presentation | Museum Auditorium (1F)**
The Great Wall Story – The Way I Have Discovered It
William Lindesay OBE

15:45-16:00   Break

16:00-16:15   **IAFOR Documentary Photography Award | Museum Auditorium (1F)**

16:15-16:45   **Special Address | Museum Auditorium (1F)**
Yutaka Mino, The Hyogo Prefectural Museum of Art, Kobe, Japan

16:45-17:00   **Special Address | Museum Auditorium (1F)**
Introduction of Osaka University's Global News View Database
Virgil Hawkins, Osaka University, Japan

17:00-17:15   Announcements & Recap | Museum Auditorium (1F)

17:15-18:30   **Conference Welcome Reception | Museum Restaurant (2F)**

Saturday
October 28

Art Center Kobe

09:00-10:00	**Morning Coffee & Poster Session	Room 504 (5F)**
09:30-11:30	**Parallel Session I**
11:30-12:45	**Lunch Break**
11:45-12:30	**Japanese Tea Ceremony	Room 504 (5F)** **Group *Wa*, Kobe, Japan**
12:45-14:15	**Parallel Session II**
14:15-14:30	**Coffee Break	Room 504 (5F)**
14:30-16:30	**Parallel Session III**
16:30-16:45	**Coffee Break	Room 504 (5F)**
16:45-18:15	**Parallel Session IV**
19:30-21:30	**Conference Dinner (Optional Ticketed Event)** **Meeting time & location: 18:30 in the Lobby (2F)** **Group leaves for restaurant at 18:45**

Saturday Poster Session
09:00-10:00 | Room 504 (5F)

38160 | Room 504 (5F)
Animated Life - A Manifest of Otaku Culture
Didier Volckaert, RITCS / University of Brussels, Belgium

I'm an Artist / filmmaker and otaku. Since the start of the Heisei era (1989-) the media and public have been associating otaku with mental sickness: perverted by imagery and moe, otaku lack basic social skills, empathy, even self-awareness. Otaku has become a symbol of the decline in Japanese values by entertainment consumerism. To me otaku culture is not a symptom, neither is it Japanese; it's a global avant-garde that can offer strategies to cope with (and survive) our current state of hypernormalisation and postmodern myopic. A self-improving mind set that is able to (re-)question identity, sexuality and our relationship with technology and future forms of life. I research these potential(s) and create audio-visual art and books as vessels of cultural exchange: Visual anthropology on the islands of our modern day Crusoe. Otaku create identity from and on imagery. With these simulacra we create animated life: an open source for the visual evolved in search of more complex and diverse emotional regulators. Not an escape from reality; but rather a choice for a better fiction than reality. Like otaku culture itself, Animated life is a complex subject covering a wide area of study fields. But at its core there is a relationship with a technological medium: Anime. For this presentation I want to focus on the origins of this blueprint: Anime? Is it Japanese? What are its parameters and how did, and do, they relate to (Disney)-Animation? And how can an audio-visual (art-)form create a new way of life?

38164 | Room 504 (5F)
Online Cinema Ticketing Industry: Impacts and Opportunities for Transformation in the Chinese Film Industry
Hsien-Cheng Liu, Graduate School of Media Arts, Kun Shan University, Taiwan

In recent years, China's film market has been growing rapidly. The magnet effect brought about by growing box-office sales has captured the attention of new electronic businesses and internet industries. These entities possess large capital and powerful information processing capabilities, creating major change in the structures and systems within the Chinese film industry. As electronic business and mobile networks flourish, service providers have begun to take advantage of the attention and online traffic that the film industry generates. To remain competitive, service providers have invested greatly in ticket subsidies, film financing, marketing and distributing, and film-showing hardware and architectures, becoming in and of themselves a major driving force in the highly-competitive, quickly-transforming Chinese film market. The purposes of this research project were, first, to examine how online ticketing has been involved in and continues to influence the related industries of film development, production, distribution, and exhibition. Furthermore, by use of economic principles of new media, such as platform model and network effects, this project examines how online ticketing industry factor into the value chain of film as a whole and what innovations within the industry they bring. Through conventional concepts from the film industry and principles of contemporary new media operations, we assess whether China's online ticketing services are a mere product of the booming Chinese film market, a fad induced by government policy of "Internet plus", or a potential shift in the upgrading and transformation of the Chinese film industry altogether.

38208 | Room 504 (5F)
Aesop's Fables: Classical Wisdom for a Contemporary World
Lorraine Kipling, Kanda University of International Studies, Japan

If the purpose of fables is to provide a clear moral lesson that guides a reader's understanding of the world, what relevance can these classical texts have in a contemporary world of confusion, nuance, and ambiguity? In an undergraduate course at a university in Japan, some students might favour being offered a black-and-white issue, to be neatly concluded with a pithy maxim. However, both academic studies, and life beyond the classroom tend to require more nuanced interpretation. The methodology for this course design involves engaging with students' interest in the ostensibly easy-to-read fables of Aesop with the aim of activating analytical and critical thinking skills. Through questioning notions of perspective and point-of-view, and drawing parallels with contemporary personal, social, and global issues, students are encouraged to consider issues of adaptation, application, and ambiguity. The intended outcome is that students are better equipped in 'reading the world', that is, in understanding contemporary issues and evaluating nuanced perspectives with a sense of balance, logic, and empathy. This poster presentation will provide an outline of the methodology, as well as applications and parallels to some of Aesop's classic fables from contemporary media. It will also display examples of student projects and interpretive processes. This poster will be of interest to anyone interested in narrative interpretation, writing contemporary experience, education, critical thinking, and narrative patterns, archetypes, and metaphors.

38359 | Room 504 (5F)
A Content Analysis of Overcoming Sport Constraints Using Social Media
Shang-Min Ma, National Pingtung University of Science and Technology, Taiwan

Empirical evidence showed that social support is an important determinant for sport participants to overcome their constraints (Ma & Ma, 2014; Nimrod, 2011; Son, Mowen, & Kerstetter, 2008). Participants acquire positive results based on social interaction and social support, such as emotional support and information exposure (Burt, 2005). While previous research on leisure constraints negotiation has heavily focused on the impact of off-line support, the online impact regarding how sport participants addressed their constraints, acquired social support, and overcame constraints for the resultant participation has been understudied. Therefore, the purpose of this study is to extend previous findings on leisure constraints negotiation from offline to online context in order to understand how sport fans' seeking, receiving negotiation information and emotional support on the Facebook two national and two local triathlon virtual communities. Particularly, this study aims to examine research questions, including: what are the network characteristics (size and density) of the FB communities, what constraints are self-disclosed by the triathletes, what negotiation information and emotional support are provided and how these messages are liked and shared? On the one hand, content analysis (supplemented by computerized semantic and sentiment analysis) will be used to analyze related content themes and sentiment expressions. On the other hand, social network analysis will be adopted to examine the information flow and support network among triathlon fans.

Saturday Poster Session
09:00-10:00 | Room 504 (5F)

38564 | Room 504 (5F)
Corporate Risk Communication of Environmental Message and Corporate Social Responsibility Reports: An Analysis of Corporate Websites
Yie-Jing Yang, Shih Hsin University, Taiwan

From the perspective of corporate risk communication, this study explored the corporate websites how to communicate the environmental message and social responsibility information. A total of 447 corporate websites (Taiwan top five- hundred enterprises) in 2016 were content analyzed. The study found that 49.7% of the corporate websites presented the corporate social responsibility reports, but only 8.1% of them appeared on the homepage. In addition, nearly 70% (66/7%) of the corporate social responsibility (CSR) reports appeared under the "Corporate Social Responsibility" category, and 18% under "Corporate Profile" category. Cross-analysis showed that 68% of financial enterprise presented the CSR Reports on the Websites, followed by manufacturing enterprises (54.3%) and service industry (32.8%). However, whether CSR reports appeared on the homepage, the results were significantly different, more services corporate put CSR reports on the official website homepage. As for corporate communication of information of environmental protection message, 70.7% of the corporate websites presented the environment message, but only 15.2% of Websites presented on the homepage. This study further adopts the text analysis to analyze the narrative and rhetoric meaning based on the CSR reports and the environmental information presented by the corporate websites.

38669 | Room 504 (5F)
Two Civic Movements, Two Destinies? A Comparative Study of the Roles of Social Media in Taiwan's Sunflower Movement and Hong Kong's Umbrella Movement
Tai-Li Wang, National Taiwan University, Taiwan

With the advent of new media technology, social movement has developed into various ways. Many civic movements were initiated and organized by young generations, such as the "Arab Spring" in the Middle East Asia, the "Sun Flower Movement" in Taiwan, and the "Umbrella Movement" in Hong Kong.These movements draw academic attentions on the roles of new media in civic movements. Taiwan and Hong Kong share some similar historical and cultural backgrounds yet construct different political, social and media systems. Although Hong Kong has similar Internet regulations as Taiwan, it now encounters severer intervention and supervision from Beijing's government. Then, what roles of social media would be different taken place in the development of new civic movements in these two societies? What would be the intertwined relationships between the civic movements in these two places? Would Hong Kong's civic movement be affected by Taiwan's? If so, in what ways would it be affected, and in what ways would social media's impact take in shape? This research conducted a three-year study (2014-2017) to investigate Taiwan and Hong Kong's two worldly known movements, Sunflower Movement and Umbrella Movement, aiming at comparing how social media facilitate activism in the two societies and trigger these two civic movements, as well as examine social media's communicative effectiveness, the process of forming public opinion, and the mechanism of mobilization in the development of civic movements. This paper will report temporary findings about these intriguing yet unanswered questions left after these two memorial civic movements.

Saturday Session I
09:30-11:00 | Room 501 (5F)

Communication and Mass Media Coverage
Session Chair: Virgil Hawkins

38424   09:30-10:00 | Room 501 (5F)
Humor in Thai Political Cartoons Published During the 2013-14 Thai Political Crisis
Aram Iamlaor, National Institute of Development Administration, Thailand
Savitri Gadavanij, National Institute of Development Administration, Thailand

Thailand in 2013-14 is a period of political instability. The protest organized by PDRC is one of the world's largest political protests. The movement was an anti-Thaksin cronyism effort to expel Prime Minister Yingluck Shinawatra's government. Eighty-seven political cartoons during the period were collected from four newspapers: Bangkok Post, The Nation, Thai Rath, and Daily News. This study aims to investigate 1) how political cartoonists create humor in their cartoons; 2) what kind of humor political cartoonists used in their cartoons; and 3) what are the differences between political cartoons published in Thai and English newspapers. The analysis reveals that most of the cartoons published are one-framed cartoons. Cartoonists create humor by using image and text whose meanings so closely related and interdependent that none of the elements can be understood in isolation. Some of the cartoons do not contain humor. On the other hand, most multi-framed cartoons contain dialogues between two characters that generate humor by using incongruity and ambiguity that cause surprise, as well as flouting maxims of Cooperative Principle. There are two main differences between political cartoons published in English and Thai newspapers: 1) most English cartoons are one-framed while Thai cartoons are multi-framed; and 2) English cartoons present simple images and readers need only a little background knowledge on Thai politics to understand them, while Thai cartoons present complex ideas that need a great deal of background knowledge to understand them.

38201   10:00-10:30 | Room 501 (5F)
Internet Rumours with Chinese Characteristics
Kay Hearn, Edith Cowan University, Australia

Internet rumors are a global phenomenon. For instance the claims that Barack Obama was not born in America persisted throughout his presidency, or Sandy Hook Truthers who claim the tragedy never occurred and was a concocted government conspiracy to remove guns from citizens. Despite the Great Firewall and the legislation against the spread of rumors there are many false stories on the Internet in China and removing them is a full time job. This paper investigates the discourses surrounding the regulations about the spreading of rumors and argues that the regulations have two main purposes, one to censor information that the government deems sensitive and this justification has been used to imprison activists. The second use of the regulations is to prevent widespread public panic, as was the case in 2011 when there was panic buying of salt thought to give protection from nuclear fallout that was rumored to be heading to China from Fukushima. Panic driven by rumors is potentially destabilizing and the two ways in which this legislation are used is closely tied to Hu Jintao's catch cry of Harmonious Society. The use of the legislation around the spreading of rumors supports the Chinese Communist Party's efforts to maintain control over the circulation of narratives about China and the use of those narratives to curb social unrest and to retain central authority over the country.

38250   10:30-11:00 | Room 501 (5F)
Comparing Coverage of Distant Conflict: Content Analysis of US, French and Japanese Media
Virgil Hawkins, Osaka University, Japan

Between 20 and 30 countries are afflicted by armed conflict at any given time. But foreign media coverage of these conflicts tends to be highly selective, focusing intensely on one or two, and largely ignoring the others. Furthermore, the scale of the conflict (in terms of death tolls, for example) is not necessarily a deciding factor in perceived newsworthiness. Large regional differences are also regularly observed, with Europe typically overrepresented, and Africa underrepresented. Research has identified levels of trade, linguistic, cultural and historical ties, prominence and deviance as some of the key determinants of international newsworthiness, but do these really serve to explain the differences in the levels of coverage of conflicts? To what extent to the individual circumstances of each of the countries covering foreign conflict matter in this regard? This study uses content analysis to examine the levels of coverage of armed conflict, focusing on the cases of US (*New York Times*), French (*Le Monde*) and Japanese (*Yomiuri*) print media for the year 2016. It goes on to explore the differences in, and the reasons behind, the coverage of armed conflict.

Saturday Session I
09:30-11:30 | Room 503 (5F)

Mass Communication and Health
Session Chair: Srirath Pakdeeronachit

38264   09:00-09:30 | Room 503 (5F)
Media Health Literacy's Influential Role in Nursing
Preyaporn Buranakarn, Srinakharinwirot University, Thailand
Srirath Pakdeeronachit, Srinakharinwirot University, Thailand

In the era of Borderless Communications, it has become easier for people to access health information. The media heavily influences peoples' way of life and has a significant effect on their health behaviors, attitudes, and lifestyles. With so much information readily accessible, however, it is imperative that consumers are aware of what information is both valid and current. The media, however, does not always provide what is valid and current. Consumers need to be provided with a filter of information. Media health literacy (MHL) is a filter that empowers consumers from being overwhelmed by potentially incorrect or outdated information that the media may disseminate. As health professionals, nurses must learn the importance of MHL. Learning this will allow nurses to provide accurate health information to patients. The nature of science is ever-changing. As a result, nurses will continuously need to improve, adjust, and adapt their understanding of MHL. This article aims to address several issues: the role of nurses in MHL in Thailand, the purpose of MHL, and the influence of MHL on nursing roles. A thorough understanding of MHL allows nurses in Thailand, and the world, to continuously provide accurate, effective, and efficient health care to their patients.

38265   09:30-10:00 | Room 503 (5F)
Does Online Social Media Give You Valuable Benefit or Become a Great Danger?
Kamonthip Rattanasuwannachai, Srinakharinwirot University, Thailand

The purpose of this article is to present 1) use of social media of Thai people at present, 2) the purpose of use of social media, and 3) an influence of the use of social media. An online social media is involved in every circumstance of all professions. The most favorite activity of Thai people on internet access is a social network up to 82.7%, secondly data search 56.7%, and news report 52.2%, etc. The most popular social network in Thailand is Facebook 92.1%, LINE 85.1%, and Google+ 67% respectively. Such convenience may somewhat be thought of what could be an impact to the users. Sometimes an access to a social network having an impact to our feeling may be compared as a friend of ours who would always enjoy its vacation abroad while we are working hard for a little amount of salary or other comparisons that pops up in our mind and feeling. Although such scenario does not represent any comparison at all. Having decided to stay in a social world without any concern of its own feeling could easily create a stage of depression. "Compared to those who rarely play social media. People who play social media often risk being depressed.Up to 2.7 times higher." Everyone is consciously aware of using social media in reasonable extent and good use.

38249   10:30-11:00 | Room 503 (5F)
Media as a Tool to Raise Organ Donation
Praijaree Jitklang, College of Social Communication Innovation, Srinakharinwirot University, Thailand
Srirath Pakdeeronachit, College of Social Communication Innovation, Srinakharinwirot University, Thailand
Saowaluck Phantaboot, College of Social Communication Innovation, Srinakharinwirot University, Thailand

Nowadays organ transplantation is considered the most effective choice to save lives of those who suffer from organ system failure such as liver failure, heart failure, and renal failure. It is reported in 2013 that there are about 117,178 people register for organ donation in the USA whereas there are only organ donors. Among these, there are only 12,872 organs of the deceased that could be transplanted to save patients. In Thailand, Thai Red Cross reported in 2016 that there were only 201 successful organ donors from 49,684 registered organ donors while there are 5,520 on the waiting list of organ transplants. These statistics showed the seriousness of organ donation worldwide. Therefore, a campaign of increasing organ donors is another choice to expand the cadaver/living donor pool. From previous studies, results have shown that Thai people are not willing to donate organs because of their cultural belief, misunderstanding of premature declaration of death, etc. Thus, educating people about organ donation is crucial for organizations involved with donation and transplantation process. The organizations such as Thai Red Cross and private sectors have created campaigns in public through different media including brochure, radio, video content, music video, etc. Although the media have reached the public audience and brought more organ donors, the number of donors is still inadequate. So, related organizations responsible for media relations of these campaigns need to analyze causes in order to improve media content that can convince more organ donors.

38231   11:00-11:30 | Room 503 (5F)
Content Analysis of Anti-Smoking Campaign Advertising on Thai TV
Srirath Pakdeeronachit, Srinakharinwirot University, Thailand
Yanawut Svetthitikun, Srinakharinwirot University, Thailand
Apirapee Sretarugsa Tanchanroenwong, Srinakharinwirot University, Thailand

The objectives of this research were 1) to analyze the content analysis of anti-smoking advertising campaigns on Thai TV and 2) to study factors influencing the creative process of anti-smoking advertising campaigns. This research was a study of anti-smoking media campaign shown on Thai television by using the content analysis to obtain basic information in the preparation of such media. The sample of the analysis included 25 anti-smoking advertising campaigns shown on free TV in Thailand. Between 2002-2007, the researchers interviewed 5 representatives from media producers. The content analysis of anti-smoking advertising campaigns on Thai TV "the power of love" had the most views (1,564,861 views). The analysis was based on strategies of Message appeals. The results showed that the first strategy used in the advertisements was is Emotional appeals (12 cases, 48 %), which attempted to draw on emotions and feelings of the consumers to increase fondness. The second is Fear appeals (9 cases, 36%), which showed the results or the danger that would badly happen if consumers did not change their attitudes and behaviors. And the last is Humorous appeals (4 cases, 16%), which used humor to attract and change the perception of the consumers. The findings were positively related to the study of Paek et al. (2000). The study found that the value of viewing, the invitation of messages, and the relationship between the recipients depend on the different types of strategies of message appeals, such as "Threat," "Social," and "Humorous appeals."

Saturday Session I
09:30-11:00 | Room 505 (5F)

Critical and Cultural Studies, Gender and Communication
Session Chair: Jason S Polley

38675   09:30-10:00 | Room 505 (5F)
Roots in/And Exile: Writing Lhasa From Dhasa
Harmony Siganporia, MICA, India

In 1959, the 14th Dalai Lama Tenzin Gyatso, accompanied by thousands of Tibetans fleeing their homeland in the wake of its occupation by Chinese forces, made their way to India to seek refuge in exile. Several decades after this movement across the mighty Himalayas, there now exists in India a dynamic Tibetan refugee community, 90,000+ strong. Despite the fact that these refugees are scattered across numerous settlements, members wear their 'Tibetan-ness' close, marking themselves as a distinct and coherent community. Through the gamut of political and socio-cultural practices they have attempted to re/create in exile, the Central Tibetan Administration (or CTA) has attempted to create rallying points around which calls for the preservation and practice of Tibetan identity are today voiced. In this live independence movement, erstwhile nomadic and pastoral folk cultures today sing songs of revolution, their diction, language, and style being tested in this singing of new tunes. Exile bespeaks precarity and demands new emplacement mechanisms whereby shape-shifting categories like 'identity' (at individual and community levels) stemming from contested histories can potentially be stabilised, even if momentarily. These processes are what this article explores, in a bid to understand how refugee communities might navigate their liminality in exile, by asserting control over their historical narratives. This presentation will investigate the Tibetan Oral History Archive as well as the Tibetan Museum in Dharamsala (Dhasa, as it is colloquially known) and read how they attempt to narrate the loss of Lhasa.

38554   10:00-10:30 | Room 505 (5F)
Voices From Ground Zero: Japanese American Atomic Bomb Survivors Tell Their Stories to the World
Gloria R Montebruno Saller, Independent Scholar, USA

In the USA, I established a connection with the American Society of Hiroshima and Nagasaki Atomic Bomb Survivors (ASA) of Southern California. This non-profit group is comprised of Japanese and Japanese American atomic bomb survivors. My focus is on Japanese American atomic bomb survivors' stories. Their eye witness accounts are relevant as they can be placed at the intersection of Japanese and American history. One of my goals is to trace some of these survivors' steps after August 1945, while still in Japan, until their departure to the USA in 1947 along with their life challenges as they settled back in the USA. A closer look at their testimonies helps us to shed a noteworthy light on the record available on atomic bomb survivors in general as far as their national and gender identities are concerned. By investigating these individuals' struggles (1) to survive after the detonation; (2) to secure safe transport back to the USA after 1947; (3) to re/start their life in the USA; (4) to obtain medical assistance from both the American governments; (5) to blend their life experiences with the realities of post-World War II American society; (6) to make their voices heard through community outreach programs; I intend to show how these individuals' experiences convey the voices of a generation of individuals left to fend for themselves at home (USA) when it came to claim their rights to appropriate medical care, emotional assistance, and support to overcome daily struggles to accomplish simple tasks.

37817   10:30-11:00 | Room 505 (5F)
'(Un)Official Narratives: The Editors'; No, Johnny's; No, Zampano's; No, Navidson's; No, McLeod's Kevin Carter in House of Leaves
Jason S Polley, Hong Kong Baptist University, Hong Kong

Mark Z Danielewski extends his critique of reliability—to the "destabilization" of "center" and "origin" and "totality" Derrida first famously exposes in "*Structure, Sign and Play in the Discourse of the Human Sciences*" (1966)—to all of *House of Leaves*' paratexts, even, or most especially, to the very narratives readers routinely/ traditionally approach non-ironically—such as the copyright page, the index, the cover blurbs, the footnotes, the footnotes to footnotes. To put it differently, Danielewski's 2001 encyclopedic novel, one that features a mise-en-abyme of competing "narrators," compels its readers to encounter every text in and about his text with the critical suspicion and contingency that postmodernists, deconstructionists, and historiographers make a virtue of. When navigating *House of Leaves*, it is prudent to bear in mind the principal thesis of Fish's *Is There a Text in this Class?* (1980): meaning is always already contextualized, always already shared by particular readers in particular spaces. The ostensibly apparent, or the apparently obvious, can change, thus obviating any stable sense of the unambiguous. So-called literal meanings, tout court, are unstable. This paper applies this supplementation and/ or always historicize credo to *House of Leaves*' Will Navidson, given that he's a Pulitzer Prize-winning photographer of lasting repute inspired upon actual Pulitzer Prize-winner (and 1994 suicide) Kevin Carter. At stake here is how *House of Leaves*, while blurring the classical boundaries between fact/fiction/autobiography/history/criticism, at once allegorically disrupt(s) and symbolically enhance(s) any concrete (re)representation of "putatively real" (biographical) events.

Saturday Session I
09:30-11:30 | Room 506 (5F)

Film Criticism and Theory
Session Chair: Elissa Ayoub

37566   09:30-10:00 | Room 506 (5F)
From Accomplice to Victim: Cinematic Representations of Lady MacBeth
Elyssa Cheng, National University of Kaohsiung, Taiwan

In William Shakespeare's tragedy of *Macbeth*, Lady Macbeth persuades her husband to commit regicide in their own castle. Political power was restricted exclusively to men in Macbeth's medieval Scottish warrior society while women were considered vulnerable and thus excluded from the political domain. In Shakespeare's Renaissance England, such stereotypical bias that maintained this view of women's physical weakness, dependence and non-political tendency still existed, and those wives who interfered with their husbands' political affairs would be condemned. After Shakespeare, Lady Macbeth has become the epitome of either a dangerous female accomplice to murder or an innocent victim of ambition. Cinematic representations of Lady Macbeth reflect both polarities, but different directors employ varying aesthetics and psychological motivations pertaining to their age to depict this character. This essay delves into the socio-historical backgrounds, the aesthetics, and the psychology of four Macbeth productions: Orson Welles's Macbeth (1948), Akira Kurosawa's *Throne of Blood* (1957), Roman Polanski's *Macbeth* (1971), and Justin Kurzel's *Macbeth* (2015). This paper also explains how Lady Macbeth appears as a dangerous accomplice in Welles and Kurosawa's films but is transformed into an innocent victim in Polanski's and Kurzel's adaptations.

37814   10:00-10:30 | Room 506 (5F)
Producing Multiplicities of History: Decentralised Narrativity in Mahou Shoujo Madoka Magica
Simon Gough, Monash University, Australia

The importance of fictional histories within media franchises has been widely theorised in media studies, with scholars such as Otsuka Eiji, Henry Jenkins, and Azuma Hiroki promoting varying perspectives on the importance of cohesive fictional worlds within contemporary media franchises. However, these perspectives do not adequately address the how the creation of fictional worlds is being influenced by recent developments in Japanese media franchising practices. This paper considers how these media franchises are altering the production and consumption of fictional worlds, with special attention to the role of the production committee system in generating diverse worlds and histories within the boundaries of a single media franchise. Through analysis of the *Mahou Shoujo Madoka Magica* media franchise, I highlight how the franchise promotes alternative ways of conceptualising its fictional history, its worlds, and the positioning of characters within such worlds. I argue that the franchise actively promotes its associated producers and consumers to generate their own understandings and interpretations of the franchise's characters and setting elements, outside the confines of a singular fictional world or history. Within the bounds of *Mahou Shoujo Madoka Magica*, history is multiple and subjective, suggesting new approaches to understanding the attraction to fiction in contemporary Japan.

37937   10:30-11:00 | Room 506 (5F)
History as the Return of the Repressed in Kim Jee-Wong's A Tale of Two Sisters
Jennifer Taylor, The College of William and Mary, USA

Kim Jee-woon's *A Tale of Two Sisters* (2003) presents a world inhabited by sad, terrifying ghosts, symbols of repressed memories and unfinished trauma. As the story unfolds, the answer to what exactly is being repressed or forgotten becomes more and more elusive. The film's pivotal scene occurs during a dinner party where two women become progressively more hysterical, one screaming, "Don't you remember?" and the other falling on the floor in convulsions. The men in the scene remain strangely passive even as they try to help. The intensity of the scene makes it central to understanding the film. Why are the men so passive in the face of the women's hysteria? What are they failing to remember? Through a close examination of the architecture and design of the house where the movie takes place, this paper will offer an analysis of what meanings a Korean audience would perceive as encoded in this pivotal scene, and how it fits into the overall narrative structure of the film. The space constructed within the film has historical echoes, and uncovering the meanings encoded therein offers a possible answer to the question of why the responses to the suppressed memories are so gendered, and why the women in the movie are seemingly more affected by them than the men. By placing this film in its historical and social context, we can read it as a discursive gambit in an ongoing discussion/debate about a very specific period of Korea's past.

38686   11:00-11:30 | Room 506 (5F)
The Representation of Motherhood on the Go Through Filmmaking as a Storytelling Medium
Elissa Ayoub, American University in Dubai, UAE

This research paper investigates motherhood on the go in film-making through examining the short films *Away from Elsa* (2016), and *Christmas Break* (2016). The films depict my journey away from home during my post partum year in contemporary Lebanon. The central themes the films revolve around are filming in familial contexts, the definition of home, and motherhood on the go across different landscapes. The paper sets to answer: can an informed program of film-making represent motherhood on the go? What is the impact of family life on creative work? Last, how does having a family change the film-making process? Since, the context of the research takes place in contemporary Lebanon; I draw on Edward Said's Orientalism theory and Frantz Fanon's fabricated psychology of colonized people. The underpinning historical factor of colonialism manifests itself in contemporary Lebanon at different layers and is crucial to understanding some of the normative and naturalized strands that make up the Lebanese society. The feminist theoretical framework is shaped by Judith Butler's performativity theory, Silvia Federici's unwaged labour of housework and and its exploitation at the center of. From a practical framework, I look into local, regional and international filmmakers; *First Trip Away* (2013) by Abbe Fletcher, *Measures of Distance* (1988) by Mona Hatoum and *Jeanne Dielman, 23, quai du commerce, 1080 Bruxelles* (1975) by Chantal Akerman.

Saturday Session II
12:45-13:45 | Room 501 (5F)

Media and Culture
Session Chair: Makanaka Tuwe

38207   12:45-13:15 | Room 501 (5F)
Wayang Kulit and Its Influence on Modern Entertainment
Yan Soon Lim, Lasalle College of the Arts, Singapore

Wayang Kulit is one of the oldest forms of puppet based performances, originating from Java, Indonesia. A form of shadow puppetry, Wayang Kulit is traditionally performed behind a white cotton screen illuminated with an oil lamp by a Dalang, the puppeteer of a Wayang performance. These performances usually last throughout the night, serving as both a spiritual ritual and source of entertainment in Java. An ancient art, Wayang Kulit has been performed for centuries, and is still being practiced in modern society. As many scholars and articles pointed out, the younger generation are not as interested in Wayang Kulit as compared to people in the past. Fadjar (2013) noted that this is caused by a few reasons such as the language used by the Dalang, the duration of the performance and the heavy themes surrounding the story. Wayang Kulit may have adapted to the times in order to ensure it does not perish along with the people's lack of promulgation within the community. This paper aims to look into how Wayang Kulit is performed in the past and how it adapts in modern society. Through these observations, this paper hence seeks to inform how Wayang Kulit may have influenced modern artists who later included elements of the ancient performance art form into their work.

38167   13:15-13:45 | Room 501 (5F)
Kora - The Third Culture Project
Makanaka Tuwe, Unitec Institute of Technology, New Zealand
Evangelia Paputsaki, Unitec Institute of Technology, New Zealand

The Kora is a 21st-string West African instrument - the strings represent the many facets of our lives that make us and the stretched strings represent trying to connect our African identity with diasporic relevance. This paper is based on a creative research project that created participatory visual outputs involving Sub-Saharan African youth in Auckland, New Zealand creating narratives about their identity. The project was based on the following research question: How can participatory visual methodologies within an African indigenous research framework be used to enable authentic voice presentations of Sub-Saharan African youth in New Zealand? The aim of the research project is to explore the process of creating and developing narratives about African identity in the diaspora by producing a piloted visual participatory project. The foundation of this creative project is based on the participatory action research approach that used visual methods within an indigenous research framework. Applying an indigenous framework has provided a more holistic approach to situating cultural practices, norms and everyday negotiations that contribute to identity construction. The participatory methodological element involved workshops, focus groups and reflexive visual diaries. The approach required the youth to reflect and discuss their perceptions of the media, identity, culture and experiences integrating into society. In this presentation, the author (youth activist) will present not only the process of exploring a co-creative space but also some of the challenges of using participatory visual methodologies within an indigenous framework to provide counter narratives and situation identity, migration and representation.

Saturday Session II
12:45-14:15 | Room 503 (5F)

Mass Communication
Session Chair: Yanshu Sun

38934   12:45-13:15 | Room 503 (5F)
Issues and Information management for Public Communication in Willingness to Pay for Forest Area of Bangkok Dwellers Project
Kullatip Satararuji, National Institute of Development Administration, Thailand

The research of public information management in the "Issues and information management for Public communication in Willingness to pay for Forest Area of Bangkok Dwellers Project" was designed to raise public awareness. The purpose of this research is to 1) Distribute information regarding urban forest to the public through information management, 2) Study communication patterns to broaden the target group's understanding of urban forest issues, and 3) Evaluate the results of communications that relate to urban forest issues. The methodology of this research consisted of documentary analysis, in-depth interview, observation, and focus group discussion. The study involves creating a Facebook fan page named "URBAN FOREST" as a public space for communicating and exchanging knowledge about urban forest issues. The results demonstrated that the information and knowledge of urban forest issues are driven by social media and mass media. Under the concept of media advocacy and setting the agenda, the information dissemination occurred through 5 activities with different communication patterns. The results showed that the participants are satisfied with all activities. To conclude, the overall success of communicating "urban forest" issues to the wider public includes the integration of social media, a Facebook fan page "Urban Forest", as well as the information distribution through mass media and media activities.

38180   13:15-13:45 | Room 503 (5F)
Blue Documentary as a Tool for Marine Life Conservation
Nurul Hidayah Mat, Cardiff University, UK

Human activities, including over-exploitation, food consumption, tourism, and any other economic activities are found to have significant impacts on the ocean. In Malaysia, it is considered as a major contributor to marine life extinction. Therefore, our responsibility is to ensure the continuity of a sustainable marine ecosystem while preventing any possible extinction for future generations. Previous scholars claim that lack of information has led to the negative behavior from the public about the importance of marine life. Therefore, a number of studies have been carried out to analyze a documentary's role in promoting species conservation awareness, which consequently leads to actions being taken. Following that, this study asserts Blue Documentary (BD) plays a crucial role in providing information about the environmental degradation particularly marine life extinction. It also changes public's perception and stimulates conservation action. Thus, this study discusses and analyses the pedagogical functions of Blue Documentary which leads to positive relationships between human and non-human and become a mechanism to grab people's attention while changing public's perception on the marine life. In addition, it also becomes an additional learning source, a platform for knowledge dissemination of scientific discoveries, a vehicle for multiple parties collaboration in highlighting marine life complex issues, and a device to pressure policymakers in legislating the biodiversity conservation plan. It is arguable that by presenting the condition of local marine life in a documentary, it also can have a significant impact on the viewer's pro-conservation action.

38646   13:45-14:15 | Room 503 (5F)
Language, Image Building and Communication of the Voice of China: An Analysis Model
Yanshu Sun, Beijing Normal University - Hong Kong Baptist University United International College, China

The Voice of China is a televised singing competition show and also one of the most popular programs on Chinese television. The big data is adopted in this research paper and more than 10,000 comments on all episodes in the first four seasons have been collected and used for the content analysis. This study is proposed to investigate the language use of performances, the image building of mentors and candidates, and the interactive communication between program group and audiences. The results of this study will develop a better understanding of Chinese popular entertaining programs and enrich the knowledge pool of communication and audiences studies.

Saturday Session II
12:45-14:15 | Room 505 (5F)

Panel presentation: Digital Gothic Narratives
Session Chair: Lorna Piatti-Farnell

38075   12:45-13:15 | Room 505 (5F)
Cyber-Hauntings: The Online Ghost Story and Its Cultural Narratives
Lorna Piatti-Farnell, Auckland University of Technology, New Zealand

The place occupied by the digital in the construction of uncanny narratives has recently been a point of discussion in a variety of scholarly works, which have placed an emphasis on online networks as the creators of 'digital ghosts'. The Internet provides an unprecedented platform for the creation and dissemination of ghostly accounts, Gothic narratives, and spectral recollections, challenging the very notion of reality and experience. As far as storytelling goes, the intermingling of digital technologies and ghostly narratives presents itself as a complex mixture of representation and historicity that calls into question notions of not only veracity, but also of intent – ghostly or not – in connection to the technological framework. Taking the spectral qualities of the Internet storytelling medium as a point of departure, this chapter explores the narrative construction and cultural impact of web sites that are focused on the proliferation of ghost stories. The discussion aims to show, through unraveling the participatory and yet inherently uncanny nature of online storytelling, ghost story web sites complicate the notion of storytelling in relation to understandings of consciousness and reality. The online ghost story platform is constructed on various manifestations of spectral returns, which expose the digital framework as connected to notions of haunted and dispersed consciousness.

38163   13:15-13:45 | Room 505 (5F)
I Can't Believe My Eye: The Gothic Uncanny in Video Game Space
Gwyneth Peaty, Curtin University, Australia

From the opening moments of the video game *Prey* (2017), the player is constantly reminded that their perception is flawed and nothing seen can be trusted. As the game begins, you get dressed in your apartment and catch a helicopter over a grand futuristic city. Except, you don't. Because the apartment is a fake and the helicopter never leaves the ground. Waking up a second time in the same room, you discover it was all a simulation. The view you admired was projected onto large screens and the apartment is constructed like a movie set. The home is no home at all. This unsettling manoeuvre sets the tone for what is to follow: a gameplay experience in which familiarity is repeatedly undermined, warped, and questioned. 'Mimic' monsters conceal themselves as everyday objects like chairs, lamps and coffee cups; shifting between the banal and the alien in seconds. Always on edge, the avatar's paranoid gaze is further altered through the use of neural modifications that are consumed through the eye. This paper explores how *Prey* reimagines the Gothic uncanny, Freud's *Unheimlich* (1919), in the context of digital space. It examines how gameplay is shaped to render the uncanny into newly experiential patterns, making the familiar strange in fresh but oddly recursive ways.

38067   13:45-14:15 | Room 505 (5F)
#Charliecharliechallenge: Gothic Invocations in the Digital Domain
Enrique Ajuria Ibarra, Universidad de las Américas Puebla (UDLAP), Mexico

Popularised by the hashtag #CharlieCharlieChallenge, the "Charlie Charlie" game involves the invocation of a spirit, who uses pencils to answer any question that requires a simple affirmative or negative reply. Originally played by Mexican children throughout several generations, this game of invocation has become a successful viral sensation over the past couple of years, with posts of young people playing or questioning its veracity on several visual social media such as YouTube, Vine, Instagram, and Snapchat. "Charlie Charlie" not only demonstrates that viral distribution can offer a different approach to the factual veracity of spectrality, but it also prompts us to reconsider the idea and consumption of Gothic and horror in the digital domain. Gothic in the #CharlieCharlieChallenge is manifested by uncanny exceptions in amateur home videos that seek to debunk its supernatural quality, yet inexplicable events do happen on screen. The appeal of the videos relies on the tension between rational and irrational cases that are preserved and viewed countless times on the web. Thus, the #CharlieCharlieChallenge forces us to explore viral Gothic, regulated by the structures of visual social media, and the consumption of images in the digital flow. Therefore, this paper looks at the Gothic potential that depends on its haunting spreadability in the digital domain.

Saturday Session II
12:45-14:15 | Room 506 (5F)

Film Criticism and Theory
Session Chair: Vincent Piturro

38372   12:45-13:15 | Room 506 (5F)
"The Missing Picture" *as Visual Archive: Re-Imagining the Khmer Rouge Genocide Through Film*
Audrey Brunetaux, Colby College, USA

How to represent the Khmer Rouge genocide through film? How can a survivor convey the magnitude of traumatic events in an artistic form that gives shape and contours to both a personal story and History? In his multifaceted experimental film "*L'Image manquante/The Missing Picture*" (2013), French-Cambodian filmmaker Rithy Panh re-negotiates the memory of this human catastrophe, while searching for his lost childhood. Through his innovative reimag(in)ing of camps, "re-education centers", and human destruction, he attempts to restore Cambodia's lost memory and, concomitantly, his own story. In the absence of traces in the Cambodian silent landscape, Panh conjures up the past by staging scenes from the Pol Pot period with his own "actors" made of water and clay. These self-made motionless figurines positioned in cardboard reconstructed backgrounds perform History/his story, while pointing out to the palimpsestic nature of individual and collective memory. Panh uses the cinematic space as memorial ground for the dead through the superimposition, layering and juxtaposition of real and re-created images from past and present in the same frame. Staging History/his story in such a way allows the filmmaker-survivor to revisit sites of personal trauma. This presentation will explore how the voice over, the staging of clay figurines in a re-imagined space and the superimposition of photographs, propaganda film and re-created images within the same frame all participate in the formation of a new visual archive that uncovers the depths of the genocide.

38569   13:15-13:45 | Room 506 (5F)
Changes of Japanese Female Characters in Chinese Films About WWII
Luyi Liu, Nishinippon Institute of Technology, Japan
Rong Zhang, Nishinippon Institute of Technology, Japan

World War II is a significant topic for movie makers in China because of its unforgettable influence on Chinese history. Although the culture boom in China serves as a key driver of growth for the movies on World War II in recent years, it has been pointed out that the study on the role of females in the war is insufficient. This study summarizes movies on World War II created by Chinese directors, analyzes the images of Japanese females based on a chronological order, and discovers changes in the description of female characters in such movies. As a result, the analysis shows that more Japanese females are appearing in the movie works and the female's images are much more enriched than before. This implies that the relaxing social and political mood in China has promoted the creation of such movie works and Chinese society has become more tolerant of Japanese culture. This study functions as an addition to the previous study in this field.

38064   13:45-14:15 | Room 506 (5F)
Random Acts of History: Immigration, Politics, and Family Narrative
Vincent Piturro, Metropolitan State University of Denver, USA

The new film from director Ali Kazimi, *Random Acts of Legacy*, highlights the immigration and integration of Chinese-Americans into American society through the (literal) lens of one family. Kazimi found a box of old 8mm films for sale online and bought them blind. He found many of the films were degraded and some were unusable. But he also found perfectly labeled boxes of film taken by Silas Fung, a first-generation Chinese-American and commercial artist who documented his family over the course of three decades, from the late 1930s to the early 1950s. Kazimi was able to restore some footage and thereby uncovered the story of one family in the larger context of ethnic immigration. The documentary illuminates the family's struggle integrating into American society while still keeping in touch with their ethnicity. In the process, the film highlights Derrida's notion of hospitality and the conditions imposed upon immigrants—what Derrida called unconditional hospitality vs. conditional hospitality. The film and the Fung family literalize Derrida's theories, particularly when considering the larger context of American immigration policies—from the Chinese Exclusion Acts to the Japanese internments during WWII, both of which affected the Fung family. Through an analysis of the film, theoretical grounding through Derrida, a history of U.S. immigration policy surrounding Asian-Americans, and an interview with the filmmaker, this paper will argue that immigration and integration into American society is a tangled web of politics, family, and the narratives we create surrounding our histories.

Saturday Session III
14:30-16:30 | Room 501 (5F)

Critical and Cultural Studies: Identity
Session Chair: Wei-Fen Chen

38421   14:30-15:00 | Room 501 (5F)
The Power and Perils of Informality: The Feminization of Softened News Narratives
Tsz Lam Ngai, University of Cambridge, UK

This article will discuss the emancipatory power of the 'counter-publics' manifested in the feminized tabloid news genre, which presents challenges to the masculinism of political discourse and the mythical journalistic professionalism in writing today's history, news. From the content analysis of 946 news articles in four Hong Kong major newspapers, a popular genre called 'politics column' is identified among these mainstream news media. This special column is written by the collaboration of several political journalists of the newspapers in pseudonyms, which spreads the news known from the informal social circle of political arena and covers more personal topics of celebrity politicians. This research article finds that women politicians have much higher visibility than their male counterparts in this special genre. Plus, women politicians are more often than men being nicknamed in this genre which involves the rapid use of nicknames. To supplement these quantitative findings, a subsequent critical discourse analysis of news articles argues that this popularization of news provides room for the circulation of alternative visions among public. Specifically, this special genre allows women politicians to adopt 'care' perspective to challenge the dominant masculine discourse of politics where structure and rule take precedence over individuals and context. Nevertheless, the popularized news narrative entails sexualization of female bodies and the problem of intrusive publicity should be taken into account.

38147   15:00-15:30 | Room 501 (5F)
Cinematic Mappings of Marginalized Masculinities in Postsocialist Beijing
Lisa Li, J. F. Oberlin University, Japan

Ning Ying, one of China's prominent female directors, chronicles Beijing's transformation in the 1990s in three films known as the "Beijing Trilogy". The films, "*For Fun*" (1992), "*On the Beat*" (1995) and "*I Love Beijing*" (2000), utilize a decidedly documentary style to critique a reality facing ordinary Beijing residents whose lives are affected by uneven, and sometimes cruel and unfair, changes due to drastic urbanization, gentrification, and globalization. This paper will examine three key themes in the trilogy that intertwine to offer insight into the lived quotidian experiences under China's socialist market economy: masculinity, urban spatial and social mobility, and precarity. At the center of these three themes is the newly defined power politics revolving masculinity. The trilogy examines marginalized, rather than hegemonic, masculinity through three generations of men. Each film foregrounds a different kind of masculinity forced to accept a positioning towards the periphery. Ning Ying's relentless and offbeat camera refuses to present changes in a nonlinear fashion and resists simplified rendering of the male characters as pitiful victims who could not compete in a new political and social order. This paper argues that by scrutinizing masculinity in relation to social mobility and precarity, the trilogy successfully narrates a multilayered history whereby the socioeconomic, psychocultural and emotional tensions foretell a new normalcy of unprecedented uncertainty and anxiety for many ordinary people in China. This paper intends to contribute to recent scholarly interest in marginalized masculinity in China in general.

36335   15:30-16:00 | Room 501 (5F)
Television Advertising Regulations in Malaysia and the Salience of Ideals: The Agenda-Setting Stance for Nation Building
Aida Mokhtar, International Islamic University Malaysia, Malaysia

Television advertisements in Malaysia are fashioned within certain parameters defined by regulations. Of great interest are the ideals impressed by these regulations in view of shaping advertising messages for a Malaysian audience that is of a Muslim majority. The agenda-setting theory espouses that the media communicates the salience of issues that create political reality. Previous studies on agenda-setting have examined how the media influences public opinion. This study examines the regulations influencing media messages in the form of television advertisements that shape public opinion. It is hoped that this study contributes to current literature by understanding better the ideals imbued within the regulations that influence television advertising messages in Malaysia. Television advertisements in Malaysia play a role in nation building.

37804   16:00-16:30 | Room 501 (5F)
Being Cosmopolitan Within Time Limitation: the Transitional Identity and Consumption Habits of International Students From the Emerging Markets
Wei-Fen Chen, Hong Kong University of Science and Technology, Hong Kong

Due to the dynamics in the modern society, consumers' identities became elusive to define with static, demographic variables. Echoing an emerging scholarship examining how social mobility is lived at the individual level, this study explores the transitional identity and consumption habits of millennial consumers from the emerging markets who experience upward mobility as well as geographically outbound mobility through studying abroad. Expecting to return to their home country, these young consumers shop strategically during their intended, fix-term stay in an aspired western culture, which differentiate them from their local peers, immigrants, and other global nomads who constantly travel internationally. Research data were collected in 2016 through in-depth interviews with twenty-seven first-generation international students from China who are currently enrolled in a major U.S. university. The findings suggested that informants do their boundary work and signal status through consuming the progressive meanings attached to the mass, global brands. However, while they are exposed first-hand to the western/global consumer culture, they constantly seek meanings and references for their consumption through their native cultural context to ensure that they are pursing the legitimate, popular "West." In other words, they did not become trend leaders or early adopters but pursued cosmopolitanism through their Chinese, "second-hand" imagination of the west. The findings illuminate how consumers negotiate with their glocal, dynamic identities when they are away from home with full access to their aspired culture, and how consumers do boundary work in a transitional status in the global economy.

Saturday Session III
14:30-16:30 | Room 503 (5F)

Film and Literature: Artistic Correspondence
Session Chair: Biljana Djoric Francuski

38277   14:30-15:00 | Room 503 (5F)
Reading it Twice
Alfredo Diaz, University of the Philippines, The Philippines

Throughout the history of literature as a written text, there has been a number of conversations regarding the most effective ways of teaching it. With the increasing number of literary books, both printed and electronic, teachers and scholars have experimented on the various ways of bringing these literary productions to the contemporary world. Inter text teaching has been given critical importance in past decades because the learners have become more varied and advanced. One of the allies of literature has been the motion picture. Studies have shown that the present crop of digital learners are even more visual than their counterparts from other generations. They are attuned to films and other audiovisual engagements. This paper probed into the dynamics that literature and film share as regards understanding, appreciation, and critiquing of literary texts. The author used his 20 years experience as a high school literature teacher and faculty administrator of the University of the Philippines Cinema. Selected World Literature texts were discussed in class and a film version of each of these texts was shown. Guide questions were given for class discussion and analysis of the texts. "Reading It Twice" posits that film can be a major supplement to a critical and artistic experience of literature.

38466   15:00-15:30 | Room 503 (5F)
The Wise*: An Animated Adaptation of Thai Contemporary Literature*
Chanya Hetayothin, King Mongkut's Institute of Technology Ladkrabang, Thailand

Most of the animated adaptations in Thailand come from literary works. However, the animation's inventiveness has been inhibited by its fidelity on the literary source. Although fidelity discourse cannot be ignored in adaptation since it creates a strong connection to the original, I contend that not only similarities, but also differences, are essential for the dialogue between the source text and film. This paper investigates animated adaptations from literary work. It seeks to explore how literature and animation correspond and interact between their boundaries. Jorgen Bruhn (2013)'s concept of dialogical adaptation was contextualized and used as theoretical framework for my analysis. This concept has also been put into practice through my animated film, *The Wise*, based on Panu Trivej's short story *Nak Chalad Mue Archeep* (2006). The dialogical adaptation approach is adopted to examine how my animation project reinterprets and reconstructs the source text in another medium. Contra the traditional approach of a one-directional transformative process from the literary source to the filmic result, the study conveys adaptation as an intertextual process. This article offers some observations of the development of animated adaptation from contemporary literature, with attention to independent animators who work as an adapter, as well as an author. This paper encapsulates both practice and theory and the findings are applicable to animators who engage transposing literary work into animation. The case study could also expand the area of literature to animated film adaptation.

38255   15:30-16:00 | Room 503 (5F)
Urban Landscape and the "Disinhabitation" in Japanese Cinema
Maxime Boyer-Degoul, Université Libre de Bruxelles, Belgium

Postwar Japan started the increasing wave of modernization and industrialization as an inseparable element of the Japanese "miraculous" economic and social rebirth. One of the symbols of this renewal is the new middle-class embodied by the salaryman, the very new face of bright future and success. However, postwar intellectuals such as artists and filmmakers quickly stated the emptiness of promises symbolized by this fallen idol, even more especially through recent years of great depression like the 1990s. Consecutive events figure modern and urban landscape as the reflection of a growing feeling of social and identity insecurity. The great city of Tokyo becomes an unsafe place, even potentially hostile. Social crisis is embodied through an anxiety of modern Japan: evaporation of individual. Evaporation as a consequence of "disinhabitation" of places made uninhabitable and unlivable. As a symbol of prosperity, the salaryman used to be associated to a comfortable way of life pictured by the new modern residential complex: danchis. In this way, this presentation will establish a comparative analysis of "disinhabitation" through Ozu Yasujiro's *A Hen in the Wind* (1948), Teshigahara Hiroshi's *The Face of Anothe*r (1966), Tsukamoto Shinya's *Tokyo Fist and Bullet Ballet* (1995) and Kurosawa Kiyoshi's *Tokyo Sonata* (2008). These movies share the picture of insecurity as a result of a modern society built on the ashes of war and defeat. This picture is especially highlighted through the representation of dwelling made unlivable and people no longer able to inhabit those places, leading them to uncertainty.

38644   16:00-16:30 | Room 503 (5F)
Modernization and the Late-Comers in Literature and Film
Ljiljana Markovic, University of Belgrade, Serbia
Biljana Djoric Francuski, University of Belgrade, Serbia

This paper purports to examine the effect Modernization of society and culture has had on the late-comers in the latter part of the 19th century - such as Russia and Japan - in developing new literary forms, genres and procedures, as well as in providing a foundation for film-making, which all bear the common mark: the joys and pains of modernization, resulting from the process of implanting a new modernizing sector into the traditional society.

Saturday Session III
14:30-16:30 | Room 505 (5F)

Media History/Archive Studies
Session Chair: Hsin-I Lin

38183   14:30-15:00 | Room 505 (5F)
Narrating War in Wartime Manchukuo: The Movement of Propaganda Films in Rural Northeastern China in 1932-1945
Le Wang, University of Tokyo, Japan

This research examines how the propaganda films made by Japanese colonial authority were screened in rural area of Manchukuo without any cinematic apparatus, and what the portrayals of the war and daily life in Manchukuo are in those films. The focus is on Manchurian Films, produced by South Manchuria Railway Company and Manchuria Film Association. Many existing studies have discussed the Manchurian Films screened in urban cinema in field of media studies, which facilitated the emergence of the colonial urban culture. What has received less attention is the rural context of these films. Manchurian Films were screened by the mobile film projection units active in rural areas. These units were a portion of pacification-propaganda activities that implemented by Kwangtung Army and local governments. Instead of the business of urban cinema, a network of mobile film projection was formed independently through the lectures and the utilization of multi-media. Based on the practice of propaganda campaign in rural areas, the text of films tends to describe the peaceful and prospering puppet state by portraying the daily life of Manchurian people. This research analyses the data from internal publications of the Manchukuo government, PR magazines as well as video copies made from actual films. This study argues that Manchurian Films narrated prosperous Manchukuo as an achievement of the war in Japan's propaganda scheme with the target of Chinese people. I want to examine the agenda behind Manchurian Films from the movement of projection activities and film texts.

38272   15:00-15:30 | Room 505 (5F)
Changing Functions and the Transformation of the Historical Memory of the Kazakhs
Gulnar Nadirova, Eurasian Research Institute, Kazakhstan

The aim of the study was to describe the process of transformation of historical memory as a component of ethnic consciousness in the modern Kazakh society. During the research we used two basic methodologies for data collection: survey, which included interviews, as well as various historical books, documents and ancestral genealogies. The major findings were: 1) Family links between members of the same clan and / or tribe among the Kazakhs remain extremely strong today and rely heavily on the fixed "shejire" (genealogical tree) of their genera. 2) In the past, the main motivations for Kazakh clans to keep a memory of genealogy of their communities were ideological and practical – preserving the history of ancestors for future generations and preventing intermarriage, respectively. 3) There is a huge demand in Kazakh society for the preservation of historical memory as a foothold in quickly transforming modern society. 4) Nowadays, people communicate and even meet new clan members through social networks and the Internet, and use sophisticated DNA testing along with historical records to confirm his ancestry. 5) Correlation between oral "shezhire" (genealogical tree) information descending from generation to generation and genetic tests is appeared to be about 90%, which proves the validity of oral heritage. Research detects the relevance of tribal and clan system in modern Kazakh society.

38158   15:30-16:00 | Room 505 (5F)
Dina the Runaway: From a Name on a Page to Fully Fledged Protagonist
Donna Corns, Kagoshima Immaculate Heart College, Japan

When looking at history in South Africa, layers of freshly formed scar tissue obscure the depth of and compound more ancient wounds. South Africa as a democracy was only born in 1994. Prior to that was apartheid. Preceding that was colonialism. Even further back was the dispossession of indigenous populations and the capture and enslavement of people brought to the Cape from Southeast Asia and East Africa in the 1700s. The act of writing a gendered history from below with a female protagonist who is also enslaved presents multiple problems. How, if an enslaved person has no agency, can she be protagonist, one who moves the story forward? How, if the only way she made it into historical records was through her transgressions can she be made an historical actor? How if those records were written by her oppressors are they to be read in light of what we know today? How does a long buried story ever see the light and what language would it need to speak for the present to listen? This paper addresses reading historical records – census data, inventories and criminal court cases in ways other than they were intended, that is, along and against the archival grain in a quest to render a humanised visual narrative of the past.

36273   16:00-16:30 | Room 505 (5F)
Voice-Over of History: From Jokaisen-Kitan *to the Subject in Transit*
Hsin-I Lin, Tainan National University of the Arts, Taiwan

Since mid of the 1920s the Tsukiji Little Theater largely introduced Western plays, mostly recurring to translation of the Western scripts. Promoters of the Taiwan modern drama such as Wu Yong-Fu, Chang Shen-Chieh, Chan Wei-Hsien, etc. all went to the Tsukiji for practice. Although influenced by the Japanese Shingeki Movement and by Chinese opera, the Taiwan modern drama was more like a translation of the public opinion into acts of resistance, going to deeply influence the contemporary theater aesthetics. The language, in addition to transmit the Japanese imperial knowledge, was also an important means of transmission for the changing ideologies. Translating a script the translator is like entering in a "thirding - as - othering" literary corpus; on one side operating a "modernization", on the other side reproducing the "reflexivity" conflict between selfness and otherness. This paper will take the Japanese modern writer Sato Haruo and the novel *Jokaisen-kitan*, which takes place in the ancient Taiwanese capital Tainan, as research background for the Taiwanese play *Wushe*, based on the Wushe Incident. The paper will also discuss how personal historical events were rewritten and translated through the eyes of others in *The Wheel to The Ruin* (2013) by the Taiwanese director Wang Wei-Lien, and in *Descendants Shooting at the Sun – A Theatrical Report of the Wushe Incident* (1990) by Wang Mo-Lin. It is also seen how historical events repeat themselves, recombine memories, and appear with different words in a thirdspace.

Saturday Session III
14:30-16:30 | Room 506 (5F)

Film History/Film Criticism and Theory
Session Chair: Jing Yang

38256   14:30-15:00 | Room 506 (5F)
Animated Tale of Pirates: The Tale of the Unspoken
Mega Iranti Kusumawardhani, Multimedia Nusantara University, Indonesia
Cahya Daulay, Multimedia Nusantara University, Indonesia
Christian Aditya, Multimedia Nusantara University, Indonesia

We often gain our understanding of history through popular media, just like we think we know sea pirates and the life they live from how popular culture shapes them through films and novels. Indonesian historians have been trying to trace back evidence from South East Asia's maritime history, particularly in Indonesia region to answer the question: how did sea pirates and piracies shape Indonesian maritime history? Much historical evidence has answered that question of how, but none of them have answered the question of why: why did they become pirates? In the colonial era, where piracy was being contrasted with government's army as a legal power, those who were alleged with piracy activities were executed without being interrogated why did they become pirates. This ongoing research's aim is to build visual narration using animation on question 'why did a pirate become a pirate?' by connecting colonialism history in Indonesia together with the issue. The visual narration is created based on the data collected about the historical context of the settings; the Celebes Sea, a region in Indonesia, where piracy activity is believed rooted in, and in the 19th century, where colonial powers were ultimate in Indonesia, controlled the Indonesia's entire fate at that time.

38105   15:00-15:30 | Room 506 (5F)
The Collapse of the Soviet Century: Cinema's Finite Look into the Infinite
James Callow, Tamkang University, Taiwan

2017 is the centenary of the Soviet Revolution. It is also the speculative year in which Alexei German Jr.'s 2015 film, *Under Electric Clouds*, is set. German's film, like good science-fiction, reflects on the present and recent past. This paper connects German's film to others from the former USSR that appeared in the aftermath of the collapse of the Soviet Union, notably Kira Muratova's *The Asthenic Syndrome* (1990), Artur Aristakisyan's *Palms* (1994), and Alexander Sokurov's *Russian Ark* (2002). Linking these films is the withdrawal of vision into blindness, where 'vision' is presented in both senses: as plain sight and as teleology, that conceptual idea of the progress of history. The writing of history, however contentiously, offers the retrospective representation of past events. Cinema operates in the present tense, excepting historical recreation as a costume pageant which follows the re-writing of history as literature. Cinema of its time forms the artefacts of history, the manner of looking, or representing, at a moment in time. What these films demonstrate is the persistent obscuring of vision, where vision is torn away from the signifying criteria of language and politics, leaving only the persistence of looking. German's film reiterates that continued withdrawal of vision amid the drastic reshaping of the former Soviet Bloc. As the iconography of the most teleological of political systems is gradually erased, its symbols nothing but fleeting, finite entities, German's cinema maintains a relentless gaze into a future history that is both infinite and blind.

38603   15:30-16:00 | Room 506 (5F)
Martial Arts Images and the Trans-Chinese Media Mix
Chia-chi Wu, National Taiwan Normal University, Taiwan

The paper discusses martial arts images in the trans-Chinese media mix. The term 'media mix' is a variant of what Henry Jenkins calls 'convergence media,' which refers to the strategy of running certain 'content' through a wide or exhaustive range of media platforms to generate utmost visibility, maximum profits, and enduring appeal or longevity. Although the media mix has been a long-standing corporate know-how and defining cultural concept in Japanese anime and media history since the 1960s, it was not until the 21st century that we began to witness concerted, large scale, and systematic efforts of multi-media synergy in Chinese language communities. While the 'media mix' or 'convergence culture' do not have specialized translations in Chinese languages, the set of concepts allied with them—such as 'neirong' (content), 'IP' (intellectual property, now an in-word tied with or simply denoting content), and 'kuamei zhizuo' (trans-media production)—have gained wide currency in all discourses on China's media. I look at the peculiar emphasis placed on these buzzwords and the ways in which martial arts narratives have been written, adapted, and then transformed into transmedia franchises. This project shows that such trans-Chinese seriality and all media presence of a martial arts story, facilitated by the internet and new media (gaming, mobile devices, and streaming services), bespeak and articulate the new aesthetic sensibilities and metaphors of 'worlds' emerging from and shaped by virtual culture. Critical attention is directed to texts that have enjoyed phenomenal popularity in 2015: "*The Journey of Flower*" and "*Nirvana in Fire*".

37934   16:00-16:30 | Room 506 (5F)
Narratives of History in Hong Kong Martial Arts Cinema
Jing Yang, Guangdong University of Foreign Studies, China

The surge of Hong Kong-made martial arts films in the new millennium has transformed the classic genre with a keen sense of modern Chinese history. Based loosely on the life experiences of Yip Man (1893-1972), the *Yip Man Series* (Yip, 2008; 2010; 2015) and *The Grandmaster* (Wong, 2013) combine the spectacle of body with personal memories of home and war. Whereas martial arts cinema has increasingly become a crossover means for the Chinese cinema and a global entertainment vehicle, contemporary Hong Kong films utilize the iconic "local" martial arts hero to embark on a journey of "re-discovering" mainland China. The thematic fusion of revenge and nostalgia, the juxtaposition of voice-over narration and sober detachment, as well as the mixture of nationalistic and cosmopolitan sentiments tend to rejuvenate the genre for contemporary audiences. The paper argues that the dynamic tensions between physical empowerment and individual vulnerability against historical vicissitudes in Hong Kong martial arts cinema exemplify the pursuit of a new collective identity.

Saturday Session IV
16:45-18:15 | Room 501 (5F)

Broadcast Media and Globalization
Session Chair: Brendan Michael Reilly

37998   16:45-17:15 | Room 501 (5F)
Crossing Borders is Dramaworld *the Future of TV?*
Oranit Klein Shagrir, Hadassah Academic College, Israel

Dramaworld (2016) is comedy-drama set in Los Angeles and Seoul. It follows an American student who is a huge fan of Korean dramas, as she gets "transported" into her favorite show. It is co-produced by the video-streaming platform Viki together with Chinese, Korean and American media companies. I propose to look at this series as a case study that allows us to examine the challenges television faces and the transformation it goes through. As the mediascape changes so do the viewing habits, the role of viewers due to the interactive promise of the digital age, the growing global fandom and the developing market for global content and formats as well the commercial need for international co-production. *Dramaworld* represents many of these changes as it boldly crosses numerous borders: geographical, lingual and medial. It blurs the lines between viewers and players and between back and front stage as it enacts the ultimate fantasy of fans to cross the line into *Dramaworld*. This series demonstrates the impact of new platforms for production, distribution and consumption of content displacing traditional TV from its conventional institutions and schedule based viewing it represents a new aesthetic form of transmediality and transnationality. This paper will examine the series as a possible representative of a "post television" era in order to understand the cultural, technological, industrial, commercial and aesthetic transformations the televisual form is currently going through. Finally, it contemplates the question whether *Dramaworld* represents a possible future trajectory to television.

38664   17:15-17:45 | Room 501 (5F)
Politics of Representation in The Filipino Channel's Own Historiography
Cecile Angela Ilagan, Ateneo de Manila University and University of the Philippines, The Philippines

The study is a critical discourse analysis of the "auto-historiography" of The Filipino Channel (TFC) in the form of periodic station IDs and 20th anniversary audio-visual presentation. It looks into how TFC constructs a humanized identity of itself as a transnational Filipino, and why maintaining such an identity is necessary for longevity. Using the three-dimensional framework of Norman Fairclough (1995) and taking the suggestion of Greg Philo (2007), I did not only analyze the media texts, but also my interviews with other TFC proponents not seen or heard in the aired materials; how I recorded my autoethnographic observation; and the dominant, negotiated, and oppositional comments of viewers online (Hall, 1980). As I problematized politics of representation in media's mediation of itself, the following were revealed: that several voices are "muted" by the literal exclusion of soundbites that do not conform to the producer's mandate; that overseas Filipinos are essentialized as a race of heroes longing constantly for home, thus affirming their decision to migrate and convincing them to subscribe to TFC for many generations; and that more than empowering transnational Filipinos, TFC uses the power of naming them after itself as TFC: The Filipino Community Worldwide, thereby instilling loyalty that can prevent them from shifting to competition. Nonetheless, with TFC's global presence and interactive platforms, it can serve as a venue for transformative politics, where those it represents can negotiate their identities, offer their own versions of the past, or forge alliances for advocacies that require collective action.

38001   17:45-18:15 | Room 501 (5F)
Sports News on Commercial Music Radio: Reinforcing National Identity?
Brendan Michael Reilly, Ara Institute of Canterbury, New Zealand

News is an important area where the nation turns to looking for an understanding of national and world events and to place it in a historical context. Arguably, the quality of this information can only be obtained when there is a diversity and plurality in media offerings. Modern commercial music radio is now in a state of disruption with increased competition from digital arenas, pressure to maintain financial performance and audience ratings. One method to keep audiences listening has been the service of providing sports news. With sports being a large part of the national psyche, and intimately tied into the historical identity of being a sports mad nation, what coverage are they presenting and what are the ramifications of this coverage in reinforcing a mythical national identity? An investigation into the diversity of sports news will be one avenue in which to examine whether news organisations are delivering a range of content that mirrors the range of sports being participated and excelled at locally and internationally. Looking at two youth radio stations over a similar month in 2013 and 2016, does their sports news coverage provide justification of assertions that they are providing a service for the public good? Cross media comparisons demonstrated the continuing history of marginalization of women's sports and focus on just a few major sporting codes. Utilising agenda setting theory and content analysis, there may be unintended consequences of a limited service that reinforces the way the country sees itself.

Saturday Session IV
16:45-18:15 | Room 503 (5F)

Mass Communication
Session Chair: Yue Tan

38028   16:45-17:15 | Room 503 (5F)
Natives and Tourists of Prosumer Capitalism: On the Varied Pro-Prosumer Activities of Producers Exemplified in the Polish Pop Culture Industry
Piotr Siuda, Kazimierz Wielki University, Poland

This paper pertains to the concept of prosumer capitalism, a term which refers to practices among media companies of using consumers' unpaid work (prosumption refers to the mixing of consumption and production). In the literature, this type of capitalism has been treated generally; how pro-prosumer activities differ among cultural producers has been overlooked. This paper illustrates these differences by showing the ways in which Polish pop culture producers approach prosumption. The research was conducted through in-depth interviews with representatives from different Polish popular culture companies and the results show that prosumption orientation is determined by what is being produced – films, games, comics, books, television programmes, or music. Producers of video games and comics are most prosumption-oriented – in other words, they may be called 'natives' of prosumption – in contrast to 'tourists', such as producers of films, television programmes, and books. This article shows that developing the concept of prosumer capitalism requires that consideration as to the prosumer orientations of producers should be specified on a case-by-case basis.

38283   17:15-17:45 | Room 503 (5F)
Generation Y's Behaviors in Using Media: A Case Study of Bangkok Metropolitan Region, Thailand
Adipon Euajarusphan, Thammasat University, Thailand

The paper presents results of a study on Generation Y's Behaviors in Using Media, Bangkok Metropolitan Region as a case study. The purpose of this paper is to review what we know and don't know about Generation Y's use of media – also giving a landscape of Generation Y's media usage. The paper describes Generation Y's behavior for understanding their media use. The paper summaries by outlining a research agenda to show unanswered questions about Generation Y's media usage. The research employs questionnaire survey technique and sample random sampling technique was used in this study. A sample size of 459 respondents was initially taken for the study and analyzed. The survey collections are conducted by using web-based questionnaires. Its targeted population is Generation Y whose ages range is between 16-35 years old. It's no surprise that the internet, particularly in mobile form, is driving this growth. The results showed that the highest use of equipment to access to the information is a mobile phone, followed by computer and television. The most frequency time to consume the information from media is 09.01 p.m. to midnight (74.7%), followed by 06.00 p.m. to 09.00 p.m.(73.8%). The result also showed the average daily time spent on media was more than 4 hours. The preferred of media platforms was an online platform, personal media, television, print media, and radio, respectively. The result also showed the reason why Gen Y consumes media was for entertain (83.7%), and news update (81.7%) and the most preferred content is news (57.5%), Variety (50.1%) and entertainment (49.5%), respectively. The most used of media was social media (91.3%), television (66.2%), website (63.8%) and print media (30.7%). On the other hand, the most media trust by Gen Y was a television (74.1%) followed by print media (55.8%), social media (16.6%) and website (14.2%).

38138   17:45-18:15 | Room 503 (5F)
News Framing of Adolescents' Risks on Facebook
Yue Tan, National Sun Yat-sen University, Taiwan

Media frames are important in two respects: (1) they reflect the dominant discourse about an issue and (2) they can influence public opinion (Richardson & Lancendorfer, 2004). Since media frames make certain cultural symbols and ideas salient, frame analysis can elucidate how the society perceives important issues (Gamson & Modigliani, 1989; Drunkman, 2010). Employing framing analysis of news content and a national survey of 6 to 17-year-old adolescents in Taiwan, this study investigates how news media construct the reality of adolescents' use of social media; how the constructed reality differs from the subjective reality experienced (reported) by adolescents' themselves; and how news media reflect the elite discourse in terms of adolescence's nature, agency and needs in the context of using social media.

Saturday Session IV
16:45-18:15 | Room 505 (5F)

Social Media and Communication Technology
Session Chair: Ahmet Haluk Yuksel

38507   16:45-17:15 | 505 (5F)
Into the Cage of Harmony: Yasmin Ahmad and the Narrative Forms in Malaysian Media
Sorayut AiemUeaYut, Free University of Berlin, Germany

Ever since Malaysia became independent from Britain in 1957 and following race rioting on May 13, 1969. Racial representation in Malaysian media had come to involve the complex connections between demystifying the colonial construction of race and the making of the national identity in a Muslim majority. My article aims to understand the political ambiguity on a racial narrating in the public media in the context of digital transformation and the Islamic surveillance. I illustrate through a case study of Yasmin Ahmad (1958-2009), one of the prominent storytellers significant for narrating the humor and love that crosses the racial barriers. She rose to fame in Malaysia after the economic growth and technological progress. Her works for Petronas, the national oil company, is popular among the Malaysian middle – class. Her forms of narrative are overwhelming reproduced on the digital/social media as a master plot and responding to the new identity of a nation, the unity in diversity. The discussion in this article is centered on the narration of unity or the harmony between racial difference and the use of digital media to transform that narration to the public domain as an online movement for making Malaysian identity. I argue that these new identities are the virtualization of the off-line politics that has a tendency to bring the spectators into the cage of harmony. Meanwhile, the reproduction of the racial narrating in digital form is a path to the new platform of gaze by Islamic surveillance.

38307   17:15-17:45 | 505 (5F)
'Everybody's Donghu (East Lake)' Art Project: Representation, Resistance, and the Reclaiming of an Urban Space
Jian Xiao, Sun Yat-Sen University, China

This paper presents a study of 'Everybody's Donghu (East Lake),' an art project held annually for three years with the aim of intervening in the commercial development of a scenic urban space, in this case, Donghu (East lake) in the city of Wuhan in China. In particular, it explores the project from two dimensions: first, the process of offline art participation in the Donghu area; and second, the representation of the area through utilisation of online space and the reclaiming of it through tactical production of 'art' in a broader sense. Using the concept of identity, this article examines how the individual participant reconstructs his/her identity from a stranger to a member of the public space, leading to a process of self-empowerment. Further, it studies the forms of urban resistance that are not straightforward, but rather, are incorporated into the individual memory, reflection and recreation of an urban space, as well as the collective reconstruction of it through new media. Lastly, informed by Henri Lefebvre's concept of the production of space, this paper argues that the representation of urban space can be regarded as a form of cultural resistance to power and control in the process of urban transformation, which in turn, reflects a wider context of resistance in an authoritarian country, such as in this case, China.

38616   17:45-18:15 | 505 (5F)
Is There a Conflict between Social Media and Traditional Education? The Intersection of Social Media Use and University Education
Ahmet Haluk Yuksel, University of Anadolu, Turkey

Social media is the collective of online communications channels dedicated to community-based input, interaction, content-sharing, collaboration and sometimes solidarity to a certain extent. Social media is becoming an integral part of life online as social websites and applications proliferate. Most traditional online media include social components, such as comment fields for users. Interaction differs social media than any other way of communication the perception of control and quality in education should be discussed. Realizing the fact interaction makes and improves the effects of communication education system tries to improve the interaction methods by using social media to a certain extent. "Y and Z" generations get information mostly from social media and they make comments. This gives them the feeling of participation. The impact of social media has been the subject of widespread speculation, but there is little consensus. Some believe that we are at the dawn of a new participatory culture. Others are convinced that digital media will tear society and social relations apart. Most of these arguments, optimistic or dreary, are built on erroneous assumptions about social media and how students use them. Unfortunately there is a severe problem in universities in adopting to this new improvement. This paper aims; to share the thoughts and discussion results of a semi-structured in-depth interview made with a certain number of students of Communication Sciences Faculty about social media usage by answering the question "Who interacts on the Web?: The intersection of social media use and university education of students"

Saturday Session IV
16:45-17:45 | Room 506 (5F)

Communication and Communication Theory
Session Chair: Kamonthip Rattanasuwannachai

38279   16:45-17:15 | Room 506 (5F)

The Observed Communicative Competence of the BA Communication Interns and the Needed Communicative Competence in the Media Industry

Cherie Ann Luna, Marinduque State College, The Philippines

This descriptive research sought to determine whether the observed communicative competence of the BA Communication interns correspond to the needed communicative competence in the media industry where they were deployed for internship. This study was conducted in Marinduque State College, the lone state college in the heart of a developing economy, the Philippines. What was sought are the observed and needed communicative competence in terms of the a) grammatical competence, b) sociolinguistic competence, c) discourse competence, d) strategic competence and e) pragmatic competence. Nine (9) internship supervisors from ABS-CBN Bayan Productions, Creativoices Productions, Philippine Broadcasting Service and DOST – Marinduque were selected as participants using purposive sampling technique. A questionnaire was the research instrument used where the participants rated the parameters of communicative competence using two five-point Likert scale: one was to gauge the observed communicative competence from Mostly (5) to Least Observed (1), and the other scale was to gauge whether it is Most (5) or Least Needed (1). A T-test was also used to determine if there is a significant difference between the observed communicative competence of the interns and the needed communicative competence in the media industry. The findings reveal that sociolinguistic competence and pragmatic competence are mostly observed from the interns. Accordingly, it was identified that sociolinguistic competence and pragmatic competence are deemed most needed in the media industry. Hence, the communicative competence observed from the BA Communication interns correspond with the needed communicative competence in the media industry.

38266   17:15-17:45 | Room 506 (5F)

Choice of Access to the Media of the Older People in Srisa Jorakhaenoi Subdistrict Administration Organization Samutprakarn Province

Kamonthip Rattanasuwannachai, Huachiew Chalermprakiet University, Thailand
Varit Intrama, Huachiew Chalermprakiet University, Thailand
Sasiprapa Butnampetch, Huachiew Chalermprakiet University, Thailand
Watanyuta Towann, Huachiew Chalermprakiet University, Thailand

The objective of the research to study correlation between the older people's process of selection of access to the media and their self-caretaking behavior. Methodology applied is survey. Samples are 295 older people at 60 years of age. Questionnaires are used as the tool for data gathering. Data gathering was conducted between 12-19 October 2016. Data analyzed by using Mann-Whitney U and Kruskals-Wallis Test. Least Significant Difference (LSD) and Spearman Rank Correlation is used to determine a correlation between variables, which results in a statistical value of 0.05. The research reveals that 56.6 percent of the older people in Srisa Jorakhaenoi are female; 71.2 percent are married. 70.8 percent have primary school certificate as their highest education. Most of them have an average income of less than 10,000 baht per month and live with their families. The survey on their process of selection of access to media reveals as high, and their self-caretaking behavior is also determined as high, Comparison study on difference in personal factors affecting self-caretaking behavior reveals that difference in their education levels has a significant affect on their self-caretaking behavior (0.000 p-value). However, differences in their sex, marital status, monthly income and living condition do not have a significant effect on their self-caretaking behavior. Ultimately, the correlation between their choice of access to media and their self-caretaking behavior is found to be at an average level with significant statistical value (r = +0.062, p-value = 0.000). The findings of this research give us knowledge about the older people's choice of access to media and their self-caretaking behavior, which will be useful for further development of media and media channels on self-caretaking for the older people.

Sunday
October 29

Art Center Kobe

09:00-09:30	**Morning Coffee	Room 504 (5F)**
09:30-11:30	**Parallel Session I**
11:30-13:00	**Lunch Break**
13:00-14:30	**Parallel Session II**
14:45-15:00	**Conference Closing Session	Room 504 (5F)** **Gary E. Swanson, University of Northern Colorado, USA (fmr.)**
15:15-19:00	**Post-Conference Workshop	Room 506 (5F)** **Gary McLeod, Hosei University, Japan**

Sunday Session I
09:30-11:00 | Room 503 (5F)

Communication and Communication Theory
Session Chair: Gary McLeod

38095   09:30-10:00 | Room 503 (5F)
The Development of a Novel Using Storytelling Technique as a Communication Tool to Enhance the Effectiveness of Communication
Patchara Vanichvasin, Kasetsart University, Thailand

The purposes were to 1) develop a novel using storytelling technique as a communication tool 2) examine the effectiveness of communication after applying a developed novel. The purposive sample group was 27 undergraduate students. The research instruments were 1) a developed novel 2) a questionnaire collecting expert opinions towards appropriateness of a developed novel 3) a questionnaire towards the effectiveness of communication. Statistical methods used were content analysis, mean and standard deviation. The research results were summarized as following: 1)The developed novel consisted of 7 chapters with 63 pages covering knowledge of instruction. There were 6 main steps to develop a novel. First, the topic was chosen. Second, key concepts were used as knowledge to communicate and design. Third, the plot and theme were planned. Fourth, the scenes were set. Fifth, the characters were introduced. Sixth, the story was written in a form of a novel. It was then verified by experts as appropriate X = 4.58, S.D. = 0.44) at a very high level in its content, structure and presentation and was tried out with non-targeted group of students with high effectiveness of communication at X = 4.07 and S.D. = 0.21. 2)The effectiveness of communication was at a high level (X = 4.23, S.D. = 0.56). Students found it as a good, new, modern and interesting way to communicate knowledge. In conclusion, a developed novel using storytelling technique can be used as a powerful tool to communicate knowledge to students, which resulted in enhanced communication effectiveness.

38052   10:00-10:30 | Room 503 (5F)
Narrating the Self
Markus Heidingsfelder, Havib University, Pakistan

Our psyches inscribe narrativity into the medium of language to be able to observe our actions. By providing these actions with a story, we are not only able to simplify ourselves - and by doing that, establish a relationship to the world -, we are also capable of telling others 'our story', so that they can 'read' us. In other words: We are all storytellers when it comes to identifying ourselves (our selfs). In my presentation, I will first reconstruct what we call storytelling by looking at its form i.e. the selective mechanisms that ignore simultaneity in favor of chronology, to then look at the different possibilities of presenting simultaneity in a linear form. In a second step, I will focus on four key aspects of self-narrativity: a) the problem of isolating actions from each other, b) the paradoxon of self-observation, c) the general importance of narrativity in society, and d) last but not least the social conventions that licence certain narratives and prohibit others. Finally, I will ask in how far the new media technologies may have affected the ways of how we narrate ourselves today.

38680   10:30-11:00 | Room 503 (5F)
Revelling in Difference: A Critical Look at the Illustrative Power of 'Rephotography'
Gary McLeod, Hosei University, Japan

Rephotography is a term used to describe a kind of picture-making that involves revisiting locations in existing photographs and making new images from the same vantage points. As an established method of examining perceptions of change in urban environments (Klett, 2011), its use is increasingly familiar in popular visual culture. However, concerns have arisen towards its effectiveness as a method of visual inquiry. The illustrative power afforded by comparing previous and present views of cities also potentially numbs its reception. Considering rephotographs as 'networked images' (Van House et al, 2005), this paper examines two online trends that have generated much familiar rephotographic imagery: 'ghosting', a trend traceable to photographer Sergey Larenkov, whereby old photographs are digitally blended into contemporary scenes; and 'looking into the past', a trend deriving from a series of photographs by Michael Hughes, that features a hand holding a souvenir in front of the site it commemorates. By way of contrast, the paper then discusses the later rephotography of Mark Klett and Byron Wolfe, who adopt an expanded photographic response to sites visited. Central to their explorations is critical reflection of the experience undertaken, of which 'then and now' images are merely the starting point of a practice-oriented research. Through discussing their methodological innovations, it asks whether explorative frameworks are needed to help everyday practitioners of (re)photography move beyond powerful but increasingly familiar gestures of illustration, particularly at a time when visual comparisons may support hidden agenda.

Sunday Session I
09:30-11:30 | Room 505 (5F)

Critical and Cultural Studies, Gender and Communication
Session Chair: Elif Boyacioglu

38141   09:30-10:00 | Room 505 (5F)
(Sarita) An Ti Tingguian: Narratives on the Cultural Preservation of Tinguian Beliefs, Practices and Preservation Activities
Eufe Madariaga, Mariano Marcos State University, The Philippines
Gwen Stephanie Calabucal, Mariano Marcos State University, The Philippines
Princess Camille Ann Lazaga, Mariano Marcos State University, The Philippines
Aljon Tugaoen, Mariano Marcos State University, The Philippines

There are no studies nor documentaries on the Tingguians in Ilocos Norte thus they are either voiceless or silenced by the hybridization of the cultures. Thus, this study was conducted primarily to preserve the culture of the Tinguians of Ilocos Norte through a narrative documentary. Specifically, it sought to: determine the narrations of key informants about their culture in terms of beliefs and practices and preservation activities; and to identify the impact of the documentary to students. The study primarily employed a descriptive-qualitative method and was conducted in three phases: pre-production, production and post-production. Tinguians still believe in spirits and supernatural beings in almost all their activities and their practices include: Tadek, Uggayam, Arutang, Salidummay, Duay-ay, Dangdang-ay, and Panangbilbilin. The taltallabong and pakder, which are now rarely practiced, are still being observed in some barangays. The Tadek Festival, however, is not under the control and supervision of the Tingguians and their culture and practices are often misrepresented. The best activity that they have done was the construction of the Nueva Era National high School Hymn through the tune of the Dangdang-ay. The informants mentioned discrimination, ethno-language, their message to the new generation, and their reflections on youth's behaviors and attitudes towards their culture. Results also showed that the narrative documentary is, over-all, a very effective tool to raise awareness in cultural preservation among the Tinguians, and it also convinced students to preserve the(ir) Tingguian culture.

38210   10:00-10:30 | Room 505 (5F)
Innovations of Contemporary Wayang Performances in Java
Astrid Emeralda Widijanto, LASALLE College of the Arts, Singapore

Wayang, or shadow puppet is a form of animation, an art of storytelling and performances. It is not only meant for entertainment but also well-known for giving social criticism, commentary and disseminates cultural values to the public. In Indonesia, wayang is not limited to a museum display. It is still a living art form, constantly striving to be more innovative to compete with other modernized forms of entertainment. This paper will provide a background study that explores the cultural and historical development of wayang. With this understanding, I seek to investigate how wayang performances have improved in contemporary society, focusing on wayang performance in Java, Indonesia. Through understanding the aesthetic inspiration found in the forms, patterns and movement design of wayang to how a dalang, the puppet player narrates a story, this study hopes to ultimately serve as part of the creative process behind my short animated film, Through Stick and String.

37970   10:30-11:00 | Room 505 (5F)
Reproducing Ideology: Christians, Facebook Groups, and the Bersih 4 Protests in Malaysia
Meng Yoe Tan, Monash University Malaysia, Malaysia

All communities have structures and core ideological identities, including those that are online. In Facebook groups, for example, there may be formal rules that govern the technical aspects of how communication takes place, and informal rules that inform the cultural dynamic of any community. These informal preferences are not always evident and surface only at critical moments as a means to assert the core ideological identity of a group. Two closed Facebook groups consisting primarily of Malaysian Christians serve as case studies in the discussion of how online religious communities communicate preferred Christian ideologies to its members. Formally, these groups encourage an open exchange of ideas on any issues pertaining to Christianity in the Malaysian context, and due to this, a variety of doctrinal, social, and political issues are debated in the group. However, preferred perspectives eventually emerge in these discussions. This paper specifically points to how both groups engaged its members in the run-up to the "Bersih 4" protests in Malaysia. The two-day street rally to demand for electoral reform in Malaysia drew a mixed response from the Christian community, as evidenced by the two groups taking opposite stances on whether Christians should participate in socio-political activism. The presented narrative of the street protests, the ensuing discussion, and the subsequent silencing of dissent is demonstrative of a systematic management of a group's ideological identity. These findings raise questions on theoretical ideas on the dynamics of online religious communities and the democratization of religious authority online.

38606   11:00-11:30 | Room 505 (5F)
Prophetae as Preachers and Constructors of Narrative During the Call for the First Crusade
Elif Boyacioglu, Baskent University, Turkey

The crusades in and of themselves are deeply fascinating as they represent a new kind of warfare wherein war and pilgrimage blur together. Arguably in the 11th century with the First Crusade, common preachers, also called the prophetae, who were only marginally authorized by the Church, changed the very idea from a military endeavor into something else, through their preaching. The perception of crusades, today still a valid term where religious conflict is concerned as well as the involvement of civilians and common folk as a fighting and destructive force, can be very clearly traced back to the sermons of these prophetae. Here, the aim is to look into the power of the sermons that these prophetae created, the narrative they constructed, the effectiveness of the methods and motifs preached through chronicles and records written around the period in question. A rhetorical approach, it is argued here, to the prophetae, their chosen narrative and motifs to inspire and move such a mass of people would provide great insight into their usage of persuasive communication on the masses. The self-image they created, their presentation of arguments to their audience, how they constructed their stories, the fact that they chose apocalyptic motifs to specifically address the poor, indicates that they had a very specific goal and target audience. It is argued that these prophetae, especially Peter the Hermit, who was among the most prominent, managed this feat through mere words.

Sunday Session I
09:30-11:30 | Room 506 (5F)

Media Education and Culture
Session Chair: Pongsilp Arunrat

38248   09:30-10:00 | Room 506 (5F)
Representing Interculturally on the Example of Indigenous Film-Making of Colombia
Agata Lulkowska, Birkbeck, University of London, UK

This paper investigates the idea that film might become an efficient way of intercultural communication and open dialogue between the nations. It uses a case study of indigenous filmmaking by a small Arhuaco community from Colombia, which emerged as a response to violence and displacement, and concluded in a golden era of the Arhuaco filmmaking in the region, with more far-reaching influence than initially expected. I examine the questions of the politics of representation, intercultural audiencing, the notion of the 'Other' and the question of 'translation' of concepts which are alien for the audiences of films made by the 'Other'. I also explore the issue of 'reversed audiencing' where people who were traditionally the subjects for Western filmmakers become their audiences, and they use this impulse as an initiative to self-represent themselves. Ultimately, this paper proposes that film as a medium can be of a universal value for the communication purposes. Ignoring the cultural divisions, film has a potential to bridge the gap between the nations. As such, it encapsulates the most effective way of intercultural dialogue, regardless the diverse backgrounds and aims of the creators and the audiences.

38219   10:00-10:30 | Room 506 (5F)
Documenting Social Change in Ho Chi Minh City Through the Eyes of Young Citizens
Nhien Le, Unitec Institute of Technology, New Zealand
Evangelia Papoutsaki, Unitec Institute of Technology, New Zealand
Marcus Williams, Unitec Institute of Technology, New Zealand

Known as the centre of the Vietnamese economic restructuring, land speculation and education, Ho Chi Minh City (HCMC) has been experiencing enormous developmental issues such as urban planning, housing and homelessness, wastewater treatment, widening gap between the rich and the poor, and air pollution. The future of the city's very young population (6 million out of an estimated 10 million) will be directly affected by these changes. In light of this, it is important to engage and provide them with the means to not only express their views on these changes but to critically engage with them through tools that are relevant to their daily life. This paper is based on research that aimed at exploring how participatory visual methods, within a communication for development and social change framework, can be used by the city's young inhabitants to document change in their natural habitat. The research engaged with a small group of young people in HCMC, through a number of photography workshops and over a period of two months that resulted in a series of photos hosted on a website along with the participants accompanying narratives. Participatory visual methods have been used in a great deal of social research already, to generate new forms of knowledge which cannot be developed any other way. In this project, the researchers and the participants collectively explored some of the emerging urban development themes identified in the photographs taken; how participatory photography can be used as a critical tool to acknowledge development issues in the city; how participatory photography can be deployed as a tool to empower young residents in HCMC to communicate social change; and what are some of the opportunities and challenges in working with young people to produce participatory visual outputs within a conceptual social change framework. This paper shares some of the emerging findings through a series of photographs taken by the participants of this project.

37947   10:30-11:00 | Room 506 (5F)
De La Salle Lipa AB Communication Graduates Tracer Survey
Joanne Marie Jumarang, De La Salle Lipa, The Philippines

The study aims to determine the status of the AB Communication graduates from 2011 to 2016. Majority of the graduates are single and employed in communication-related fields. The quality of teaching provided to the students is very effective. Output-based and learning by doing tools allow students to experience how media mediate our representations of the world. This relates to the respondents high rating for occupational skills/practical exercise and work experience as important factors in getting a job. Their overall college experience is very helpful since it develops a positive influence on their intellectual growth interest in ideas, attitudes and values. The end product of the tracer survey can be used in the curricular revision of the program since it is a guide to anticipating and matching skills and jobs.

38134   11:00-11:30 | Room 506 (5F)
Ayutthaya's Series Song: Recorded Digital Video Disc (DVD), Analytical Notes and Music Notation Program
Pongsilp Arunrat, Silpakorn University, Thailand

Thai Traditional Chamber Ensemble called "Wong Mahori" has been first referred to as a song formed under the Ayutthaya Period (from 1587 to 1767). This music was formally presented only to the King for his solely personal entertainment and to lull him. This research project was intended to simulate this early Siamese original music by utilizing the facility and helping register the repertoire to a refined duplication and an analytical written musical score for wider appreciation. After the characterization of the 73 music songs, very skilled musicians, appropriate costumes, and a venue to suite Ayutthaya style were selected. We considered the use of quality audio and video facilities to ensure quality whichever the work. After the completion of recording, the video was divided into 3 discs set. Every song we translated into English. In this precision of theory or for analysis into the book named, "Mahori of Ayutthaya". This content is all about "Mahori" since its early history and development. Moreover, to be seen as a fully comprehensible, it is scored in all of its parts. Lastly, it will be published on YouTube channel. This project archive will further the aim of bringing these historical sounds to contemporary listeners.

Sunday Session II
13:00-14:30 | Room 503 (5F)

Social Media and Communication Technology
Session Chair: Nasya Bahfen

38204   13:00-13:30 | Room 503 (5F)
Trends in Video Snacking and Competency in Narrative Depth
Justin Matthews, Auckland University of Technology, New Zealand

Recent years have seen a shift in how videos present information and news for audiences. This shift has produced a growing trend for creating short informational video objects that present a story through large captioned text sans sound. These videos have become normative inside social media channels, as they adhere to the current approach to online content, where the material is designed to be short, easily consumed and scannable. The common parlance for referring to these types of media elements is the term 'snackable'. The trend has shifted informational video content away from its historical roots of using a soundscape in tandem with the moving image. Instead, the direction is now to deliver a core narrative through 'snackable' silent video that transports information exclusively via short and succinct captions. With the increasing growth of this trend for disseminating information and news, some questions have been raised. Does this shift in video approach affect narrative comprehension, depth and range for an audience? Are there some content areas that are harmed by this 'snackable' approach? In order to understand the impact of shifting video forms on audiences, this paper will analyse several different versions of this media type exploring comprehension, visual literacy and narrative cohesion. The primary aim is provide preliminary discussion for a 'snackable' video's narrative value, its potential limitations, and its importance in disseminating information as a visual object.

38220   13:30-14:00 | Room 503 (5F)
Online Media and the Emergence of Young Vietnamese Citizens as Environmental Activists
Ly Thi-Cam Nguyen, Unitec Institute of Technology, New Zealand
Evangelia Papoutsaki, Unitec Institute of Technology, New Zealand
Giles Dodson, Unitec Institute of Technology, New Zealand

Various youth initiated grassroots environmental campaigns have emerged within Vietnam's complicated political and media context over the past few years. This raises questions regarding how Vietnamese youth have taken advantage of the Internet to protect the environment. This paper draws on findings from a research project that explored how young Vietnamese citizens use online media for environmental activism through the 'Save Son Doong' movement as the case study. The findings indicate that young, highly educated and tech savvy activists have been very diligent in taking advantage of the Internet to circumvent the state-controlled mainstream media system and lack of resources to run the 'Save Son Doong' movement. By employing online media to organize advocacy activities (petitioning, media advocacy and obtaining endorsement from well-known people), social mobilization activities (building coalition and mobilizing resources) and public will campaigns, they succeeded in raising public awareness and provoking public discourse about the issue, which in turn stimulated the mainstream media into massively covering the story and pressuring the decision makers into responding to the matter. The 'Save Son Doong' movement has become an inspiration for other online grassroots movements to emerge in Vietnam. However, the findings show that activists will most likely encounter some obstacles including hacking, the digital divide, state cyber surveillance or the illegitimacy of online activism in Vietnam. Weak-tie connections or shortage of finance and human resources can also be the reasons for fellow grassroots movements to sustain, just like the 'Save Son Doong' movement.

38358   14:00-14:30 | Room 503 (5F)
Attacking Ahok: Social Media, Fake News, and Jakarta's Gubernatorial Elections
Nasya Bahfen, La Trobe University, Australia

Indonesia is the world's largest Muslim majority nation and its modern history is one of overwhelmingly pluralistic national identity encompassing multiple faith histories. However, recent events have served to underline a threat to the country's much lauded moderate and democratic approach to Islam. The 2016 elections for governor of Jakarta proved to be a test of the country's religious tolerance and Indonesia's democratic media. In September 2016 the incumbent and one of three candidates for governor of Jakarta, Basuki Tjahja Purnama, known as "Ahok", referenced a verse in the Quran before an audience of Jakartans, saying the verse was being misinterpreted by some to warn voters against choosing a non-Muslim governor (Mr Purnama is an ethnic Christian, and a Protestant by faith). A doctored version of the video of Mr Purnama's speech went viral on social media (of which Indonesians are avid users), leading to a crescendo of calls for the governor's head. This paper explores the Ahok controversy through a journalistic lens, and looks at its impact on day to day media operations. It is based on in depth interviews with senior Indonesian political journalists covering the elections. Using the campaign against Mr Purnama as a case study, it asks: in the social media era, how has the job of an Indonesian political reporter changed? And what does the Ahok case tell us about the need for media literacy in Indonesia?

Sunday Session II
13:00-14:30 | Room 505 (5F)

Critical and Cultural Studies, Gender and Communication
Session Chair: Ying-Ying Chen

38253   13:00-13:30 | Room 505 (5F)
Exploring the Conflict of National Narratives in Taiwanese Film From Cultural Politics and the Market of Popular Culture
Ying-Ying Chen, The National United University, Taiwan

Policy of Cultural and Creative Industries (CCI) is often integrated to cultural policy. However, cultural policy involves symbolic interaction and is entangled to politics, industries, social consciousness and resistance. This paper explores Taiwan's policy of CCI in the past decade through perspectives of cultural studies by examining Taiwan's film production, power, resistance, consumption, identity. Through the integration of cultural politics and popular culture market, this study examines the development of Taiwanese film industries for the recent decade by analyzing the multiple conflicts between Taiwan's history and geopolitics, film ideology, market and economic interests, art and mass culture, the value of the power and class, and the representation of ethnic groups. This paper argues that the main cause of the failed development of Taiwan's film industries is its failure to serve Taiwanese but successful to serve politics, in contrast, when film industries are tangled in cultural politics, citizen identity and consumption demands.

38518   13:30-14:00 | Room 505 (5F)
Marvel 1602*: In Which the Marvel Characters are Born Into the Elizabethan Era*
Buket Akgün, Istanbul University, Turkey and Visiting Researcher, Kyoto Seika University, Japan

This essay will scrutinize the historical reception of the Elizabethan and Jacobean eras in Neil Gaiman's eight-issue comic book limited series *Marvel 1602* (2003) through the lenses of comics, cultural, and reception studies. In the comic books people and events come into existence at the wrong time, three hundred years early, because of a time rip through which Captain America comes to 1602 to the Americas from the future and causes a simultaneity. Gaiman introduces many other Marvel characters, such as the X-Men, the Avengers, the Fantastic Four, Peter Parker, Matthew Murdock, and Doctor Strange to Elizabethan England as well. He interweaves the discrimination against the mutants in the Marvel universe with the persecution of the Catholics and the wise woman and cunning men for heresy and witchcraft in Early Modern Europe during the reigns of Queen Elizabeth and King James. This overlapping of conflicting realities, be them historical and fictional, makes echoes which crash across the worlds, creates reality storms, and threatens the existence of the entire universe in the comic books. However, it also provides fresh vantage point for the readers to re-interpret the early seventeenth-century English history and the Silver Age of Comics.

38254   14:00-14:30 | Room 505 (5F)
Searching Cultural Practices of Citizen Consumers and Modernity Through Popular Local Movies as an Imagined Community
Ying-Ying Chen, The National United University, Taiwan

Exploring meanings of daily life from popular culture implies a possibility of resistance against representation structured by powerful elites. This study uses textual analysis to interpret public and social meanings of local movies listed as most popular movies in local markets. From perspectives of cultural studies, annual top 10 movies produced by Taiwanese in the recent decade are analyzed through concepts of subjectivity such as redefinition of tradition, history, memories, feeling structure, language, knowledge, class, progressivism, consciousness, and generation gaps. The results show that consumers search for new knowledge and ideas about their favorable identity and representation which might be ignored by movies produced by traditional social elites in Taiwan.

Sunday Session II
13:00-14:30 | Room 506 (5F)

Film Criticism and Theory
Session Chair: Wu-Tso Lin

38688   13:00-13:30 | Room 506 (5F)
Challenging the Narrative Rhetoric: Inscribing Her Story into History
Michelle Philip, Wilson College, Mumbai, India

Historically the media has been used for propaganda, and censorship to suppress creative expression. Recently the presence of censors in newsrooms and on editorial boards served to highlight its misuse of the media, so when Alankrita Shrivastava's film *Lipstick Under My Burkha* ran into trouble with the censor board, it raised the question of whether it was mere suppression of creative expression that censorship aimed at or was it control of meaning. Structuralist textual analysis involves a close reading of tangible signifiers and signifies that present themselves extra-textually in the form of myths and counter-myths which in turn reflect the ideology of their culture. The understanding that power structures lie deeply embedded in signifieds likened the semiotic struggle for meaning to the struggle for personal freedom. The aim of this research paper is to examine the various interpretations of female sexual desire at play in the film *Lipstick Under My Burkha* and why this poses a threat to patriarchal Indian society. Film reinforces images of patriarchy and its philosophies via the structure of a binary hierarchy, women being considered the other. The multiplicity of images and experiences expressed in *Lipstick Under My Burkha* is, I believe an attempt to dismantle the binary hierarchy. By offering more than one woman's sexual experience, the film is a subtle refusal to be the other in the hierarchy. This research proposes to read *Lipstick Under My Burkha* as a site for struggle and negotiation between female resistance and patriarchal control.

36982   13:30-14:00 | Room 506 (5F)
A Contentious Genre: Defining the Historical Film
Niall McMahon, Curtin University, Australia

On its surface, the historical film genre appears easy to define as a film that depicts historical events. However, after many decades of research into the film and history discourse, a concrete definition of what constitutes a historical film continues to elude film scholars. There is no singular answer as to what defines a film as 'historical', as nearly every notable film and history theorist, such as Robert Rosenstone, Marcia Landy and Robert Burgoyne, have their own proposition as to what defines a historical film. Elements such as the amount of accurate history contained in a narrative, how many years in the past a film has to be set, and whether the term 'historical' should be used in the genre's description, have fluctuated between theorist to theorist. While the function of the historical film is understandably contended, the lack of definition regarding what a historical film actually constitutes is a major deficit in the film and history discourse. Yet in order to find this singular definition, it must first be known why this definition has not yet been found. Using South Korean historical cinema as key examples, this research seeks to not only answer why a singular definition has not yet been determined, but also through the examination of the works of notable film and history theorists aims to propose an alternative way of classifying films as historical.

37918   14:00-14:30 | Room 506 (5F)
Digging Up the Past-The Camera's Role in Unearthing Taiwanese History
Wu-Tso Lin, Graduate Institute of Cultural and Educational Management, Central Taiwan University of Science and Technology, Taiwan

Following the end of the Second World War, Taiwanese civil society was led by a highly authoritarian government until martial law was abolished in 1987. During that period the film industry was under the direct control of the state. It wasn't until the emergence of the "New Wave" (from 1982 to 1990) of Taiwanese movies that the narrative of nationalism was relinquished. The torch was passed on during the transition from authoritarianism to liberalism to a new breed of storyteller with a new narrative. Since then, the ownership of this voice is fighting to survive in a free market under the pressure of commercialism and globalization. This paper will research the period of transition from authoritarianism to liberalism and will focus on the most influential directors and movies that impact the change of the society. We will explore how the narrative shifted from a stage-managed perspective to an unfiltered and realistic angle. Using Hou Hsiao-Hsien's *A City of Sadness* (1989) as a starting point, we will explore how the people reclaimed their voices in the exposing of a brutal massacre known today as the "228 Incident". We can also find a number of Taiwanese movies discover the reality of the society such as *Banana Paradise* (1989) that it explored the people's situation during "White Terror" period. *A Brighter Summer Day* (1991) was set during the period of martial law in Taiwan. Finally, we will summarize the influences of the "New Wave" Taiwanese movies in contemporary Taiwan.

Conference Closing Session
14:45-15:00 | Room 504 (5F)

Session Chair: Gary E. Swanson

Closing remarks from members of the conference Organising Committee.

Post-Conference Featured Workshop
15:15-19:00 | Room 506 (5F)

Then with Now: A Rephotography Workshop at Nunobiki Waterfall, Kobe
Session Chair: Gary McLeod

38681 | Room 506 (5F)
Then with Now: A Rephotography Workshop at Nunobiki Waterfall, Kobe
Gary McLeod, Hosei University, Japan

Revisiting locations in existing photographs and making new images from the same vantage points is a kind of picture-making often called 'rephotography'. As an expanding set of visual practices, it is increasingly being used to illustrate change through juxtaposition of previous and present images. However, it is also common to make use of historical/archival images, often not in colour, to emphasize what we have become and what we have lost. As the number of digitally stored photographs is expected to rise to 4.7 trillion this year, why is there such a preference for older images? Combining rephotography with the popular format of a photo walk, this two-part workshop invites delegates to join the author in (re)visiting the Nunobiki area local to the conference venue (within 10 mins walk). Following introductions and a short overview of rephotography, the first part comprises participants locating and rephotographing vantage points in a collection of pre-selected old and recent images from archives and social media platforms. Having gathered a range of visual materials, the second part explores the recombination of that material to address the question of whether significance in rephotography predominately stems from use of a historical image or taking part in the process.

Virtual Presentations

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37943
History of Conflict Between Interest and Law
Magdalena Lestari Ginting, Pelita Harapan University, Indonesia
Rehnalemken Ginting, Sebelas Maret University, Indonesia

What happened on May 1998 has attracted many attention since there was a conflict among any interest which could not be solved by the law in charge. Thus, jurisprudence of interest tried to see advantaged which could be gained from interests looking because all existence interest needed certain law to protect them. Furthermore, law functioned as a tool of social engineering where law was supposed to protect state's, society's, and individual's interest. That theory, in fact, had been applied by the government in Soeharto's era to rule the country. At a very first time, the government applied the law properly, but then the situation changed where law only functioned as a supplement to support government's acts, while the government functioned as a tool of social engineering. This explorative descriptive research is trying to capture those acts. Literature studies showed that Surakarta, started from its beginning has already become a city in where many interest conflict happened, a city which always been issued as a public barometer, and one of the victims in the national tragedy happened on May 1998 with a great loss. This research conclude that law was considered fail to protect individual's, society's, nor state's interests since there were many provocateurs who tried to make the situation getting worse. Any conflicts related to law application should be ended in the court, but at that time, it was ended by a chaos.

37944
McDonaldization Advertising in the Context of Electronic Colonialism Theory
Magdalena Lestari Ginting, Pelita Harapan University, Indonesia
Selvi Siregar, Pelita Harapan University, Indonesia

Food is an important element in defining culture and can be seen to be the oldest global carrier of culture. According to William Gould's book *McDonald's: Business in Action*, "before the introduction of McDonald's overseas, fast food was almost unknown. McDonald's was the first company to try to export America's love of fast food and changes in eating habits of other nations." When taking a look at food from a cultural perspective, it should be understood how drastic changes on beliefs and consumptions of food could actually diminish some of the traditional beliefs of an entire culture. In fact, the replacement of non-traditional food over traditional food has the most detrimental effects on third-world culture traditions. This study shows how globalized western advertising - in this case McDonald advertising - has affected the Indonesian social life and values. This study also present the benefits and also the threat of value changes to the society. An important discovery of this work is the willingness of the audience to accept the changes in their social life and values.

38282
The Power of Facebook Over the State-Controlled Journalism: Recapture the Position of Vietnamese Journalism
Le Thu Mach, Monash University, Australia

Within the frame of press classification theories developed from Siebert et al. in 1963 to Cain in 2014, this paper is important since it helps to navigate the current position of Vietnamese journalism in its transition from the Soviet Communist to the soft authoritarian style. The paper recognizes the challenges of the Facebook emerged public sphere over the state-controlled journalism in Vietnam through two case studies: Hydro-power Plant Song Tranh number 2 from 2006 to 2012 and the measles outbreak in 2014. The case Hydro-power Plant Song Tranh number 2 occurred before the prevalence of Facebook in Vietnam. For this case study, the author interviewed state-accredited reporters working in three management levels of Vietnamese journalism to understand the eight aspects of state-controlled in journalism, including: media licensing, patrolling, staffing, training, material supplies, access to information, distribution of media products, and TV and radio frequency control. The case measles outbreak in 2014 marked the begin of using Facebook to make influence on political realm, records a no-return point in the Vietnamese media landscape. For this case study, the author compared the contents of Facebook posts and newspapers coverage about the measles outbreak and interviewed the reporters and Facebook users generating the contents. The research finding highlights the changes in Vietnamese media governance, the shift to a greater sphere of controversy in journalism contents, and the entry of lay-people Facebook users in the realm of agenda setting, which challenges the ground ideology of the ruling party in this one-party country.

38593
China Daily's Western Type Framing of the Egyptian Arab Spring
Minos-Athanasios Karyotakis, Aristotle University of Thessaloniki, Greece
Nikos Panagiotou, Aristotle University of Thessaloniki, Greece
Nikos Antonopoulos, Technological Educational Institute of Ionian Islands, Greece

Existing research has mainly focused on the role of the media in the uprisings against the regimes of the countries that were affected by the Arab Spring. However, we do not have a lot of information about the way of coverage that was conducted by well-known media organizations, especially for the online English news of Chinese news companies, which are believed to play a more vital role in the global agenda setting due to the extraordinary economic growth and active diplomacy of China that has transformed East Asia. This study examines the frames of a sample of 92 articles (the content of the videos of the examined articles was omitted) about the Egyptian Arab Spring and the resignation of the President Hosni Mubarak in the English-language websites of Al Jazeera English, British Broadcasting Corporation, and China Daily from 9 to 13 February 2011. For the extraction of the frames of each article this study uses the free online version of Open Calais. The main finding is that China Daily's coverage differs from the previous researches on news coverage, as it is acting like a western-type news outlet.

Virtual Presentations
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38611

The Importance of Practicing Social Media in Journalism

Yumi Wilson, SF State, United States

In the early years of social networking, users sent personal messages to one another, or a small group of family and friends based on the concept of "six degrees of separation" of connecting with friends, family and people you knew. This one-to-one communication method was a chief reason why social media was considered different from print or broadcast media, which had the power to broadcast a message to a mass audience. In July 2006, Twitter launched, introducing a newsfeed that could be seen by anyone and everyone. Twitter also allowed members to choose who to follow based on their content – somewhat like the way consumers choose to subscribe to a particular magazine or tune into a particular program. A few months later, Facebook introduced its own newsfeed, and other sites soon followed suit. Thus, the news feed gave the average user the power to attract an audience. This meant that social media could become a purveyor of news and information, much like broadcast and print media. Thus, the traditional paradigm of social media as a place for private conversations has shifted dramatically. The question for today's journalist is no longer how or why social media impacted journalism, but how can journalists embrace social media to practice the latest and perhaps most effective way to practice journalism in the 21st Century? This paper shows educators how to give aspiring journalists and journalists in transition the skills they'll need to compete in this new marketplace.

38638

Cultural Export of Japan: A Case Study of Japanese Men's Rhythmic Gymnastics

Kotaro Noda, Fukuyama University, Japan
Mikako Hata, Hanazono University, Japan

Men's rhythmic gymnastics has been developed uniquely in Japan since the late 1940s. It gains a certain amount of domestic reputation to be adopted as the main motif of the dance performance at the Olympics handover ceremony in Rio 2016, though it is neither recognised as Olympic sport nor competed in the world championships. At the ceremony, Japanese pop culture was represented in the video and at the venue Japan's prime minister played Super Mario and men's-rhythmic-led dance performance was delivered to the audience. This implies men's rhythmic is possibly one of 'Cool Japan' exports rather than just a kind of gymnastics. However, men's rhythmic once failed as an export. In the early 2000s, the committee sent coaches overseas with the aim of promoting men's rhythmic globally. World championships were held in 2003 and 2005 as a result, but since the project was aborted in 2006, men's rhythmic has not practiced in the countries with a few exceptions in Canada and Russia. In this study, the authors will examine the reason why the coach dispatch project was not successful at least on a long-term basis, and then focus on an example in Canada where men's rhythmic is still practiced but as a slight different style, to describe what modifications the interviewees regard men's rhythmic needs to accomplish global success. Through these analyses, the authors will consider men's rhythmic in terms of three pairs of concepts: global – domestic, sport – culture, and spectacle – gymnastics for all.

38088

Mainstream Hindi Cinema and the Formation of Women Counter-Publics in India: A Case Study of Kangana Ranaut

Rohi Jehan, Jamia Millia Islamia, India

Indian cinema serves as a barometer of the health of a concerned civil society. It functions as one of the key ways through which sensitive topics are broached into the realm of the public. The works of some women actors, especially, have challenged the traditional interpretations of cinema, which are profoundly grounded in male experience. The hegemonic male-oriented public narratives are often contested and replaced with a set of women counter-narratives. Nancy Fraser (1990) has criticized the Habermassian conception of the public sphere for its alleged exclusion of women. In place of it, Fraser puts forward the concept of counter-publics of subordinated groups (mainly of women and minorities) with an inherent purpose to challenge the hegemonic male narratives. Taking cues from the films of Kangana Ranaut, the renowned Indian actor, who is known for her extensive depiction of gender issue films, this paper would try to investigate how women films function as counter-publics within Indian society. With a consistent purposeful effort to focus on the plight of Indian women, Ranaut's films revolve mostly around the issues of female protagonists. Her films generally have the potential to create certain communicative spaces, in which discussions about so-far taboo subjects concerning women are taking place. Through her performance, Ranaut lets the spectators travel through the character and make them identify with the issues in the daily life of protagonists. The specific focus of this paper would be to enquire how far the spectators' identification is possible with the protagonist.

38501

The Image of United Arab Emirates Culture Among the Non-Arab Expatriates in the UAE

Khaled Gaweesh, University of Sharjah, United Arab Emirates
Anfal Al Haid, University of Sharjah, United Arab Emirates
Naeema Alzarooni University of Sharjah, United Arab Emirates

The main goal of the research is to explore the image of UAE culture among the non-Arab expatriates.Hofstede's cultural dimensions theory has been adopted to develop the research questions and discuss the results of the research. The non-Arab expatriates account for 67.3 % of the total population of UAE with 6.2 million (the total UAE population in 2016 was 9.2 million). The Arab expatriates who accounts for 17.4% of the total population has been excluded by the researchers as their culture seems similar to the culture of UAE. The research seeks to answer the main following questions: 1) What is the image of UAE among non-Arab expatriates (adopting specific dimensions from Hofstede)? 2) How did the non-Arab expatriates build their image about UAE culture, in other words, what are the sources of information used to build the image? 3) What are the possible independent variables that may influence the image built by the non-Arab expatriates? Method: the research relied on the survey to collect the data from a number of non-Arab expatriates working in UAE using a structured questionnaire.The researchers are still in the process of data collection which is expected to be finished by the middle of September 2017, so we are not able to introduce any concrete results at the moment.