

PROGRAMME & ABSTRACT BOOK

OCTOBER 10-13, 2023 | KYOTO, JAPAN & ONLINE

KYOTO

The 4th Kyoto Conference on Arts, Media & Culture

The 14th Asian Conference on Media, Communication & Film

Organised by The International Academic Forum (IAFOR)
in partnership with the IAFOR Research Centre at the
Osaka School of International Public Policy (OSIPP)
at Osaka University, Japan, and IAFOR's Global Partners

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Letter of Welcome



Dear Friends and Colleagues,

Welcome to the conference and to Kyoto, the city at Japan's historical and cultural heart. The city has exercised an enormous influence on the arts, media and culture, both within the domestic Japanese context, and in the global imagination.

Nowhere better can you see the juxtaposition of the ancient and modern as you can in Japan, and nowhere better can you see that conversation between the times and generations than Kyoto. Among the over 1,600 Buddhist temples and more than 400 Shinto shrines, is a space where the arts and crafts flourish, and where some of the world's oldest and yet most innovative companies still flourish. Artists, and later photographers

and filmmakers have been inspired by the city's history, and its dynamic present.

An IAFOR conference is about nurturing global collaborations, across and between borders of culture, nation and discipline, and we encourage your active, open and expansive engagement and participation. The conference is a place where great professional and personal relationships are forged; a place where we can learn from and with each other, in a spirit of open collaboration, as well as intellectual rigour.

This conference is a hybrid one, and you have access to live-stream and catch-up plenary sessions, as well as to pre-recorded and online livestream presentations. If you are an IAFOR Member, then remember that you have access throughout the year to the entirety of our live-streamed global conference sessions, and may participate as an audience member at no extra cost. If you're not already a member, please join us now!

My thanks to the International Academic Board, to the Conference Programme Committee, to the Review Committee, to the plenary speakers, and to the 260 plus delegates from more than 35 countries.

Our conference makes an important contribution to Kyoto as a continued place of cultural and intellectual dynamism, by bringing to the city scholars from around the world.

I encourage your active participation throughout the conference and look forward to meeting you all!

Warmest regards,

Dr Joseph Haldane

Chairman & C.E.O, The International Academic Forum (IAFOR)
Professor, European Center for Peace and Development (ECPD), United Nations University for Peace
Guest Professor, Osaka School of International Public Policy, Osaka University, Japan
Visiting Professor, Doshisha University, Japan
Visiting Professor, The University of Belgrade, Serbia
Honorary Professor, University College London (UCL), United Kingdom
Member, Expert Network, World Economic Forum

Inspiring Global Collaborations

One of the greatest strengths of IAFOR's international conferences is their international and intercultural diversity.

MediAsia/KAMC 2023 has attracted 260+ delegates from 35+ countries

Total Attendees: 261

Total Onsite Presenters: 176

Total Online Presenters: 85

Total Audience: 8

Total Countries: 38

Attendee Registrations by Country

Taiwan: 34	Czech Republic: 3
Thailand: 25	Ghana: 3
Philippines: 24	Qatar: 3
Japan: 23	Brazil: 2
Indonesia: 20	Canada: 2
United States: 16	Italy: 2
India: 15	Kuwait: 2
Hong Kong: 13	Pakistan: 2
Malaysia: 11	Portugal: 2
China: 9	South Africa: 2
South Korea: 9	Sri Lanka: 2
United Kingdom: 6	Turkey: 2
Germany: 5	Australia: 1
Poland: 5	Guam: 1
Bangladesh: 4	Hungary: 1
Greece: 4	New Zealand: 1
Singapore: 4	Sweden: 1
Spain: 4	United Arab Emirates: 1
Uzbekistan: 4	Vietnam: 1

**international,
intercultural,
interdisciplinary,**

iafor



Become an IAFOR Member

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

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

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

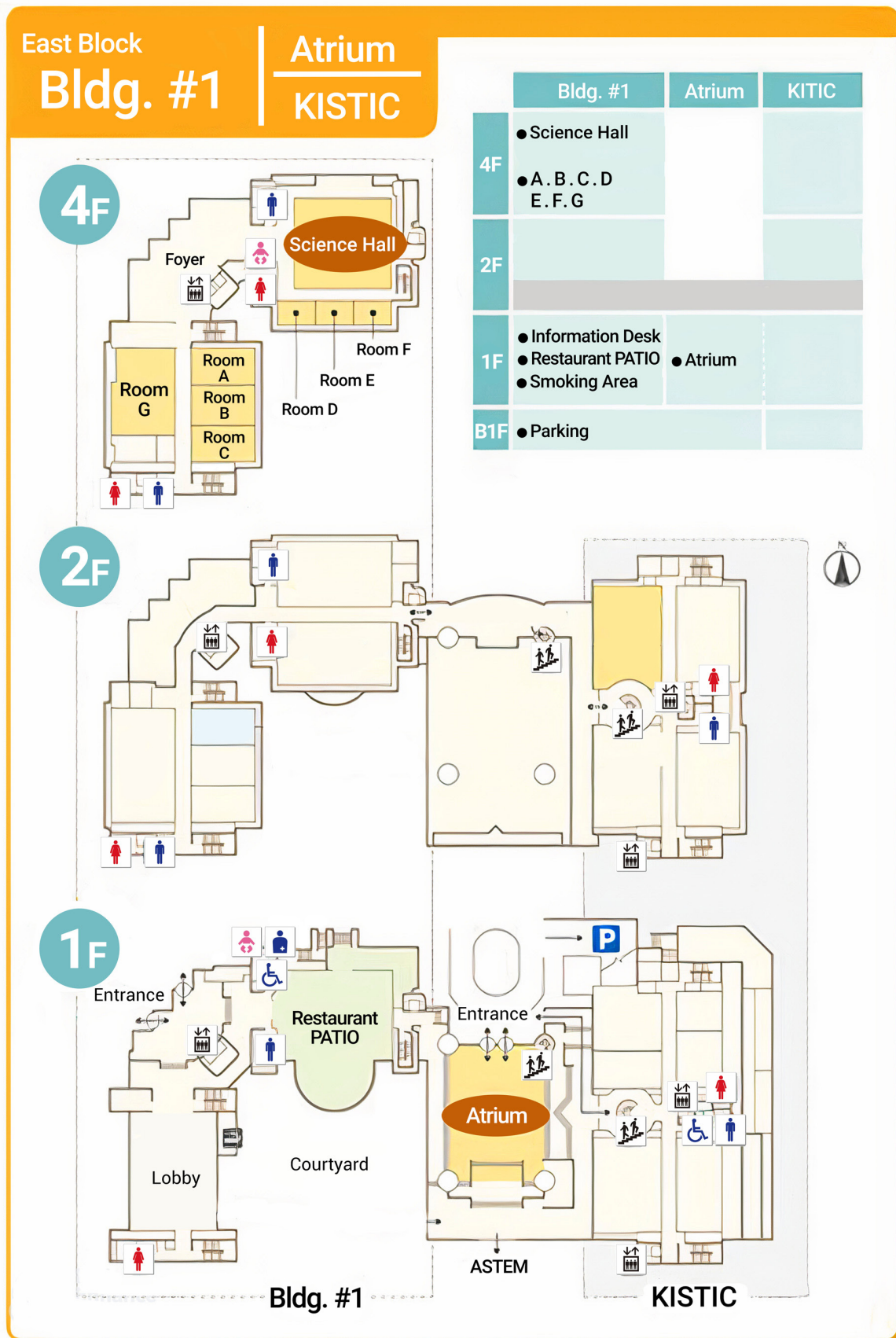
To learn more about IAFOR membership, please visit:

www.iafor.org/membership

Conference Venue: Tuesday, October 10 to Thursday, October 12

Kyoto Research Park (Building #1)

Address: Chudoji Minamicho 134, Shimogyo-Ku, Kyoto 600-8813





October 09 | All times are Japan Standard Time (UTC+9) Monday at a Glance

13:00-17:30 Conference Cultural Tour | A Day in Historic Kyoto
This is a ticketed event.

Delegates attending the conference are invited to join an exclusive walking tour to some of Kyoto's most historic and revered sites, each a testament to the city's profound spiritual heritage and architectural mastery. From the tranquil ambience of Yasaka Shinto Shrine to the panoramic vistas of Kiyomizu-dera Buddhist Temple, this tour is an intimate immersion into Kyoto's vibrant past, shaping an inspired start to the conference.

The visit will be led by Professor Brian Victoria of the Oxford Centre for Buddhist Studies, whose in-depth historical and cultural knowledge of the sites will bring an academic edge to this already unique and exciting experience.

This is a ticketed event, and participation is reserved for registered conference delegates who have purchased a tour ticket from the IAFOR Online Store. Further details are emailed directly to delegates who have purchased entry to this event.



October 10 | All times are Japan Standard Time (UTC+9) Tuesday at a Glance

Conference Venue: Kyoto Research Park Building 1 (4F)

12:00-13:00	Conference Registration 4F Foyer
13:00-13:05	Announcements Science Hall (4F)
13:05-13:20	Welcome Address & Recognition of Scholarship Winners Science Hall (4F) Joseph Haldane, The International Academic Forum (IAFOR), Japan
13:20-13:50	Keynote Presentation Science Hall (4F) <i>Consumer Connections in the Age of AI: Unleashing Potential, Navigating Challenges</i> Jennifer Cutler, Kellogg School of Management at Northwestern University, United States
13:50-13:55	Short Break
13:55-14:25	Keynote Presentation Science Hall (4F) <i>Art and Media Creation in the Era of Artificial Intelligence</i> Michael Menchaca, University of Hawai'i at Mānoa, United States
14:25-14:40	Conference Photograph
14:40-15:00	Coffee Break



October 10 | All times are Japan Standard Time (UTC+9) Tuesday at a Glance

Conference Venue: Kyoto Research Park Building 1 (4F)

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|--------------------|---|
| 15:00-15:30 | Featured Interview Science Hall (4F)
<i>Democratising Research at the Intersection of Creative Methods and Everyday Creativity</i>
Helen Johnson, University of Brighton, United Kingdom
Timothy W. Pollock, Osaka Kyoiku University & Osaka Metropolitan University, Japan |
| 15:30-15:35 | Short Break |
| 15:35-16:20 | Featured Panel Presentation Science Hall (4F)
<i>International News Coverage and the Role of Independent Media</i>
Virgil Hawkins, Osaka University, Japan
Namie Kawabata Wilson, Osaka University, Japan
Delio Wilson Zandamela, Osaka University, Japan |
| 16:20-16:25 | Short Break |
| 16:25-16:55 | Keynote Presentation Science Hall (4F)
<i>To Whom Do the Senkaku (Ch. Diaoyu) Islands Belong and Why Should We Care?</i>
Brian Victoria, Oxford Centre for Buddhist Studies, United Kingdom |
| 16:55-17:00 | Short Break |
| 17:00-18:00 | Conference Poster Session & Welcome Reception Atrium (1F) |
| 19:00-21:00 | Conference Dinner Yachiyo Nanzen-ji
<i>This is a ticketed event. Further details are emailed directly to delegates who have purchased entry to this event.</i> |



October 11 | All times are Japan Standard Time (UTC+9) Wednesday at a Glance

Conference Venue: Kyoto Research Park Building 1 (4F)

09:00-09:45 Conference Registration | 4F Foyer

09:45-11:25 Onsite Parallel Session 1
Room A: Advertising, Marketing & Public Relations
Room B: Film Studies
Room C: Media Studies
Room D: Cultural Studies
Room E: Arts Practices
Room G: Youth & Social Media

11:25-11:40 Coffee Break

11:40-12:55 Onsite Parallel Session 2
Room A: Arts - Performing Arts Practices: Theater, Dance, Music
Room B: Social Media & Platform Analytic
Room C: Education / Pedagogy
Room D: Media Strategies & Business
Room E: Communication
Room G: Cultural Studies

12:55-14:00 Lunch Break

14:00-15:40 Onsite Parallel Session 3
Room A: Arts Practices
Room B: Asian Drama: Consumption Trends & Implications
Room C: Visual Culture
Room D: Sociology
Room E: Media Studies
Room G: Cultural Studies



October 11 | All times are Japan Standard Time (UTC+9) Wednesday at a Glance

Conference Venue: Kyoto Research Park Building 1 (4F)

15:40-15:55 Coffee Break

15:55-17:30 **Onsite Parallel Session 4**
Room A: Arts - Performing Arts Practices: Theater, Dance, Music
Room B: Communication
Room C: Education / Pedagogy
Room D: Aesthetics & Design
Room E: No Session
Room G: Cultural Studies



October 12 | All times are Japan Standard Time (UTC+9) Thursday at a Glance

Conference Venue: Kyoto Research Park Building 1 (4F)

08:45-09:15 **Conference Registration | 4F Foyer**

09:15-10:55 **Onsite Parallel Session 1**
Room A: Sustainability, Climate Change & Arts, Media, Culture
Room B: Press Freedom in Traditional & Modern Media
Room C: Media Producers: The Experience
Room D: Gender, Politics & Philosophy
Room G: Social Media: Physical & Mental Health

10:55-11:10 Coffee Break

11:10-12:25 **Onsite Parallel Session 2**
Room A: Education / Pedagogy
Room B: Media Studies
Room C: Education / Pedagogy
Room D: Interdisciplinary Arts
Room G: Literature, Literary Studies & Theory

12:25-13:25 Lunch Break

13:25-15:05 **Onsite Parallel Session 3**
Room A: Language & Cultural Studies
Room B: Digital Media & Well-being
Room C: Film & Literature: Theory, Adaptation, Interpretation
Room D: Architecture, Geography & Urban Studies
Room G: Film Studies & Theory



October 12 | All times are Japan Standard Time (UTC+9) Thursday at a Glance

Conference Venue: Kyoto Research Park Building 1 (4F)

15:05-15:20 Coffee Break

15:20-17:00 **Onsite Parallel Session 4**
Room A: Linguistics, Language & Cultural Studies
Room B: Digital Humanities
Room C: Films in Critical & Cultural Studies
Room D: Architecture, Geography & Urban Studies
Room G: Critical & Cultural Studies: Nation & Gender in Media

17:00-17:15 **Onsite Conference Closing Session | Room G**



October 13 | All times are Japan Standard Time (UTC+9) Friday at a Glance

Conference Venue: Online

07:55-08:00 Message from IAFOR

08:00-09:40 Online Parallel Presentation Session 1
Room A (Live Stream): Film Criticism: Theory, Gender & Politics
Room B (Live Stream): Arts & Performing Arts Practices
Room C (Live Stream): Cultural Studies

09:40-09:55 Break

09:55-11:10 Online Parallel Presentation Session 2
Room A (Live Stream): Visual & Digital Humanities
Room B (Live Stream): Literature, Literary Studies & Theory
Room C (Live Stream): Raising Awareness & Communication

11:10-11:25 Break

11:25-13:05 Online Parallel Presentation Session 3
Room A (Live Stream): Social Media, Communication Technology & Critical and Cultural Studies
Room B (Live Stream): Gender, Sexuality & Culture
Room C (Live Stream): Visual Communication

13:05-13:20 Break

13:20-15:00 Online Parallel Presentation Session 4
Room A (Live Stream): Media & Visual Representation
Room B (Live Stream): Education, Language & Cultural Studies
Room C (Live Stream): Literature, Literary Studies & Theory

15:00-15:05 Message from IAFOR



Follow The International Academic Forum on Instagram and join the conversation using the hashtag #IAFOR



General Information

Registration Desk

You will be able to pick up your name badge at the Conference Registration Desk at the times listed below.

Tuesday, October 10 | 12:00-17:30 – Kyoto Research Park 4F Foyer
 Wednesday, October 11 | 09:00-17:00 – Kyoto Research Park 4F Foyer
 Thursday, October 12 | 08:45-16:30 – Kyoto Research Park 4F Foyer
 Friday, October 13 | No in-person registration

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

Name Badges

Wearing your badge is required for entrance to the sessions. You must wear your badge at all times.

Online Schedule

The full conference schedule (including abstracts) and conference programme are available on the conference website.

Conference Survey

Please take a few moments to fill out our conference survey at the end of the conference.



Schedule



Conference Survey



General Information

Refreshment Breaks

Complimentary coffee, tea, water, and light snacks will be available during the scheduled coffee breaks.

Welcome Reception

There is a welcome reception following the plenary sessions on Tuesday, October 10 (17:00-18:00). Running alongside the conference poster session, the welcome reception will take place in the Atrium on the first floor, where delegates can network while enjoying a variety of snacks and beverages.

Connecting to WiFi

Free WiFi is provided at the Kyoto Research Park. To login on any of your smart devices, please use the network name and password provided below.

Network: CONV-EG

Password: 75382krp

Please note that the WiFi can be unreliable so we would strongly suggest that you do not rely on a live connection for your presentation.

Photo/Recording Waiver

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

Read our full privacy policy – www.iafor.org/about/privacy-policy

Conference Proceedings

IAFOR Conference Proceedings are Open Access research repositories that act as permanent records of the research generated by IAFOR conferences. The Conference Proceedings are published on the IAFOR Research Archive (papers.iafor.org). All accepted authors who present at the conference may have their full paper published in the online Conference Proceedings.

Full text submission is due by **Tuesday, November 14, 2023**, through the online system. The proceedings will be published on **Friday, December 22, 2023**.

Conference Catch-up

All Keynote Presentations and live-streamed sessions will be recorded and uploaded to the Conference Catch-up page (video-on-demand) via Vimeo. The catch-up page will be publicly available after the conference.

Pre-Recorded Virtual Presentations & Virtual Poster Presentations

A full list of pre-recorded virtual video presentations and virtual poster presentations will be on the conference website during and after the conference. We encourage you to watch these presentations and provide feedback through the video comments.



IAFOR Journals

IAFOR publishes several editorially independent, Open Access journals across a variety of disciplines. They conform to the highest academic standards of international peer review, and are published in accordance with IAFOR's commitment to make all of our published materials available online.

How are papers submitted?

Submissions should be original, previously unpublished papers which are not under consideration for publication in any other journal. All articles are submitted through the submission portal on the journal website and must conform to the journal submission guidelines.

How does IAFOR ensure academic integrity?

Once appointed by IAFOR's Publications Committee, the Journal Editor is free to appoint his or her own editorial team and advisory members, who help to rework and revise papers as appropriate, according to internationally accepted standards. All papers published in the journal have been subjected to the rigorous and accepted processes of academic peer review. Neither editors nor members of the editorial team are remunerated for their work.

Where are the journals indexed?

IAFOR Journals are indexed in Scopus, DOAJ, ERIC, MIAR, TROVE, CiteFactor and EBSCO, SHERPA/ROMEO and Google Scholar. DOIs are assigned to each published issue and article via Crossref. Please note that indexing varies from journal to journal.

What's the reach?

Each of our journal issues is viewed thousands of times a month and the articles are frequently cited by researchers the world over, largely with thanks to our dedicated marketing efforts. Each issue is promoted across our social media platforms and to our tailored email marketing lists. On average, each journal publishes biannually.

What's the cost?

IAFOR Journals are Open Access publications, available online completely free of charge and without delay or embargo. Authors are not required to pay charges of any sort towards the publication of IAFOR Journals and neither editors nor members of the editorial boards are remunerated for their work.

How are IAFOR Journals related to IAFOR Conferences and Conference Proceedings?

IAFOR Journals reflect the interdisciplinary and international nature of our conferences and are organised thematically. A presenter can choose to publish either in Conference Proceedings or submit their manuscript to the corresponding IAFOR Journal for review.

Current IAFOR Journal titles include

IAFOR Journal of Arts & Humanities

IAFOR Journal of Cultural Studies

IAFOR Journal of Education (Scopus indexed)

IAFOR Journal of Literature & Librarianship (Scopus indexed)

IAFOR Journal of Psychology & the Behavioral Sciences

If you would like more information about any of IAFOR's publications, please visit www.iafor.org/publications

MediAsia/KAMC IAFOR Scholarship Recipients

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

Our warmest congratulations go to the following scholarship recipients who have been selected to receive grants and scholarships to present their research at the conference.

Daniel Edem Adzovie (Live-Stream Presentation)

73680 | *Exploring the Use of Infographics in Communicating COVID-19 Pandemic Information in Ghana*

Dr Daniel Edem Adzovie is currently a lecturer at the Department of Communication Studies of University of Cape Coast, Ghana.

Pritha Chakraborty (Live-Stream Presentation)

69638 | *The Macabre as Sacred: Analysing Counter-Narratives of the Dom Community in Banaras*

Pritha Chakraborty is currently a Doctoral Research Scholar at the Indian Institute of Technology Kanpur, India.

Claudio Filho (Live-Stream Presentation)

72838 | *Art, Data and Climate Change: Investigations Between Image, Science and Ecology*

Cláudio M. Filho is a doctoral student in Visual Arts at State University of Campinas, Brazil – focusing on the fields of Art, Technology, and Nature.

Shih-Ta Liu (Oral Presentation)

73608 | *Mass Learning Through Interactive Public Art with Data Sculpture*

Shih-Ta Liu is a PhD student in the International Intercollegiate PhD program at National Tsing Hua University, Taiwan.

Mosa-ab Mangurun (Virtual Presentation)

74245 | *The Unique Verbal Inflection to Express Actor-Focused Irrealis in Meranaw: A Deviation in Western Austronesian Language Group*

Mosa-ab Mangurun is pursuing his doctorate in English Language Studies at Mindanao State University - Iligan Institute of Technology, Philippines.

Lissia Kena Palaña (Oral Presentation)

72405 | *Women and the "Life Printed on Dollar Bills": A Feminist Reading of Clifford Odets' Awake and Sing! And Lillian Hellman's The Little Foxes*

Lissia Kena L. Palaña currently teaches English to senior high school students in De La Salle Santiago Zobel School, Philippines.

Michael Asante Quainoo (Live-Stream Presentation)

74089 | *Kamala Harris in Ghana and the LGBT Agenda: An Analysis of Media Coverages on the Issue*

Michael Asante Quainoo is currently pursuing a Master's degree in Media and Communication Studies at Ankara University, Turkey.

Debopriya Roy (Live-Stream Presentation)

73024 | *#gradschoolproblems: Understanding Communicative Aspects of Memes on PhD Students' Shared Experiences*

Debopriya Roy is a 2nd year PhD student at the Department of Mass Communication and Journalism, Tezpur University, India.



Tuesday, October 10

Plenary Session

All times are Japan Standard Time (UTC+9)

Abstracts appear as originally submitted by the author. Any spelling, grammatical, or typographical errors are those of the author.

Keynote Presentation: Jennifer Cutler

Consumer Connections in the Age of AI: Unleashing Potential, Navigating Challenges

Tuesday, October 10, 2023 | 13:20-13:50 | Science Hall (4F) & Online

As technologies evolve, so too do the ways brands and consumers interact. This presentation examines the nexus between AI technologies and consumer dynamics and delves into advances in predicting and influencing consumer behavior. Opportunities and challenges facing marketers, advertisers, and content creators aiming to foster deeper, more intuitive connections with audiences in today's rapidly evolving digital landscape will also be discussed.



Jennifer Cutler

Jennifer Cutler is an associate professor of marketing and computer science at the Kellogg School of Management at Northwestern University. Her research, which blends advances in social psychology, artificial intelligence, and quantitative marketing to extract insights about consumers and brands from social media, has received awards from the Association for the Advancement of Artificial Intelligence (AAAI), the National Business and Economics Society, and the Max Planck Institute for Human Development. Jennifer is on the governing board for Northwestern's cognitive science program, and teaches a variety

of courses on analytics, AI, and digital marketing to MBA students, PhD students, and executives from around the globe. Furthermore, she has worked on AI and consumer research solutions with companies including Microsoft, IBM, Meta, and Adobe. Her research and insights on the digital landscape have been published in outlets including *Marketing Science*, the *Journal of Artificial Intelligence Research*, and *Scientific American*. Jennifer received her PhD in Business Administration from Duke University, and her ScB in Cognitive and Linguistic Sciences from Brown University.

Keynote Presentation: Michael Menchaca Art and Media Creation in the Era of Artificial Intelligence

Tuesday, October 10, 2023 | 13:55-14:25 | Science Hall (4F) & Online

While AI is not yet universally integrated, it is undeniably ubiquitously deliberated. Conversations surrounding AI abound in popular media, government, industry, education, academia, and even in the home. And while continued conversation might appear repetitive, the discussion remains as important as ever. A particular area of concern is the ease with which media can now be created, with AI potentially replacing all phases of creation, from pre-to post-production. Already, contemporary pre-production may consist solely of generating narrative prompts to produce media content more than prescribed design. What does this mean for print, visuals, animation, music, video... for art creation itself? What are appropriate guidelines and measures to ensure the integrity of content and the vision and ownership of the creator? Is AI generation sufficient for mastery and originality? This session will explore the confluence of technology, media, and artificial intelligence, providing some food for thought and leaving time for discussion.



Michael Menchaca

Michael Menchaca is Chair of the Department of Learning Design and Technology at the University of Hawai'i at Mānoa. He specialises in distance education, and has designed, implemented, and coordinated online and hybrid programs for over 20 years. He served as editor for the *IAFOR Journal of Education: Technologies and Education Special Edition*. He was an IT specialist for many years in the public and private sector. He currently teaches and conducts research in the areas of online learning, technology integration, and social justice with technology.



Featured Interview: Helen Johnson

Democratising Research at the Intersection of Creative Methods and Everyday Creativity

Tuesday, October 10, 2023 | 15:00-15:30 | Science Hall (4F) & Online

This session builds on Helen Johnson's work with the participatory arts-based research method, 'collaborative poetics,' and the AHRC Everyday Creativity Research Network to call for an academic model that is more inclusive, meaningful and impactful than that which currently predominates. Arts-based research offers a way of understanding and representing ourselves and our world that is emotive, engaging, accessible and interdisciplinary. More radically, it holds the potential for a transdisciplinarity, which expands the research landscape through mechanisms such as embodiment, fluidity, liminality, subjectivity and multi-linear or non-verbal texts. Yet much research in this field reinforces social scientists' privileged position at the top of the knowledge hierarchy. Participatory methods enable us to challenge this dominance, with research that is democratic, community-focused, relevant, meaningful and impactful, and which mirrors arts practice by valuing process alongside 'product.'

Both arts-based and participatory research are becoming increasingly common, responding to calls from funders, publishers and others for impactful, innovative research that is embedded in communities, and to the growing movement for decolonisation of the Academy. Too often this work remains tokenistic however. Clearly, it is just too easy to fall into the trap of consciously or unconsciously reproducing elitist academic and artistic frameworks and hierarchies (which retain our own privilege). This talk considers whether and how everyday creativity, with its focus on intrinsic value, community-based action, grassroots leadership and culturally-rooted practice might enable us to redress these limitations, finally wrenching research out of the possessive grasp of the white/Western/male-dominated Academy into the hands of diverse, global communities to create work that is truly transformative for all.



Helen Johnson

Helen Johnson is a Principal Lecturer in Psychology, Co-Director of the Centre for Arts and Wellbeing at the University of Brighton and Principal Investigator for the AHRC Everyday Creativity Research Network. She is a significant contributor to critical social science, creative research methods and spoken word scholarship. Her work focuses on participatory and arts-based research innovations, applications of the arts in enhancing health and wellbeing, and exploring spoken word communities and practices.

With over 20 years' experience as a spoken word artist, Helen has a unique perspective in her field. Her work extends beyond research, with active contributions to academic citizenship, community-university partnerships, public engagement, and consultancy. Her 'collaborative poetics' method and network offer a transformative approach to underpin this wide-ranging practice, using spoken word and creative writing to enhance individual and community wellbeing, build critical resilience, and reshape academic research to better serve communities, especially marginalised ones.

Her partnerships with scholars and artists span globally, including significant collaboration in Canada and the United States. Current research projects include enriching understandings and applications of everyday creativity, decolonisation in the context of everyday creativity and creative research methods, and community-university partnership work exploring collaborative processes and resource development.

Panel Presentation: Virgil Hawkins, Namie Kawabata Wilson, and Delio Wilson Zandamela

International News Coverage and the Role of Independent Media

Tuesday, October 10, 2023 | 15:35-16:20 | Science Hall (4F) & Online

As globalization accelerates, the world has witnessed a great expansion in the movement of people, money, goods and services, and changes in communications technologies and allowed information to move unfettered throughout the world. Oddly, this has not brought the world closer together in terms of news coverage of the world. Recent decades have seen not an expanding but a shrinking presence of foreign correspondents and a decrease in the levels of world news coverage in many countries. Changing geopolitical interests and collapsing news business models help to explain this state of affairs. At the same time, advances in communications technologies have opened unprecedented opportunities for low-budget independent media outlets and spread both their coverage of, and distribution to the outside world. While in the vast majority of cases they cannot serve as a substitute for on-the-ground newsgathering, it would appear that they do have a role to play in propping up an industry in decline, and contributing to our knowledge about the outside world. This panel will focus the news media from this perspective.



Virgil Hawkins

Virgil Hawkins is a professor specialising in world affairs and the news media, and is based at the Osaka School of International Public Policy (OSIPP), Osaka University. He obtained his PhD in international public policy from OSIPP, where he focused on international politics, conflict, the UN Security Council and the news media. He proceeded to work for five years for a non-governmental aid organisation, primarily in Cambodia and Zambia, before returning to the university as a faculty member. He has written and edited a number of books, including *Stealth Conflicts: How the World's Worst Violence is Ignored* (2008),

and *Communication and Peace: Mapping an Emerging Field* (co-edited, 2015). His work focuses on furthering our understanding of how and why the vast majority of the world remains relatively uncovered by the news media.

To these ends, he has since shifted his focus to work at a more practical level. He co-established the Southern African Centre for Collaboration on Peace and Security (SACCPS) [<http://saccps.org/>] in 2010, which is a network that has brought together researchers and practitioners working on these issues throughout the region. He went on to establish Global News View (GNV) [<http://globalnewsview.org/>], a large-scale media project that 1) analyses trends and deficiencies in the coverage of the world by the Japanese news media, and 2) attempts to compensate for those deficiencies by providing analysis of the state of the world in places that are undercovered.

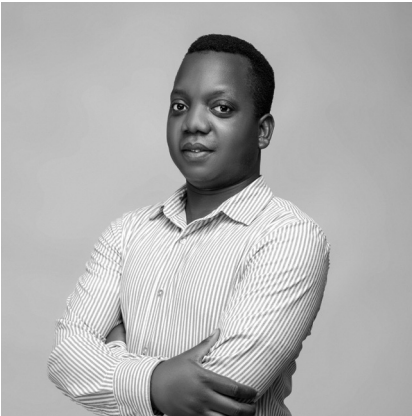
Namie Kawabata Wilson



Namie Kawabata Wilson is a graduate student at the Osaka School of International Public Policy (OSIPP), Osaka University. Before joining OSIPP, she received her bachelor's degree at the School of Human Sciences at Osaka University. Namie Kawabata Wilson specialises in media studies, focusing on US election coverage. Her past research includes analysis on the claim of a 'liberal' media bias in the American mainstream media. Her current research analyses how the mainstream media covers Vice President Kamala Harris compared to former White male vice presidents.

Namie Kawabata Wilson has also written articles for Global News View (GNV), the independent media research organisation at Osaka University. She served as the President of the International Student Conference (2019-2020), a summer program for students around the world to discuss solutions for global issues. She was the host and organiser of the Global Youth Conference on Fully Autonomous Weapons (2020-2021), working with Human Rights Watch and the Campaign to Stop Killer Robots to submit a proposal of recommendations for the Japanese government.

Delio Wilson Zandamela



Delio Wilson Zandamela is a PhD student at the Osaka School of International Public Policy (OSIPP), Osaka University, from which he holds a masters degree. He has previously served as a political advisor to the National Youth Council President in Mozambique and an international relations officer at Eduardo Mondlane University, Mozambique.

His research focuses on the determinants and nature of national and international media coverage, in particular how armed conflicts are covered. He has written on peace journalism and is currently researching the coverage of conflict in Mozambique. He has also

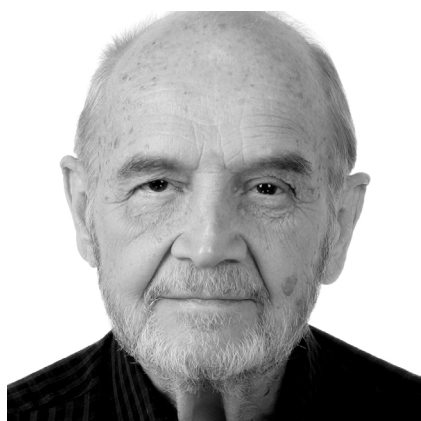
written for Global News View (GNV), the independent media organisation at Osaka University.

Keynote Presentation: Brian Victoria

To Whom Do the Senkaku (Ch. Diaoyu) Islands Belong and Why Should We Care?

Tuesday, October 10, 2023 | 16:25-16:55 | Science Hall (4F) & Online

As the mass media reminds us daily, the danger of war breaking out between China and the US and its allies is becoming ever more likely. Chief among US allies is Japan, now engaged in a major military buildup. Among other things, Japan justifies its military buildup on the basis of China's allegedly unlawful incursions in the East and South China Seas, not to mention the possibility of a Chinese attack on Taiwan. In particular, Japan charges China with repeated naval incursions into its territorial waters surrounding the Senkaku Islands, the uninhabited islands which Japan claims as its sovereign territory. However, Japan never explains the background of their takeover of the islands in 1895. This presentation will explore the little-known historical background to Japan's acquisition of the Senkaku Islands together with their role in Japan's possible, if not likely, participation in a potential war between the US and China.



Brian Victoria

Brian Victoria is a native of Omaha, Nebraska and a 1961 graduate of Nebraska Wesleyan University in Lincoln, Nebraska. He holds a MA in Buddhist Studies from Sōtō Zen sect-affiliated Komazawa University in Tokyo, and a PhD from the Department of Religious Studies at Temple University.

In addition to a second, enlarged edition of *Zen At War* (Rowman & Littlefield, 2006), Brian's major writings include *Zen War Stories* (RoutledgeCurzon, 2003); an autobiographical work in Japanese entitled *Gaijin de ari, Zen bozu de ari* (As a Foreigner, As a Zen Priest), published by San-ichi Shobo in 1971; *Zen Master Dōgen*, coauthored with Prof. Yokoi Yūhō of Aichi Gakuin University (Weatherhill, 1976); and a translation of *The Zen Life* by Sato Koji (Weatherhill, 1972). In addition, Brian has published numerous journal articles, focusing on the relationship of not only Buddhism but religion in general, to violence and warfare.

From 2005 to 2013 Brian was a Professor of Japanese Studies and director of the AEA "Japan and Its Buddhist Traditions Program" at Antioch University in Yellow Springs, Ohio, United States. From 2013 to 2015 he was a Visiting Research Fellow at the International Research Center for Japanese Studies in Kyoto, Japan. His latest book, *Zen Terror: The Death of Democracy in Prewar Japan* was published by Rowman & Littlefield in February 2020. Brian is currently a Senior Research Fellow at the Oxford Centre for Buddhist Studies and a fully ordained Buddhist priest in the Sōtō Zen sect.



Poster Presentations

**17:00-18:00 | Atrium (1F)
Tuesday Poster Session**

Abstracts appear as originally submitted by the author. Any spelling, grammatical, or typographical errors are those of the author.

17:00-18:00 | Atrium (1F)

Tuesday Poster Session

Aesthetics and Design

74483 | *Under Bangkok's Sun: A Photographic Redefinition of the Golden Hour*
Ekathep Michaels, Bangkok University, Thailand

This rigorous investigation explores the intricate aesthetic dynamics in outdoor portrait photography within the unique solar and meteorological environment of Bangkok, Thailand. As a city close to the equator, Bangkok's intense sunlight, pronounced shadows, distinct seasonal variations, and high-pollution conditions significantly impact the aesthetics of photographic imagery. The research focuses on the 'Golden Hour'—evaluating its utility in optimizing natural light in portraiture. Employing an experimental approach, the study captures images of models with complexions typical for Thais under varying sunlight conditions and seasons in Bangkok. The aim is redefining 'Golden Hour' principles in equatorial and high-pollution contexts. Anticipated outcomes could extend understanding of light manipulation and color representation in photography, benefiting practitioners in similar geographical contexts. The study underscores geography and climatology's role in achieving superior aesthetic outcomes. This research contributes to the field of photographic aesthetics by investigating natural light, geography, human subjects, and high-pollution conditions, aiming to enrich global discourse and potentially stimulate further research.

Cultural Studies

72980 | *Interrelationship Between Fandom Activities and Depression of Teenagers*
Yoo Kyung Son, Ewha Womans University, South Korea
Hwajo Lee, Ewha Womans University, South Korea

Fandom activities are a hobby and part of life for many people around the world. In particular, for teenagers with great interest in pop culture and celebrities, celebrities are factors that affect various aspects of their overall lives. In other words, fandom activities have become one of the important youth cultures. The existence of a celebrity is an important factor in the process of forming friendships and self-identity among teenagers, and is also a factor that satisfies the desire for recognition and belonging. We will examine not only the impact of fandom activities on their depression but also the impact of depression on fandom activities in Korea, the home of K-POP, which has recently become popular around the world. In addition, we would like to examine whether there is a gender difference within the interrelationship between youth fandom activities and depression. The subjects of this study will be 933 first-year Korean high school students who responded to the fourth survey of the KCYPS 2018 panel survey, saying, "I have a favorite celebrity or athlete". Based on the results, this study will propose implications for youth fandom culture and mental health.

73890 | *A Kaleidoscope of Colors: Exploring the Vibrant Palette of Taiwan's Fermented Food Culture*
Hui-Chun Hsiao, University of Taipei, Taiwan

Numerous countries have launched cultural color surveys to emphasize the significance of intangible cultural assets, focusing on local landscapes and human environments. These surveys aim to establish norms that promote historically grounded research, bolstering the identification and cultural value of distinct colors. However, there remains a limited scope of research on the color aspects of cultural experiences, specifically the role of color in daily food practices, necessitating a more comprehensive exploration of cultural appearances. To address the analysis and documentation of color data, there is an urgent need for a systematic method that ensures accurate recording and presentation of representative Cultural Colors. This research project aimed to complete within two years. Its objective was to review relevant literature on Taiwanese terroir and fermentation culture, investigate the color memories associated with fermented foods, and establish a comprehensive database of fermentation cultural colors. During the study, color deduction data showcasing continuous color changes were collected from the raw materials to the maturation stage of 32 fermented foods. Additionally, spectrum data of these fermented foods were meticulously collected and analyzed. Furthermore, 200 questionnaires were gathered and analyzed to delve into the Taiwanese understanding of color associations related to the smell, taste, and emotional memory of fermented food. These collective efforts will ultimately contribute to the comprehensive documentation of the cultural colors intrinsic to Taiwan's terroir fermented foods.

Difference/Identity/Ethnicity

74516 | *The Needs of the Indigenous Mental Health Service in Taiwan*
Hui Chuang Chu, National Tsing-Hwa University, Taiwan
Yin-Che Chen, National Tsing-Hwa University, Taiwan

At present, there was a lack of relevant research on Indigenous mental health service needs and service provision in Taiwan. Counseling and guidance training for mental health services lacks the functional framework of actual and indigenous experience. It is expected to use a mixed research method to understand the needs of mental health services in Indigenous areas and the experience of service providers to explore, and then construct relevant functional training program. The research objectives of this study are as follows: the first year of research aims to qualitatively study the needs of Indigenous tribes/metropolitan areas for mental health services mainly psychological counseling and the perception of the use of services. The research was adopted grounded method in qualitative research. There were 14 Indigenous included (7 tribes Indigenous & 7 metropolitan Indigenous) who were interviewed for 90-180 minutes. The results of the study were found that the needs of Indigenous' mental health services that mainly divided into: the establishment and development of self-concept and self-value which could enhance one's inner value, the integrity of family structure especially family function, the integration of mental health into spiritual life such as religious and involving in traditional culture, the improvement of environmental and cultural friendliness, and the promotion and awareness of mental health professions by staying with Indigenous life before to be professional role in front of Indigenous groups. According to the results, relevant suggestions were provided for future research methods, training program of Indigenous practitioners' mental health services, aboriginal people, etc.

17:00-18:00 | Atrium (1F)

Tuesday Poster Session

Advertising, Marketing, & Public Relations

74576 | *Exploring Corporate Social Irresponsibility: A Preliminary Study on Its Concept and the Media's Attention to CSiR*
Yie Jing Yang, Shih Hsin University, Taiwan

CSiR (Corporate social irresponsibility) is an emerging research topic that is not yet fully developed in academic theory. This study adopts the quantity analysis of media coverage to explore the media attention to CSiR, and uses focus group interviews to conduct a preliminary exploration of CSiR concept. In terms of media attention, the five print media of Taiwan for 11 years have found a total of 841 news reports. The results show that 2019 was the year with the most news reports, with a total of 106 news reports, while 2012 had the least number of reports, with only 8 news articles. It can be seen that the media does not pay much attention to CSiR. The results of focus interviews with experts and scholars show that the concept of CSiR is initially summarized as follows: 1. CSiR is a new concept for interviewees. 2. CSiR is the concept of coexistence (orthogonality) in practice field. 3. As long as it violates ethics, it is CSiR. 4. CSiR should be judged from the motivation, and result of the enterprise engaging in CSR. 5. Crisis is equated with CSiR, and it must be judged based on the cause of the crisis. Finally, this study discusses and concludes based on the research findings, and puts forward the limitations of this study and possible future research directions.

Film History

72896 | *Exploring the Historical Role of Films of Early Japanese Colonization in the Development of Alishan and the Competition for Indigenous Survival in Taiwan*
Hsien-cheng Liu, Kun Shan University, Taiwan

The film was introduced to Taiwan at the beginning of the Japanese colonization period. As a new medium, The film became a timely and powerful tool for colonization and developed the value of the mountains and forests. In particular, the Alishan region of Taiwan became a model for the success of Japanese colonial rule in economic development and the domination of indigenous peoples. This study attempts to re-explore the historical role of film in the development of Alishan and the rule of the Tsou during the early Japanese colonization from a historical approach in the following aspects. First, Alishan was the earliest filming location and the most frequent source of film material in Taiwan. This helped the parliament pass the budget for Taiwan so that Alishan's rich forestry resources could be developed. Secondly, the Tsou of Alishan were the indigenous people of Taiwan who were first exposed to film. From education to the production of movies, the film became a tool not only for the edification of indigenous peoples but later more widely used in other indigenous areas. Finally, the colonial government fabricated the story of Wu Feng, who died to ban indigenous peoples' custom of headhunting, as well as making films about Wu Feng as a model for ruling indigenous peoples. Therefore, the colonial government used film as a tool in the Tsou and Alishan, thus playing a crucial role in the plundering of forest land, extraction of the economy, legitimacy of colonization, and cultural genocide.

Notes

[illegible]



Wednesday, October 11

Parallel Sessions

All times are in Japan Standard Time (UTC+9)

Abstracts appear as originally submitted by the author. Any spelling, grammatical, or typographical errors are those of the author.

09:45-11:25 | Room A

Wednesday Onsite Presentation Session 1

Advertising, Marketing & Public Relations

Session Chair: Ming Zhou Yu

09:45-10:10

72631 | *Customers Seeking Cheap Products Flock to Third-party Electronic Commerce: Examination of Customer Experience in Sales Channels*

Takumi Kato, Meiji University, Japan

For manufacturer brands, the expansion of online sales entails difficult decisions about the relationship and terms to be maintained with third-party electronic commerce (EC) sites. Even if a short-term increase in sales volume is achieved using this channel, there is concern that a low-quality brand experience will lead to a decrease in loyalty. Loyalty is not determined by short-term purchases, but is gradually built over a long period of time. Based on this concern, LVHM have recently announced that they will withdraw from Amazon's EC and strengthen direct sales to consumers. However, such concerns are curiously lacking in academic discussion. This study clarified the characteristics of consumers who purchase through third-party channels. Logistic regression model was applied to an online survey of the Japanese personal computer (PC) market. As a result, the characteristics of consumers adopting online channels were women, frequent use of PCs, low prices, and Apple users. Furthermore, consumers who adopted third-party EC emphasized low prices. Therefore, there is a concern that third-party EC attracts low-loyalty customers who seek cheap products. A practical implication may be that the maintenance of a strong brand requires ruthless decisions about the relationship with third-party EC sites.

10:10-10:35

74056 | *Customer Engagement Through Storytelling in Transformational Campaigns: Exploratory Study on Jaago Re*

Anjali S Menon, Manipal Academy of Higher Education, India
Rajasekharan Pillai, Manipal Academy of Higher Education, India

Storytelling, in retail marketing, is a technique of crafting a narrative to deliver desired messages to the customers in focus by structuring branded content in an expressive fashion. This strategic creativity aspires to grab the holy trinity of any marketing campaign's outcome: attention; retention; and conversion. Researchers have examined how marketers use storytelling to build engagement and identified the components of this approach. Nonetheless, scholarly attention on the effects of storytelling, in marketing campaigns, remains scanty. Building on this research gap, we make a scholarly exploration on the use of storytelling in transformational advertisements. We use the marketing campaign, Jaago Re (Wake up), launched by Tata Tea, in the year 2007, with the goal of educating the public about the need of casting informed ballots. The campaign continues as a series of transformational advertisements bringing attention to other vital issues faced by society. The exploratory study uses the method of netnography and semiotics to elicit customer engagement around the campaign. Manual data collection from online platforms viz. Facebook, Instagram, Twitter, and YouTube are to be conducted. Google search on Jagoo Re and articles on the campaign also serve for further validation of the findings. The framework of customer engagement through storytelling by Laurence and Valentina (2019) guides this study. The study will identify dimensions of customer engagement in the Jagoo Re campaign. Further, it will highlight the attitude towards the brand created through customer engagement. The study also helps marketing professionals understand the role of storytelling in transformational advertising campaigns.

10:35-11:00

73796 | *Understanding Consumer Responses to Social Media Influencer Endorsements: The Role of Influencer Types, Product Types, and Consumer Involvement*

Cheng-Chieh Hsiao, Shih Hsin University, Taiwan
Zi-Qi Wang, Shih Hsin University, Taiwan
Yu-Chieh Lin, Shih Hsin University, Taiwan
Yu-Chieh Yang, Shih Hsin University, Taiwan
Yuan-Tau Chen, Shih Hsin University, Taiwan
Zhan-Yi Wu, Shih Hsin University, Taiwan

To improve the effectiveness of social media influencers (SMI) as a marketing strategy of product endorsement, the purpose of this study is to examine the relationships among influencer types, product types, and consumer involvement in determining consumer attitude and purchase intention from the perspectives of source credibility and Elaboration Likelihood Model. This study employed a 2 (influencer type: micro vs. macro) \times 2 (product type: coffee vs. motorcycle) \times 2 (consumer involvement in social media: low vs. high) between-subject factorial design to examine the proposed hypotheses. While social media involvement was a measured variable, a total of 311 participants were randomly assigned to one of four experimental cells. The one-way ANOVA results revealed there were SMI by product type interaction effects on endorsement attitude ($F = 3.97, p < 0.05$) and purchase intention ($F = 3.71, p = 0.055$). The macro influencer was found to be more effective in endorsing the low-involvement product (i.e., coffee) than high-involvement product (i.e., motorcycle), whereas the micro influencer was much better in endorsing the high-involvement product. Furthermore, there was a SMI by consumer involvement interaction effect on purchase intention ($F = 4.56, p < 0.05$). The macro influencer was more effective for consumers with low social media involvement, while the micro influencer led to greater purchase intention for consumers with high social media involvement. Finally, our findings provide valuable insights into theoretical advance of SMIs and their endorsements. This study provides several practical implications for brand managers in selecting SMIs as product endorsers.

11:00-11:25

73021 | *Perceived Offensive Advertising in China: A National Study*

Kara Chan, Hong Kong Baptist University, Hong Kong
Ming Zhou Yu, Shanghai University, China
Isabell Koinig, Klagenfurt University, Austria
Sandra Diehl, Klagenfurt University, Austria
Ralf Terlutter, Klagenfurt University, Austria

Advertisers sometimes adopted controversial advertising to gain consumers' attention. At times, advertisers overlooked cultural differences and unintentionally offended consumers. A review of the literature found that studies on offensive advertising among Chinese consumers were conducted two decades ago. As Chinese consumers get access to most international media and Western ideologies, are Chinese consumers more accommodating toward controversial advertising? The current study collected national survey data from 600 consumers residing in urban cities. The objectives are to measure their perceived offensiveness of a wide range of sensitive products and advertising appeals across different media and the influence on their behavioral intentions of rejecting the products and spreading negative word-of-mouth in social media. Results found that advertising appeals were perceived as more offensive than the nature of the advertised products or services that are advertised. Contradictory to what is expected, respondents were found more easily offended by advertising, in particular by its execution, than 20 years ago. Respondents found advertising appeals that degraded the Chinese culture and the Chinese identity more offensive, even more so than advertisements using sexual appeal. Perceived offensiveness of advertising showed little demographic differences in general. By using cluster analysis, there was a very small consumer segment identified as an "open-minded" cluster that was more tolerant of advertisements where the Chinese culture is degraded. This is an important result and should be given more attention in future research. The study generates important insights for international companies aiming at establishing a relationship with Chinese consumers.

11:40-12:55 | Room A

Wednesday Onsite Presentation Session 2

Arts - Performing Arts Practices: Theater, Dance, Music

Session Chair: Iryna Kastylanchanka

11:40-12:05

73249 | *Communication of Atmosphere in Folk Dance Performance – Take 'Roulianxiang' as an Example*
Qixian Xu, South-Central Minzu University, China

Reproducible folk performances are rich in historical and cultural achievements. This type of folk performance is not simply an artistic expression of the past way of life but rather makes it into a way that is more acceptable to modern people, which transforms their original productive meaning into a ritualistic performance. Using the concept of atmosphere in Gernot Böhme's *Aesthetics of Atmosphere* as an element in the communication process, it is argued that atmosphere as a medium allows folk dance performances to retain their authenticity in modern communication. Focus on the process of communication of atmosphere from three aspects: reproduction, communication, and perception. This paper takes the example of the traditional folk dance 'Roulianxiang', one of the national intangible cultural heritages, in Lichuan City, Hubei Province. First, it summarizes the existing mode of inheriting this folk dance and then analyzes how the atmosphere becomes a medium that is not only reproduced in the performance through the expression of participants' experiences but also in the design of the stage space. At the same time, this process highlights the initiative of the audience in the communication of atmosphere, through the physical perception and aesthetic experience gained by being present. The atmosphere of traditional folk culture constructs the way people treat the past. This shows that by communicating the atmosphere, both participants and the audience can gain a better understanding of folk performances, while also better preserving the core of the culture.

12:05-12:30

72931 | *Music Production and Interdisciplinary Connections: A Student Learning Community*

Peishi Weng, Taipei University of Marine Technology, Taiwan

Yijie Ou, Taipei University of Marine Technology, Taiwan

Music production and interdisciplinary learning always affect each other. Music is part of art. It contains numbers of field, such as music theories, literature, films and so on. As we know, learning is not independent. It needs to integrate with multiple fields to help learners connect with life experiences. This project not only aims to help learners operate digital software, but also assist them to cultivate creative abilities. Through the learning community, they can express their ideas and emotions, and finally build their confidence. In addition, "co-production" and "cross-cultural communication" are highly discussed in this project. This is a one-semester project with 10 learners, including Taiwanese, Chinese overseas, and Pilipino learners. They need to interact with each other to create music songs and music videos. With semi-interviews, feedbacks and learning portfolios, the teacher would use qualitative method to analyze learners' challenges, difficulties, learning experiences and so forth. With this multiple learning community, the teacher would try to know if it can provide learning and interacting opportunities to assist learners with different cultural backgrounds. During the learning process, they can share each other's culture, and develop teamwork ability to complete their unique music. Finally they can experience the production process, showing the creativity and then present their music productions.

12:30-12:55

72990 | *Cross-Cultural Shakespeare in Contemporary Japanese Theatre*

Iryna Kastylanchanka, Osaka University, Japan

The plays of Shakespeare have a special place in literature and especially theatre art around the world. The Japanese productions of the great classicist are known to a wide range of audiences and scholars both at home and abroad mainly through the works of Yukio Ninagawa. Nevertheless, without by any means excluding Ninagawa's merits in creating powerful intercultural productions, it is worth noting that in the twenty-first century, a number of directors appeared in Japanese theatrical art whose adaptations of Shakespeare have not been sufficiently explored through a cross-cultural approach. This paper analyzes some of the key elements in the translated performance of Shakespeare by focusing on the two recent Japanese adaptations of *Hamlet*: one is Yukio Ninagawa's version, performed by Ninagawa Theater Company at the Barbican in London in 2015; the other is Satoshi Miyagi's interpretation, performed by SPAC at the Shizuoka Arts Theatre in 2021. This paper outlines and discusses how personal and cultural identities can be interpreted and used as tools in a specific theatrical context. Thus, the example of two performances reveals which cross-cultural transformations and appropriations can lead to the prosperity of Japaneseization as well as hybridization. Referencing specific productions, it will be argued, that the cross-culturalization of Shakespearean play through a combination of metaphysical and ritualized elements, with more dramatic forms of performance, can offer a fresh perception of theatrical interpretation for both European and Japanese audiences.

14:00-15:40 | Room A

Wednesday Onsite Presentation Session 3

Arts Practices

Session Chair: Wei-Chung Chang

14:00-14:25

74498 | *Institutional Intervention as Collaboration: A Critique of the Self and Disintegration of Rickshaw Art in Rongbaaz (2020)*
Mohammad Zaki Rezwan, BRAC University, Bangladesh

The research primarily focuses on rickshaw art practice and its internalization in the institutionalized project Rongbaaz (2020). This project was formulated by Britto Arts Trust in collaboration with rickshaw and cinema banner painters, venturing a new direction for institutional art by incorporating the visual vocabulary of non-institutional practices. Despite the previous exclusionary attitude, a continuing growth of interest in the rickshaw art practice is now noticeable through collaborations in the institutional art domain. Taking Rongbaaz as a case study, the paper intends to understand the function and outcome of such collaborations. It will illustrate how artistic collaborations between mainstream and "traditional" artists disintegrate rickshaw arts and artists from their original contexts, eventually offering an unintentional critique of the institutional art practices in Bangladesh. The exhibition Rongbaaz will be examined here with reference to the production and exhibition system of rickshaw art practice. The study will discuss how the collaboration in this exhibition results in differentiation despite its intention to seek an association between two different art practices, which revalidates the power dynamic between these two entities.

14:25-14:50

73682 | *Colorimetry Analysis of a 3D Model of Artwork for Forensic Examination of a Counterfeit in a Virtual Environment*
Irena Drofova, Tomas Bata University in Zlin, Czech Republic
Milan Adamek, Tomas Bata University in Zlin, Czech Republic

This article describes an experimental analysis of an original artwork using color models. The text discusses color analysis in a 3D point cloud of a digital twin of an artwork. A digital twin of the artwork is created using the Structure of Motion photogrammetry method. CMYK and RGB color models are used for color analysis of the 3D model. The created color digital 3D model is then compared with the color values of the actual work of art measured by a colorimetric device. In the next step of the presented research, the exact values of the color attributes of the artwork are experimentally defined. The original artwork is digitized to a virtual art gallery environment for presentation purposes. The experiment aims to realistically reproduce art in a digital environment and define its originality in a virtual environment using color analysis. Accurate digitization of art into a virtual environment with defined color attributes is the primary goal of the experiment discussed in this text. The presented article also discusses other research possibilities in art digitization and the use of digitization methods in a virtual reality environment in art and social science.

14:50-15:15

74666 | *Generative Art Creation Under the Contemporary Challenges of AI and Coronavirus*
Iuan Kai Fang, National Tsing Hua University, Taiwan
Yuan Fu Yang, National Tsing Hua University, Taiwan
Su Chu Hsu, National Tsing Hua University, Taiwan

In this century, the world is facing a full-scale attack of COVID-19 and artificial intelligence (AI). We are afraid of biological viruses and AI, but we must adapt and depend on them. Viruses pose a threat to human life, but through viruses, antibodies can be produced. AI has a dual impact on human life, as it poses challenges by replacing jobs while enhancing productivity. These are the two major challenges human beings must face at present. We conduct research and art creation by combining these issues that face the greatest contemporary challenges and causing conflicts. We collected illustrations of the coronavirus around the world and gathered their shape and color into a dataset. Then we used Generative Adversarial Network (GAN) to analyze, train and generate colorful visual images of viruses like blooming flowers. In the end, we generated a total of 196 virus images and arranged them in a 14x14 matrix. Each image will slowly change in color, corresponding to and alluding to the situation faced by the 196 countries in the world that are mainly affected by coronavirus. When experiencing the artwork, the viewers are impressed by the viral visual attraction generated by artificial intelligence. The virus and generation technology behind the beauty may be out of control and threaten the whole world. Through the exhibition and visual display of the works, we hope that the viewers can explore the challenges and reflections of AI and viruses.

15:15-15:40

74678 | *Facilitating Cross-disciplinary Learning and Practical Experience for Students in Animation Art and Visual Communication Design*
Wei-Chung Chang, National Taiwan University of Arts, Taiwan

Cross-disciplinary learning in higher education often encompasses attributes such as Multi-disciplinary, Trans-disciplinary, and Inter-disciplinary. While this type of curriculum planning is well-intentioned, previous research suggests that the practical implementation of cross-disciplinary learning often yields limited results due to differences between professional departments and disciplines, as well as constraints within institutional systems. To explore the feasibility of implementing cross-disciplinary learning, this case study employs project-based learning as the theoretical framework, using an animated advertising industry-academia project as an example. Faculty and students from the Department of Multimedia Animation Arts and the Department of Visual Communication Design at National Taiwan University of Arts were invited to participate in a 5-week project. Starting from curriculum planning, students engaged in group discussions, classroom observations, modifications of teaching methods, dynamic script discussions, collaborative creative practices, technical problem-solving, project discussions, and subsequent revisions. Following the conclusion of the course, reflections and presentations of learning outcomes were conducted. Through the comprehensive implementation and refinement of the entire curriculum, this study aims to deduce the factors contributing to the success and challenges faced in the cross-domain curriculum of animation and visual communication design. Additionally, specific recommendations for future similar cross-disciplinary course designs are provided. Success and challenges faced in the cross-domain curriculum of animation and visual communication design. Additionally, specific recommendations for future similar cross-disciplinary course designs are provided.

15:55-17:10 | Room A

Wednesday Onsite Presentation Session 4

Arts - Performing Arts Practices: Theater, Dance, Music

Session Chair: Chih-yung Chiu

15:55-16:20

70711 | *The Human-Robot Dance Duet in Taiwan's Interdisciplinary Digital Performance Art*

Chih-yung Aaron Chiu, Tsing Hua University Taiwan, Taiwan

Technology not only evaporates the boundaries between human beings and other species, it also breaks down the barrier between human beings and machines. The relations between humans and machines could be understood in four different aspects: robots that are constituted of machines or electronic devices; prosthesis that are biological and constituted of machines or electronic devices; actin-myosin robot that are made of living organism; and finally, organism that is made of organism. By utilizing phenomenology and digital aesthetics, this paper aims to re-examine the nature of digital performance, focusing on embodiment of humans and machines, individual spectating experience, and questioning traditional passive spectating experience. Additionally, the paper attempts to analyze this new type of performance art, which is hybrid figure characterized majorly by the overlay and close interaction of human and machine, through two world-famous Taiwan's digital performance arts productions: "Huang Yi & KUKA", and "New Vision LiYuan - Hsiao Ho-Wen, Automated Marionette Project".

16:20-16:45

72974 | *Zero Jigen in Front of the Camera: Radical Performance Art and Its Documentation*

Ekaterina Kuzmina, Tokyo University of the Arts, Japan

In its classical sense, performance art involves direct interaction with the audience. It celebrates the essence of the "here and now" and endorses improvisation and interactivity. The ultimate goal is to provide the viewers with a cathartic live experience. At the same time, the photographs taken during the performance are expected to serve as secondary artifacts. However, due to the rapid advancements in mass communication, the direct connection with the viewer has gradually diminished. It is now common for artists to perform "on camera." However, the aesthetic qualities of such work still need to be fully clarified. Analyzing works made by a radical Japanese performance group called Zero Jigen, this paper attempts to reassess the concept of immediacy in performance art and the role the documentation process plays in meaning-making. Zero Jigen's art is a compelling example of experimental, transgressional work that aims to confront aesthetic and social norms. In the middle of the 1960s, they became notorious for provoking actions: raiding city life with naked rituals. For the history of the group, it is significant that by the end of the 1960s, the choreography of the performances had undergone noticeable changes — the artists abandoned long walks giving preference to simple gestures and posing themselves specifically for reporters. However, analyzing the works of Zero Jigen, foreign scholars usually would focus on the action itself, putting post-production out of the brackets. The latter seems questionable and might need to be re-examined.

16:45-17:10

70710 | *Micro-archives for Live Performance: Dialectics Between Liveness and Virtual Collection of Digital Performance*

Chih-yung Aaron Chiu, Tsing Hua University Taiwan, Taiwan

The dialectic relationship between "liveness" and "virtual collection" of a digital performance work is an ongoing conversation within the field of performance studies and digital humanities. On one hand, liveness is often seen as a crucial aspect of performance. Liveness refers to the fact that the performance is happening in real time, with both performers and audience members present in the same physical space. On the other hand, virtual technology allows performances to be preserved, archived, and distributed in new ways, and empowers spectators to determine their preferred duration, perspective, and scene of the work they are viewing. To the extend, this article attempts to examines the dialectic relationship between "liveness" and "virtual collection" of a digital performance by examining the Experimental VR Digital Collection of contemporary Taiwanese digital performance works titled "Automated Marionette Project: Hsiao Ho-Wen" and "Shou-You LIU's Shapde 5.5." This article aims to explore artists' profound observations of the humanistic consciousness in the contemporary digital age, and how artists discuss issues related to their personal experiences, life situations, and explore the relationship between themselves and the concept of "memory." Furthermore, the article examines how technology artists use art objects to create spaces, and memory technologies such as reproducibility, quotability, and repeatability, to construct current experiences and preserve past experiences.

10:10-11:25 | Room B

Wednesday Onsite Presentation Session 1

Film Studies

Session Chair: Hui Peng Constance Goh

10:10-10:35

74049 | *Orientalism and Self-Orientalization: A Case Study of Female Images in Chinese Films Awarded at the San Sebastian Film Festival*

Hao Zhang, Xihua University, Spain

Fang Xie, Complutense University of Madrid, Spain

Since the 1980s, Chinese cinema has gained international recognition, with an increasing number of Chinese films receiving accolades overseas. The portrayal of women in Chinese films has emerged as a contentious and significant creative theme. This research focuses on 11 award-winning Chinese films showcased at the San Sebastian Film Festival, employing textual analysis and cultural interpretation within the framework of Chinese history and contemporary cultural context. By utilizing feminist film theory, gaze theory, gender studies, and semiotic studies, this study aims to classify and summarize the female images depicted in these films. Drawing on the theories of Orientalism and self-Orientalization, it critically examines the representation of women in the films under study. Additionally, it explores whether these films cater to the Western market's imagination of Chinese women. Through a comprehensive interpretation of the film texts, this research identifies various archetypal female images, including tragic victims of patriarchal systems, virtuous wives and mothers, objects of male desire, and damsels in distress. Despite women's attempts at growth and resistance in these films, they often meet with failure, death, or madness. By analyzing the multi-faceted cultural identities portrayed in these female images, this study not only presents a comprehensive understanding from the male "other" perspective but also sheds light on the transformation and continuity of Eastern femininity as perceived from a Western viewpoint.

10:35-11:00

74647 | *Panopticon Perspective: Visual Analysis of a Film*

Semra Ay, Başkent University, Turkey

Bent Hamer's movie *Kitchen Stories* (2003) is a Norwegian movie that is a combination of the post-war context within the research storyline of daily life practices. Kitchens are places where parts become wholes: where various ingredients could be combined and turned into a new form. In the film, space turns into a research field about a story of the growing relationship between two men, the story of post-war peoples, and the story of a scientific attempt in the movie *Kitchen Stories* (2003). In the visual analysis of the film, the focus is the roles and visual storytelling in order to analyze the power relations between characters that are an observer (Folke) and an observed (Isak). The steps of the storyline are considered to understand the roles and individual struggles by highlighting visual perspectives, and individual breaks of the gaze. Thus, composition and challenges provide a seeing change in power relations between characters. Its cinematography gives ideas about how the tactics in daily life become a way to fight against the system and how the character improves individual solutions to cope with power in the kitchen. Overall, the analysis aims to explain the structure with the Foucault Panopticon perspective, surveillance, and gaze. Michel de Certeau took a different approach to daily life practices, in the film, *ss Individual Solutions*, Isak improves some tactics in daily life to struggle with the power system that is settled in his personal space.

11:00-11:25

73574 | *Biography as Cinema Verité? Writing Steve Job's Life*

Hui Peng Constance Goh, Curtin University, Singapore

This paper reviews the biographical film within the genre of documentary. Neither completely fiction nor fact, it attests not just to the conceptual hybridity between historie and discours; it also permits both a creative approach to the inscription of life and a critical analysis of the temporal treatment by the biographical film creators. While analytical attention is given to media specificity, this paper will broach filmic biography not merely as the media representation of an icon but also the illuminating acme bringing to life the key figure of representation with an elaboration on how the biographical film is aesthetically a visual interpellation of the individual whose life is on display. I engage with Bill Nichols's and Noel Carroll's reader on documentary to address the hybrid characteristic found within these biographical films, Joshua Michael Stern's 2013 film release, entitled *Jobs* and Danny Boyle's critically acclaimed 2015 *Steve Jobs* with the following research questions. First, how can one conceptually accommodate death (here *Jobs*'s demise in 2011 arguably prompts two biographical films) in the term "life-writing"? In addition to the genealogical approach mentioned above, how do both films treat the significant notion of history upon which life-writing is itself based? Last but not the most important, how does filmic interpellation work in order to bring to life the individual on which the film is based? An address of the puissance of iconography of which *Jobs* is arguably a symbol, this gives this writer opportunity to write on the visual writing of his life.

11:40-12:55 | Room B

Wednesday Onsite Presentation Session 2

Social Media & Platform Analytic

Session Chair: Chin-Feng Lin

11:40-12:05

71426 | *Streaming Platforms Taking Over? Changing Release Strategies for Films in Times of Disruption*

Roderik Smits, University Carlos III of Madrid, Spain

Release strategies, exhibition windows and market accessibility are critical aspects of the process of film circulation. Each of those aspects has attracted increased attention in the streaming era. There are now a variety of ways through which films are released and become available to audiences. This paper provides insight into the development of streaming-related release strategies, with particular reference to the European market. I am particularly interested in the relationship between streaming platforms and theatrical cinema exhibitors, a relationship that is often described in terms of conflict and tension. For some in the industry, streaming platforms are perceived as a threat to the theatrical cinema sector, particularly because some films are withheld from a cinema release and become directly available on streaming platforms. The effect is that cinema exhibitors no longer have full control over the first release window. For others in the industry, streaming platforms are symptomatic of the way that the modern era of film exhibition is taking shape, with different distribution systems co-existing to enable different routes to market for different films. This paper draws on interviews, trade press and news coverage to analyse what sort of release strategies have developed in the film exhibition sector. How are powerful global SVOD platforms (Netflix, Disney+, and others) impacting on release windows for films, and in particular the theatrical cinema window? And how are national film industries responding to disruptions brought about by SVOD platforms?

12:05-12:30

74697 | *Presentation Sequences and Styles of Educational Bite-Sized Content by Indonesian TikTokers*

Jandy E Luik, Petra Christian University, Indonesia

Dwi Setiawan, Petra Christian University, Indonesia

Ronald Hasudungan Sitindjak, Petra Christian University, Indonesia

Beginning as a source of amusement and entertainment, TikTok has evolved into a platform for educational content that captures the attention of its users. A study by Wang (2020) has explored the nature of TikTok content that captivates users due to its ludic nature, which is both entertaining and enjoyable. Similarly, TikTok has also attracted the attention of researchers investigating formal aspects of TikTok videos, such as its ephemerality (Belanche et al., 2019), editing tools (Haenlein et al., 2020), as well as camera angles (Wang, 2020). This preliminary study investigates the issue of presentation sequences and styles in TikTok's educational videos, particularly those related to media and technology themes. Using an inductive qualitative content analysis approach, we discovered that despite their short durations, the educational videos exhibit several types of presentation sequences, including linear, in medias res, and circular. The videos also showcase different presentation styles, such as responding to audience enquiries, posing their own questions, and providing data expositions. The study also discusses the frequent use of fast-paced delivery of educational content, which is conventionally slower in other online settings (such as YouTube and Facebook) as well as offline settings (classrooms, seminars, conferences, etc.).

12:30-12:55

73545 | *The Deductive Model of Thumbnail Ranking on Video Websites: Studies of Consumer Perception and Thumbnail Similarity Analyses*

Chin-Feng Lin, National Pingtung University, Taiwan

Ying-Chen Chen, University of Florida, United States

Access to video websites is an indispensable part of young people's leisure activities. Providing effective contents of thumbnail images that fit consumer's desires become an important issue for website owners to survive in the competitive environment. Through by using mixed methods, including means-end chains (MECs), Kano two-dimensional model, importance-performance analysis, factor analysis, cluster analysis, MDS similarity analysis and similarity ranking, the research aims to reveal the followings: "Young people's cognitive implications of video-sharing websites and thumbnail images: Product- and advertising- strategy formulation", "The similarity analyses of young people's perceptions toward thumbnail images and their clicking-through behaviors: Development strategy of thumbnail satisfaction", and "Thumbnail estimation and ranking". The research contributes: 1) to improve the contents of video-sharing websites and thumbnails derived from consumer's preferences; 2) to categorize thumbnails with similarity analysis for enhancing consumer satisfaction; and 3) to establish a comprehensive similarity-and-ranking model of thumbnails from the perspectives of consumers. The results of this study can provide not only the academia with insightful information for internet marketing theoretical development but also the practitioners of video websites with effective guidelines for formulating their business strategies.

14:00-15:15 | Room B

Wednesday Onsite Presentation Session 3

Asian Drama: Consumption Trends & Implications

Session Chair: Sopawan Boonnimitra

14:00-14:25

74507 | *A Content Analysis of Online Streaming's Popular Korean Drama Series in Thailand: Alcohol Imagery and Scene*

Patarakamon Pakkachairoj, Srinakharinwirot University, Thailand

Srirath Pakdeeronachit, Srinakharinwirot University, Thailand

Porawan Pattayanon, Srinakharinwirot University, Thailand

Exposure to alcohol-related imagery in the media has been found to be linked to the regular use and subsequent initiation of alcohol consumption in youth and young adults, especially on online streaming platforms where alcohol imagery is frequently portrayed without restriction. The study aims to conduct a content analysis of alcohol-related images and scenes using 1-minute intervals for coding alcohol content in five popular Korean drama series that were broadcast between 2012 and 2022 on online streaming platforms. Alcohol images were categorized into three groups: (1) Actual Use, which represents explicit depictions of actors or actresses consuming alcohol; (2) Implied Use, which indicates scenes where alcohol is held by the characters; and (3) Other Alcohol References, which encompasses images of alcohol-related objects. Additionally, the alcohol images were further classified according to the types of alcohol featured, the distance of the alcohol scenes (camera shot), and the locations in which alcohol was depicted. The results showed that 17.37% of the intervals portrayed any alcohol content. The categories of alcohol use in the scenes were Other Alcohol References (9.60%), Implied Use (4.49%), and Actual Use (3.18%). Among these, Soju and beer were the most frequently seen types of alcohol (15.85% and 14.90%, respectively). Regarding the camera shot of alcohol scenes, medium shot was the most used (67.10%). The restaurant was the location predominantly depicted in the alcohol imagery (44.96%).

14:25-14:50

74691 | *The Study of Successful Boy's Love Series*

Chawinroj Likitcharoensakul, Srinakharinwirot University, Thailand

Porawan Pattayanon, Srinakharinwirot University, Thailand

The research in the topic of "The Study of Successful Boy's Love Series" is a qualitative research with the objective of studying and analyzing successful television series in the Boy's Love genre (known in Thai as "Series Y"). The methodology involves textual analysis of 7 key qualities of the shows studied, which includes Plot, Character, Themes, Setting, Iconography, Audience Appeal, and Ideology. The five Boy's Love series used in the study were selected from a pool of popular Thai Boy's Love series that were broadcast in the span of 2017-2022. Through the analysis, the study determines that successful Boy's Love series have the following key characteristics:

1. Plot – the plot centering on the love story between two men, filled with obstacles but eventually concluding with a happy ending.
 2. Character – the lead characters are opposite types of each other.
 3. Themes – the popular theme is romance with obstacles initially but with a happy ending.
 4. Setting – almost entirely taking place in a university setting.
 5. Iconography – using symbolism to emphasize the theme of love and romance.
 6. Audience appeal – appeal to the audience using intensely emotional scenes such as fighting scenes to convey the drama of the story.
 7. Ideology – emphasizes same-sex relationships and highlighting the social issues regarding sexual equality and family relationships.
- Additionally, data gathered through in-depth interviews using open-ended questions with creators and researchers finds that there are six factors that determine the success of a Boy's Love series. These are the quality of the source material, the quality of the plot, the casting, production value, investment, and marketing.

14:50-15:15

72595 | *The Glocalization Strategy of Contemporary Thai Cinema*

Sopawan Boonnimitra, Chulalongkorn University, Thailand

Peerachai Kerdsint, Bangkok University, Thailand

Since the success of *Bad Genius* (2017, Nattawut Poonpiriya, which has becoming a recent international success story for Thai cinema, this has proven that Thai content can compete as a subject of interest in the global market. Follow its success, many Thai filmmakers attempt to follow this formula by using local culture and belief to attract an international audience. Although the situation is not uniquely for Thai cinema, it has also been used elsewhere as a way to survive the globalization. It exemplifies what Roland Robertson (1995) says, explaining that global and local are not opposites, but instead, the latter is 'essentially included within the global.' Particularly after the Covid-19 pandemic, and the subsequent intense transformation of the media industry, a rethinking of the binaries of locality and globality is increasingly useful for understanding the complexities of the current situation. This paper takes a closer look at the current trend of how Thai filmmaker engages with globalization through the following films: *The Medium* (2021, Banjong Pisanthanakul), and *Hunger* (2023, Sitisiri Mongkolsiri), both created during the rise in popularity of streaming media, particularly Netflix, alongside the cooperation between national and transnational industries.

15:55-17:35 | Room B

Wednesday Onsite Presentation Session 4

Communication

Session Chair: Chai Lee Lim

15:55-16:20

74050 | *Laboratories and AI Applications: The Sites of Knowledge Production or Commodity Manufacture*
Chen-Ni Lu, National Chengchi University, Taiwan

Reviewing the history of medicine, during the Age of Exploration, surgeons who traveled with militaries discovered a plenty of curative plants. These discoveries raised both the positions of the surgeons and pharmacists. Since these surgeons absorbed the knowledge of plants by the side of the colonized, this research regards this activity as the clinic activity. However, the innovation of laboratory in 19th century not only transformed the core of traditional clinic activity but also led to a novel symbiotic association with the pharmaceutical industry. The significance of investigating how the plants cured local people by visiting the plants' origin in-person was degraded. Instead, the laboratories became the workshops simultaneously satisfied the commercial demand and pseudo-clinic requirement. The intangible scientific protocol intertwined with the tangible laboratory defined the drug's potency and the nature of disease. In this context, the original relationship between doctors, patients and plants is gradually neglected. Nowadays in the circumstance of Artificial Intelligence (AI) the other turning point in the field of medicine appears. This research aims to demonstrate the resemblance between 'the historical connection between plants--pharmacology--chemical industries--laboratories' and 'the forming relation between digitized symptoms--computer science--communication technology industries--AI applications.' This study will apply the media-archaeological approach and particularly focus on the term 'diagnosis.' Through reviewing literatures about both concepts and practices of diagnosis, this study intends to answer the question: how the result of the AI diagnosis application is becoming a commodity rather than medical knowledge.

16:20-16:45

74597 | *Social Norms, Empathy, and Online Hate: A Two-Wave Longitudinal Study*

Minwoong Chung, Sungkyunkwan University, South Korea
Seyoung Lee, Sungkyunkwan University, South Korea
Heejo Keum, Sungkyunkwan University, South Korea
Soyoung Kim, Sungkyunkwan University, South Korea
Younjung Park, Sungkyunkwan University, South Korea
June Yoon, Sungkyunkwan University, South Korea

Online incivility, particularly the proliferation of online hate, is an escalating concern. Previous studies have typically adopted a descriptive approach, exploring observers' perceptions and attitudes toward such behaviors. However, there is a gap in empirical evidence linking observed behavior to the perpetration of it, specifically in the context of online hate. Moreover, most studies have employed cross-sectional designs, limiting causal inference. This study aims to address these shortcomings. Guided by Geber & Hefner's (2019) model of norm-building processes, this study examined the causal path from observing online hate to its perpetration, and the mediating role of social norms. It also investigated empathy, an important predictor of prosocial behaviors, as a potential moderator of the relationship between norms and behavior—a currently underexplored area. Employing a longitudinal two-wave panel design, this study found that observing online hate significantly predicted its perpetration. Social norms emerged as significant mediators, with more frequent observation of online hate predicting greater perceived prevalence (descriptive norms) and acceptance (injunctive norms) of the behavior, consequently leading to more frequent engagement in such behavior. Importantly, empathy was found to significantly moderate this relationship, although its pattern varied depending on the type of norm. Specifically, empathy was observed to enhance the influence of descriptive norms on behavior, potentially due to empathic perspective-taking towards perpetrators rather than victims (e.g., trying to understand the perpetrators). The study thus contributes unique insights into the dynamics of online hate and the factors that exacerbate it.

16:45-17:10

71838 | *Roasting Online Towards the 2024 Elections (Framing Analysis in Indonesia's Political Activism Comic on Instagram and Twitter)*

Aulia Putri Meidina, Gadjah Mada University, Indonesia
Aditya Fahmi Nurwahid, Darussalam Gontor University, Indonesia

Political fanfare has gotten louder in advance of the 2024 general elections in Indonesia, including social media. Political memes are one criticism that has attracted a lot of responses from social media users. This study focuses on how comics on social media construct and launch critical discourse that is both specifically related to the election and other relevant political discourse. This study investigates how memes are used to disseminate information about political figures and discourses surrounding the 2024 election at the grassroots level using discourse framing analysis. We use a deep memetic frame, combining Ervin Goffman's framing analysis with recent analysis of internet culture, and linking Arlie Russell Hochschild's deep story concept. Borrowing term in Stand-up Comedy, activism using this meme as online roasting for the 2024 election. The object of this study was the viral upload of three comics, Bintang Emon, Adjis du'a Ibu, and Abdur Arsyad on Twitter and Instagram platforms. This study focused on context of the lighter and central theme to understand the issues raised, explain the views of the creator to his audience, and how memes can build a deeper understanding of the issues framed. As a result, the three comics have different approaches to building framing. Bintang Emon are more focused on "riding the waves" related to issues that have gone viral, while Adjis Do'a Ibu criticizes certain figures who have been pinned on the label of oligarchs and dynastic politics. Meanwhile, Abdur Arsyad also 'humiliated' political figures for political strategies that accentuate identity.

17:10-17:35

74432 | *The Discursive Construction of the Greater Bay Area Identities: Exploring Social Media Discourse on Branding Megalopolis in China*

Chai Lee Lim, BNU-HKBU United International College, China

City branding has been widely studied in the literature on urban governance which involves a selective process of (re)creating a positive value of identity and emotional resonance with its stakeholders. It is impactful in developing a symbolic, comprehensive and evolved city's identity and promoting the city's image locally and globally. Existing research has focused on regional identities but little is known about branding of regions especially branding of megalopolis such as China's Greater Bay Area (GBA) cities. GBA is a new city-cluster in Southern China, including nine cities and two special administrative regions (SARs). The regions within the GBA share a rapid development economy and a relatively high degree of urbanization, which have served as a pivotal driver since authorities announced a city-cluster plan. A recent study examined urban strategies in Chinese cities (including GBA) has found that Hong Kong scored full marks and ranked first among 23 cities for city branding practices. Since branding is essentially discursive in nature, this study employs critical discourse analysis as a methodological approach for conducting social media discourse of GBA's official Instagram account (@hk.bayarea) managed by Hong Kong SAR. Specifically, this study aims to explore how GBA brand itself on social media platforms, and how its identity is discursively constructed on social media. It serves as an attempt to bring city branding into media studies. The findings underpin the uniqueness of branding megalopolis in China as well as offers more concrete suggestion in the context of city branding, social media and urban imaginaries.

09:45-11:25 | Room C

Wednesday Onsite Presentation Session 1

Media Studies

Session Chair: Rowell Madula

09:45-10:10

74437 | *Comic Concentration Camps: The Perpetual Punishment of Asian Men in American Superhero Comic Books*
Ramal Johnson, The University of California San Diego, United States

Although the United States is in the midst of a cultural reformation concerning media representation, East Asian males in particular are perennially penalized for adhering to their cultural values-and for not adhering to their cultural values. Marvel Comics is experiencing a resurgence in popularity due to its string of lucrative motion pictures, and the few Asian males who are featured on the silver screen and/or on the pages of comic books are virtually imprisoned within a white racial frame. The white racial frame, a group of subconscious assumptions that White Americans have about other races and ethnicities, is similar to the concentration camps Japanese people in the United States were imprisoned in following the 1941 Pearl Harbor attack. Before this, during the late 1800s, Chinese immigrants were deemed unassimilable and were heavily discriminated against-they too were contained in the white racial frame. Black and Latin media representation have improved in the post-Civil Rights era, but Asian representation has largely stayed the same, especially in the influential worldwide phenomenon that is superhero media. This presentation explains how superhero media mistrusts and exoticizes Asian men, which were two of the justifications created to discriminate against them. The concentration camps have been destroyed, but the walls and fences impeding the prisoners prevail.

10:10-10:35

74761 | *Weaponization of Social Media and Manufacturing Affective Polarization: More Kadrin and Cebong in the Run Up to the 2024 Election?*
Sylvia Savitri, International Islamic Indonesia University, Indonesia

The utilization of social media as a political tool in electoral campaigns further deepens divisions among social groups in society and amplifies animosity and intolerance against each other. The prime objective of this qualitative research was to analyze which political narratives tends to circulate, reinforces and intensifies affective polarization within social media landscape especially Instagram. The political netnography is employed in order to explore the ongoing public discourse that occurred during the political conversations of the Jokowi haters and supporters before the upcoming election of 2024. Results signified that in the Indonesian social media landscape such antagonistic algorithmic enclaves were also formed in the contestation between supporters and detractors (or colloquially called fans and haters) of the president Joko Widodo. In brief, people interact using social media and how that interaction behavior may be in ideologically motivated to challenge or confirm existing power.

10:35-11:00

73262 | *Immersive Media and War Reporting: Uses, Potentials and Challenges of 360° Video to Narrate Armed Conflicts*
Andrés David Castro Lotero, University of Passau, Germany
António Castro Baía Reis, Universidad Carlos III de Madrid, Spain

This research investigates the use of 360° video technology in narrating armed conflicts, with a focus on the Colombian armed conflict. Employing a mixed-method approach of content analysis and in-depth expert interviews, this study examines the intersection of immersive journalism and peace journalism. The results show that traditional media in Colombia have been slow to adopt 360° video, while production companies have used it effectively to depict peace-related events and post-conflict scenarios from a peace-focused perspective. The study also explores the potential of immersive technologies, such as promoting empathy, providing a panoramic view of difficult-to-access locations, and capturing comprehensive evidence. It further analyzes the challenges associated with these technologies, such as issues of monetization, difficulty adapting to rapidly evolving news events, and ethical implications. The insights from this research are synthesized into guidelines for journalists and media producers looking to delve into immersive narratives worldwide. These guidelines aim to aid in navigating the dynamic terrain of 360° video in conflict narration, potentially transforming our understanding and interpretation of armed conflicts.

11:00-11:25

74846 | *Pres. Duterte's Image in "Ang Bayan": An Initial Reading*
Rowell Madula, De La Salle University, Philippines
Gerg Anrol Cahiles, DLSU Manila, Philippines

In 2016, more than 6 million Filipinos elected the long term mayor of Davao City, Rodrigo Roa Duterte, into the highest position in the land, the presidency. His promises revolved around solving the drug problem that has been plaguing the country. On the other hand, the Communist Party of the Philippines (CPP) and its allied organizations National Democratic Front of the Philippines (NDFP) and New Peoples Army (NPA), has been waging war in the last five decades fighting for national democracy. The relationship between President Duterte and the CPP was quite controversial. In his first few months, it seemed that the Palace was offering an open discussion with the Party. But as years passed, this relationship has gone sour. This study is an initial reading of the images of Presidente as represented in the Ang Bayan, the official news organ of the CPP, from 2016 to 2018. Using the concept of protest art of Alice Guillermo in the Philippine context, and semiotics of Roland Barthes, the paper initially examined the editorial cartoons of the Ang Bayan. Editorial cartoons represent the organ's vis-à-vis, the CPP's collective stand and view/stand points on President Duterte and his presidency. In this initial reading, it is clear that the images of President Duterte's face, the presidential emblem, and other symbols of the Philippine presidency, changed through the first two years, from being friendly to being hostile.

11:40-12:55 | Room C

Wednesday Onsite Presentation Session 2

Education / Pedagogy

Session Chair: Martha Ioannidou

11:40-12:05

74924 | *Creativity, Memory, Truth: Teaching Creative Non-Fiction to High School Students*

Alfredo Diaz, University of the Philippines, Philippines

The term Creative Non-Fiction (CNF) is relatively new in the world of Literature and Creative Writing. Traditionally, the genres of literature are poetry, short story, novel, play, and essay. In more recent times, the term CNF was introduced to include not just the broad sub-genre of the essay, but also biography, memoir, travelogue, profile, and narrative history. The reading and the writing of CNF has been included in the curriculum of secondary education. Since it is a relatively-new genre of literature, educators are finding effective ways of teaching it, both as a reading and writing requirement for high school students. Creative Non-Fiction has two critical words: Creative and Non-Fiction. The teacher needs to address not just the creative part of the outputs of the students, but also the non-fiction part, the truth part. Also, he needs to address the issue of memory and remembering and how these come into play when the students finally write their own pieces. This paper looks into the nature and characteristics of CNF and the challenges in teaching it as a reading and writing course. It discusses the personal journey of the author as a teacher of CNF to high school students who have produced CNF pieces like memoir, travelogue, and profile. This paper hopes to contribute to the development of strategies and techniques in teaching CNF.

12:05-12:30

74566 | *The Management of the Teaching of Traditional Thai Folk Dances in an Online Course for Lifelong Education*

Jansamorn Pholboon, Songkhla Rajabhat University, Thailand

Monton Pholboon, Prince of Songkla University, Thailand

The purpose of this research was to develop an online folk dance teaching management method. The study found that 1) Thailand provides teaching of national dance subjects that are scheduled to be taught from kindergarten to secondary. The contents of that courses are large, such Thai dance, drama, and folk dance. Folk dance in four regions of Thailand has different movements. Each performance depends on the traditions of each region. For example, (1) Northern has a team dance style. (2) Central, emphasizing the way of life of the villagers, using Thai standard dance postures. (3) Most Thai folk dances are instrumental music with many postures; the researcher designed the online coaching material for Thai folk-dance learning by dividing it into five steps: (1) Analyzing the dance postures by hands, feet and body turning. (2) Grouping the postures to make it easy for teaching. (3) Developing a teaching material by creating a video clip to demonstrate the dance postures with explanations, beginning with counting from one to eight steps in the first round, then demonstrating the same postures with the rhythm humming and the last one with the music. Moreover, the video also has costumes, hair, and make-up demonstrations. (4) Applying the materials to online long live learning without time and place of learning limitations. (5) Online coaching by learners sending back their dance video clips, and the coach gives them the feedback. Test results after self-learning Overall, the mean was 27.04, the standard deviation was 1.48, representing 90.12%.

12:30-12:55

74674 | *Reflections on the Sustainable Role of Visual Diaries in Education*

Martha Ioannidou, Aristotle University of Thessaloniki, Greece

Recent findings of the European research project CARE [Visual art education in new times: Connecting Art with REal life issues] showed that existing educational models limit creative artistic expression to visual arts for aesthetic purposes. However, this limited purpose is incompatible with society's purported intention to create a more sustainable future, build on its cultural continuity and educate its younger generations to connect knowledge, culture and quotidian life dilemmas, all within a context of holistic development. This paper aims to attempt a critical reading of the various ways visual diaries were used in the framework of the CARE project for the participants' reflective practice and professional development, shifting the focus of the educational objective from teaching for knowledge to teaching for understanding. References, through specific examples, will be made to the opportunity for i) personal engagement in the art educational experience, meaning-making and understanding of sustainable development principles, ii) development of an authentic framework for navigating multicultural perspectives and creating a hub for exploring the potential impact of the individual on the community through the arts, and iii) adopting it as an invaluable tool for formative assessment.

14:00-15:40 | Room C

Wednesday Onsite Presentation Session 3

Visual Culture

Session Chair: Maria Rhodora Salazar

14:00-14:25

72889 | *The Interpretation of Wayang Characters into Cyberpunk-Styled Digital Art: A Case Study of Mr Lakon's Artworks*
Evi Selviawati, University of Indonesia, Indonesia

Wayang, an Indonesian traditional puppet performance, is representing a centuries-old tradition that has been passed down in generations. The extensive journey of wayang has resulted in the continuous transformation of wayang in its artistic aspects, form, and function. In recent years, digital art has emerged as a new form of artistic expression, and artists like Mr. Lakon have reinterpreted wayang characters in a cyberpunk aesthetic to create unique digital art pieces. This paper aims to examine Mr. Lakon's artworks and explore how he uses wayang characters and narratives to create new interpretations of wayang. The research methods used in this study include historical and content analysis. The findings of this research are expected to contribute to the discourse on wayang preservation by demonstrating how traditional cultural elements can be interpreted in the digital era, as well as provide insights for artists who are interested in exploring traditional cultural elements in a contemporary context.

14:25-14:50

73721 | *Art X Instagram Filters: A New Aesthetic Experience for Seeing Artworks in the Contemporary Era*
Ayu Puji Handayani, Gadjah Mada University, Indonesia

In this contemporary era, technology has become quite important in the field of art. The presence of technology not only affects the way artist explore to create artworks with new media innovations, but also eventually becomes a new way for the audience to see and enjoy artwork in Exhibition. One of the newest innovations is the phenomenon of combining Art X Technology with Instagram filter, where artist create 2D artworks and a filter through Instagram as social media application, that can be used by the audience to see 2D artwork transformed into real/moving (3D) through phone screen. In Jogja Gallery, several art exhibition have used this method, such as "Age Quod Agis" by the Liquid Color Community and most recently Lully Tutus solo exhibiton "Memanen Angin". This is certainly a new media innovation in presenting artworks to be closer to the audience and how the audience has a new way to enjoy and see artwork. By this method, In exhibiton audience can not only experience 2D artwork (physical) trough the eyes, but can use other alternatives choice in enjoying the artwork by using a phone camera. they can also experience 2D works turn into 3D and live (moving) with the help of Instagram Filters when the phone camera that has entered the artwork filters in Instagram app is directed to the artwork. So the audience can also eventually has a personal choice to enjoy the artworks as a painting or animated by Instagram filters by their preferences.

14:50-15:15

73094 | *Aesthetics of Liquidity – The Myth of Narcissus in Today's Pop Culture*
Johanna Kirschbauer, University of the Arts Berlin, Germany

Through the capitalization of the self, which is particularly evident in the rapid rise of influencer marketing, the skin as the surface of the body becomes a marketable interface. In today's digital sphere, which is increasingly entangled with our life offline, the enactment of the self is ubiquitous. In my presentation, I will look at different pop-cultural artifacts such as the Beauty3000-Face-Filter by Johanna Jaskowska and the music video for "That Other Girl" by Sevdaliza, to explore the aesthetics of smooth and almost liquified skin in the present. Looking at the smartphone screen and activating the Beauty3000-Filter reveals a mirror image, but the skin in the digital mirror is much softer, smoother, and more likable – it's wrapped in liquidity. The phenomenon is reminiscent of the myth of Narcissus, who falls in love with his own watery reflection. Therefore, I will draw a comparison between this pop-cultural aesthetic and the mythological origin of it. As the cultural theorist Byung-Chul Han states in relation to the aesthetics of the smooth, digital beauty is characterized by the fact that it contains no crack. Everything is entirely smooth; every negativity is excluded to create a pleasing interface. Liquid cannot tear, so the virtual liquid filter corresponds to smooth digital beauty. In my talk, I will conduct a pluralist material analysis about the aesthetics of liquidity in today's pop culture and show how such trends can also be seen as a seismograph for societal changes and conditions.

15:15-15:40

70808 | *The Framing of the Semiotic Codes in Five Filipino Movie Posters*
Maria Rhodora Salazar, Enderun Colleges, Philippines

A movie poster, as an adjunct to a film, is a powerful instrument of mass visual advertisement, a mode of communication, and a tool of persuasion. Through the conceptual lenses of semiotic and framing theories, this article examines and analyzes how movie posters communicate social and cultural transformations brought about by Western influence. The themes that emerged from the texts and images in the five Filipino movie posters of Star Cinema media company are the following: 1) Dominant Ideology with subthemes patriarchy or gender inequality, hierarchy in society, capitalism, colonialism or Western influence, and religion; 2) Social Norms with subthemes sexual behavior/public display of affection, tradition, marriage rites, and family norms; and 3) Popular Culture with subthemes art and fashion. The use of particular colors, text and image size, positioning of images and text, choice of symbolic objects, characters' poses, and facial expressions all add to the meaning and interpretation of the framed semiotic codes. Since the audiences perceive the world through their frames, it is in this perception that their frames construct their social reality.

15:55-17:10 | Room C

Wednesday Onsite Presentation Session 4

Education / Pedagogy

Session Chair: Martha Ioannidou

15:55-16:20

74204 | *Disability Art at the Exhibition "Seni Raba Menggambar Suara"*

Shoqifatul Muthoharo, Gadjah Mada University, Indonesia

The visually impaired from birth cannot justify visuals, especially flat (two-dimensional) visuals, and the factor that most people justify in terms of visuals in social interactions. The author in this paper, focuses on the social response experienced by blind people who experience sensory barriers (since birth) and who have no visual memory during their lives in society. This research uses a literature study method from the Indonesia Visual Art Archives and data reduction using interviews. This exhibition activity has the opportunity to provide an aesthetic experience of blindness (since birth) as a form of education. An important finding in the present research is that the wayang performance tells the life experience of the visually blind (since birth) by inviting the audience to experience the darkness of life through a room without any light and feeling with audio access to sound. The combination of insight into the psychological experience of the visually impaired (since birth) and the development of audio access is a way of understanding aesthetics. The conclusion is the development of art as an alternative to the introduction of disability to the public that justifies it with visual forms through disability art. This research can be a further study of further research, reviewing further audience responses using questionnaires as validity.

16:20-16:45

73608 | *Mass Learning Through Interactive Public Art with Data Sculpture*

Shih-Ta Liu, National Tsing Hua University, Taiwan

Su-Chu Hsu, National Tsing Hua University, Taiwan

We researched and developed "English 8 minus 2" which is an interactive public artwork using IoT technology and mass learning principles. The main objective of this artwork is to provide students on campus with the opportunity to learn English through an interactive installation artwork. The installation consists of ten LED light columns, offering two display modes: a light art exhibition and an English learning mode. When no one is involved in English learning, it functions as a light art show. In the English learning mode, students utilize a mobile app interface to answer English questions. The app calculates and translates the answering scores through cloud computing, which are then displayed on the LED light columns corresponding to each college. The higher the height of the light column, the better the English learning of the students in the college. These LED light columns eventually form a type of data sculpture. Students who achieve the highest score in this mode can have two credits exempted from their total of eight English credits. Furthermore, we delve into the potential of "English 8-2" to generate motivation, drawing upon the "Self-Determination Theory" proposed by Professor Edward Deci. Additionally, we analyze whether the artwork can bring socio-pleasure, employing Lionel Tiger's framework of the pleasures. We anticipate that this interactive learning method, which merges "public art" and "mass learning," will bring a new model of educational learning with the potential for application in a wider range of public spaces.

16:45-17:10

74639 | *The CARE Model of Fortifying Sustainable Principles Through Visual Art Education*

Martha Ioannidou, Aristotle University of Thessaloniki, Greece

The CARE transnational research project (2020-2022) was about enhancing art education by integrating elements of sustainable development that further promote critical thinking, creative reflection and the development of skills, attitudes and values in the educational and broader community. The project introduced the educational community to specific artworks of internationally acclaimed artists. The radical messages that favour a more equal, peaceful and safe world conveyed in their artworks gave students and teachers food for thought and a reference point for promoting sustainable ideas in the broader community. The paper aims to present, through concrete examples, the creative results of this dynamic change achieved in educational culture towards sustainability, focusing, among other things, on the opportunity given to students to reflect creatively on the artworks and recreate them cooperatively in an inspiring way, attempting to integrate principles of sustainability. Particular emphasis will be given to the students' and teachers' collaboration to organise activities for a positive common purpose and their conscious approach to building a solid community that discussed and made decisions about the sustainable development of their school and the area where they lived. Finally, the power of art as a tool in education to challenge inequalities and invite diversity, build ecological literacy, inspire alternative views of the world and propose a paradigm shift that will allow us to envision a more sustainable future for all will also be highlighted.

09:45-11:25 | Room G

Wednesday Onsite Presentation Session 1

Youth & Social Media

Session Chair: Yijie Ye

09:45-10:10

74695 | *A Study on the Influence of News Events on Junior Middle School Students' STEAM Attitude and Problem-solving Ability*

Ping-yun Cheng, National Sun Yat sen University, Taiwan

This research delves into the integration of international news events into a Project-based STEAM Learning Model and its impact on 13 seventh-grade students' STEAM attitudes and problem-solving abilities. The curriculum aims to foster a deeper interest in STEAM disciplines and empower students to effectively address environmental issues. The 14 weeks course curriculum immerses students in real-world news events as the central theme, where students engage in various activities and experiments related to Science (e.g., understanding the formation of limestone caves), Technology (e.g., building a homemade submarine), Engineering (e.g., learning how to build water pumps), Art (e.g., practicing English communication), and Mathematics (e.g., calculating rescue times). By actively engaging students in these news events, the study aims to establish a stronger connection between acquired knowledge and practical application, stimulating interest in STEAM subjects and encouraging effective problem-solving in real-life scenarios. The STEAM Attitude Scale was utilized for pre- and post-assessment, revealing a significant improvement in students' STEAM attitudes after completing the course. However, no significant differences were observed in problem-solving abilities compared to the control group, suggesting possible areas for improvement or a need for an extended curriculum duration. Semi-structured qualitative interviews offered valuable insights, demonstrating students' increased attentiveness to their surroundings and the development of practical application skills. This research provides a preliminary exploration, and future studies could implement more diverse STEAM courses with different news events to further investigate students' learning outcomes. In a rapidly changing job market, effective STEAM education remains essential, and this research contributes valuable insights to enhance STEAM curriculum development and implementation.

10:10-10:35

73017 | *Contemporary Youth Politics and the Creation of a Network of Political Participation and Misinformation Literacy*

Wilaiwan Jongwilakasaem, Thammasat University, Thailand

Nunwisit Tungsangprateep, Dhurakij Pandit University, Thailand

Fighting against the spread of misinformation, young people play a very important role in the fight against misinformation. Because the youth's news-consuming behavior is on social media the most and in social media is the space that spreads misinformation in various forms with the advancement of communication technology. Therefore, youth are one of the main target groups of misinformation spreaders, especially misinformation about politics. The political movement of Thai youth since 2020 is a phenomenon that Thai society should not overlook and consider the roots of youth political activism and search for factors influencing such political movements. The researcher raised two questions that were the origin of this research. "Is the political movement of Thai youth considered political participation?" and "Political misinformation on social media, specifically, does Twitter affect youth political activism?". This article points out that the youth and the creation of a network of political participation and misinformation literacy through higher education institutions and activities to create a contemporary youth alliance with political participation in fighting misinformation. The network uses social media, namely "Line" and "Facebook Fan Page", as a central space for network development. Furthermore, the network respond to misinformation in a TikTok format to keep targeted youth aware of misinformation circulating on social media.

10:35-11:00

72638 | *Digital Citizenship Education for Japanese Children*

Sachiko Tomita, Konan Women's University, Japan

This paper reports on class practices that make junior high school students think about better Internet use. This time, I will mainly present the content of the class and the reaction of the students who received it. This time, we will present a typical fake news and conduct a class that uses the method of investigating suspicious points by ourselves. The contents dealt with are the fake news that dealt with the merits and demerits of the corona vaccine and the fraudulent mail order. Although Japanese junior high school students regularly communicate on social media and watch videos repeatedly, we found that their media literacy is low. It is expected that such classes will become necessary in the future. I am proud that it will be an advanced report for that purpose.

11:00-11:25

74573 | *Youth's Attitudes Towards Suicide on Bilibili: A Grounded Theory Study of User Comments From Suicide Bloggers*

Hao Gao, Nanjing Normal University, China

Yijie Ye, Nanjing Normal University, China

Yubin Li, Nanjing Normal University, China

Suicide has become a significant public health issue, ranking as the fourth leading cause of death among individuals aged 15 to 29 (WHO, 2021). The internet provides a platform for young people to discuss suicide (Chen et al., 2023). This study focuses on Bilibili, a popular video platform used by youth, to examine Chinese youth's attitudes towards suicide on internet platforms. The user comments from three Bilibili bloggers who died by suicide in the past three years were analyzed using the Grounded Theory approach. The sample included 10,433 comments, totaling approximately 340,000 words. Through a coding process, 42 initial concepts, 18 categories, and three main categories were identified: "attitudes towards life," "attitudes towards death," and "attitudes towards suicide." The study developed a model of Chinese public attitudes towards suicide, highlighting the significant influence of "attitudes towards life" on "attitudes towards suicide," with the impact of "attitudes towards death" being relatively minor. Chinese youth's expressions regarding suicide encompass their perspectives on life and death, influenced by traditional Chinese beliefs and emerging individualism. The internet plays a crucial role in stimulating reflections and facilitating the expression and exchange of related concepts on suicide.

11:40-12:55 | Room G

Wednesday Onsite Presentation Session 2

Cultural Studies

Session Chair: Hsiu-Lan Shelley Tien

11:40-12:05

74299 | *Tenun Pahang Diraja: Influence of the Royal Institution Over Weaving Industry Development in the State of Pahang*

Mas Ayu Zainal Ismail, Universiti Sains Malaysia, Malaysia

Siti Rohaya Yahaya, Universiti Sains Malaysia, Malaysia

Nani Hartina Ahmad, Universiti Teknologi Mara, Malaysia

It has been 300 years since the weaving industry first commenced in the state of Pahang. This industry played a pivotal role in the lives of Malay region communities to the point it emerged as a part of their source of livelihood. The Dutch invasion of the Makassar Port denotes the beginning of Malay art heritage expansion. This study highlighted the influence wielded by the Royal Institution over the growth of the Kain Tenun Pahang Diraja industry. Kain Tenun Pahang Diraja is revered as an important attire, synonymous with the courtiers and Malay dignitaries. This magnificent art heritage is often donned during official events and important ceremonies, in fact, it was understood as a symbol of pride for the state of Pahang administration since long ago. This study employs a qualitative methodology that focuses on observations and written sources. These sources were then fortified through interviews with several select informants. Study findings showed the weaving industry was successfully revived after it gained the attention and support of the Royal Institution in 1904. The role played by HRH Tengku Ampuan Meriam greatly helped in influencing and rekindling the interest of local communities to reawaken the weaving industry of Pahang state. The effort was then further set ablaze when it was continued by HRH Tengku Puan Pahang, Tunku Azizah Aminah Maimunah Iskandariah Almarhum Sultan Iskandar, leading to the bestowment of the title "Diraja" or Royal to its name in 2006.

12:05-12:30

74595 | *More Than Entrepreneurial Activities: How the Practice of Selling Nasi Pecel in East Java Reproduces Public Space*

Gabriela Laras Dewi Swastika, Universitas Ciputra Surabaya, Indonesia

Jony Eko Yulianto, Universitas Ciputra Surabaya, Indonesia

Indra Yohanes Kiling, Universitas Nusa Cendana, Indonesia

Scholarship into traditional food has documented that the practice of handling traditional food is as important as the traditional food itself. More than just entrepreneurial activities, everyday practices such as selling traditional food have been influential in the reproduction of public space and the identity of the city. We seek to elaborate this study further by exploring evidence from traditional food in the Global South countries. In doing so, we work with 30 nasi pecel sellers in Mataraman cities in East Java province in Indonesia to explore the everyday conduct of selling nasi pecel. Drawing on our fieldwork in the cities of Madiun, Nganjuk, Kediri, and Jombang; our research employs a qualitative approach by utilizing archives and/or documentation, FGD notes, and interviews. Our findings showcase three case studies of how the practice of selling nasi pecel is particularly influential to reproduce public spaces in which people from different backgrounds socialize to converse on different social issues. The centrality of such social interactions within the socio-historical context of Indonesian society is also discussed in dialogue with literature in public spheres. Our engagements also demonstrate that a particular area, as well as traditional food, determines the political identity of the city and their residents, especially reproducing interactions between Javanese women entrepreneurs selling nasi pecel in the shopping areas owned by Chinese-Indonesian families.

12:30-12:55

74634 | *Employability and Life Design of Taiwanese Indigenous Peoples in Urban Areas*

Hsiu-Lan Shelley Tien, National Taiwan Normal University, Taiwan

Chia-Hsin Ma, National Taiwan Normal University, Taiwan

Jie Song, National Taiwan Normal University, Taiwan

Wei Peng, National Chengchi University, Taiwan

Fang-Chi Hsu, National Chengchi University, Taiwan

The employment issue among Taiwanese indigenous peoples in urban areas is a concern for the Taiwanese government, especially in the post-pandemic era. The field of counseling psychology should focus more on researching employment and family life in urban areas to promote overall well-being. Employability goes beyond job attainment, encompassing the ability to sustain, transition, and seek meaningful work or life purpose. This three-year research aims to explore the perceived employability of urban indigenous peoples and develop their personal strengths for urban living. The objectives are: (1) understand Aboriginal job seekers' and employees' understanding of employability, (2) create a measurement scale for indigenous employability strengths and explore its relationship with other employment factors, and (3) establish an employment empowerment and life design program to promote self-identity and career development. As of June 30, 2023, the first year of the research, 16 interviews were conducted with Taiwanese indigenous individuals (5 males, 11 females; average age $M = 32.5$, $SD = 9.71$). Qualitative data analysis using grounded theory revealed three employability themes: personal strengths (diverse work experiences, positive traits, flexible attitudes, self-awareness), career identity (values, meaning, belongingness), and self-adaptation strategies (diverse learning channels, resource utilization, opportunity seizing, self-efficacy, planning). The research outcomes will offer practical guidance for Taiwanese indigenous peoples' career counseling, raising awareness, improving employability, and enhancing quality of life. Additionally, tangible tools for relevant career counseling agencies are expected.

14:00-15:40 | Room G

Wednesday Onsite Presentation Session 3

Cultural Studies

Session Chair: Chak-Kwan Ng

14:00-14:25

74434 | *The Motif of Mothering in Horror Audio-Visual Narratives in the 21st Century*

Abhirup Sarkar, North-Eastern Hill University, India

How the different approaches to parenthood affect the offspring is a notion that is discussed extensively by various disciplines. But the fact that being a parent is no easy task can be observed in the efforts that a parent puts in as they are responsible for their offspring, and watch them grow. With the advent of textual, followed by the audio-visual modes of creating, exploring, and sharing narratives based on lived as well as imagined human experiences, this exposition on parenthood as an experience has enjoyed much deliberation in these telltale worlds. The digital exegesis on parenthood, especially of the mother has been disseminated across various genres of visual narratives. In horror narratives particularly, the interpretation of motherhood spans a vivid, striking, and peculiar spectrum. This spectrum confronts mothering beyond its hegemonic, normative notions. As the consumers of this genre of audio-visual narratives grow, 'motherhood' beyond the norm finds a substantial impact within the quasi-homogenous folk group that the digital realm creates. The current work attempts to provide an analysis of the 21st-century audio-visual narratives of the horror genre and the 'para-normative' portrayal of mothers foundational to the spectrum that these narratives entail. The audio-visual texts are analyzed structurally (through the characters' actions) and identify motifs through the text, the texture, and the context within the narrative. The work attempts to extrapolate the meanings through the analysis that these depictions hold to discuss and understand the portrayals of the 'horrified mothers' in today's 'horrific narratives', consumed and enjoyed by millions.

14:25-14:50

74649 | *Textual Analysis of the Publicness in Exploring Indian Hero Films and Democratic Practice of Citizen Participation*

Ying-Ying Chen, National United University, Taiwan

Tollywood movies bring new public imagination with a variety of plots related to public issues. This study explores how citizens and heroes interact in political thrillers in Tollywood movies with themes to solve election violence, corruptions, loan defaults and illegal expropriation of land. Textual analysis is conducted for six movies: Sarkaru Vaari Paata, Rangasthalam, K.G.F, K.G.F Chapter 2, Bharat Ane Nenu, and Maharshi. By defining six categories of heroes, this study focuses on public heroes and chaotic heroes by exploring how their backgrounds push them to connect people and turn the victims and truth-seekers to become citizens. The shaping and formation of citizens could become a beacon of hope in a disordered democratic society by uniting people to push for answers for issues. Heroes often resort to violence or utilize their expertise to tackle corrupt governments, local criminal forces, exploitative officials, or replace themselves in corrupt structures. However, this analysis focuses more on the following findings: Tollywood movies narrate the potential for class mobility, depicting the relationship among the following people as slaves, lower-class citizens, citizens, and issue participants in political events. From the perspectives of commercial logic, citizen demands, and the significance of issues, the plots about the involvement of elites with people in promoting issue solution is highlighted. Entertainment effects, commercial logic, citizen demands, and issue visibility all have the potential to be addressed through movie-watching rituals. The possibility of enhancing publicness through the combination of popular culture, citizen resistance, and market elements is also discussed.

14:50-15:15

74679 | *Reversing Through the Living Hell – Exploring the Value System of Human Spirituality and Rationality in the Demon Slayer Anime Series*

Ying-Ying Chen, National United University, Taiwan

During the severe period of the Covid-19 pandemic, as if a living hell had descended upon us, the Demon Slayer anime and film series broke numerous records in 2020 and became known as a source of solace during the pandemic. Through narrative analysis, this study applies philosophy of humanism to discover that the core power of the opposition against the Ghost King in the anime series, actually arises from protagonists' perseverance to uphold the narrative logic of the inherent goodness of being human even amidst chaotic times and hardships. This article explores the concepts of life and death, human values, narratives of historical heritage and humanistic equality to explain the practice of the ultimate truth through memory, history, and the realization of a shared sense of goodness in public life to achieve the integration of altruism and self-pursuit. This culmination, through the sources of human dignity, confidence, and innovation, enables the realization of the inherent beauty of being human. By combining the core value system mentioned above plus a fantastical network of human potential and technological systems, the protagonists ultimately overturn the human inferno and brings forth a unique civilization with a spiritual aesthetic. In the context of the present-day 21st century, for the people, facing the unfortunate and devastating plight in their failed states, this study may offer a narrative imagination of how to reverse the living hell.

15:15-15:40

72983 | *Whale Culture and More-Than-Human Coexistence in Sightings: The Gray Whales' Mysterious Journey*

Chak-Kwan Ng, Hong Kong Metropolitan University, Hong Kong

Animal culture have been a heated interdisciplinary debate in recent decades, especially with respect to mammals that are commonly considered intelligent such as primates and cetaceans. The concept of culture, even for that in human beings, is hard to pin down; but broadly speaking, culture involves socially learned behaviours shared by a group. Advocates of animal culture put forward evidence showing the existence of social learning within populations of a particular animal species, resulting in differences in behaviour repertoires. Acknowledging animal culture is significant for wildlife conservation, as animals' cultural diversity can make them more resilient for survival. However, instead of joining the animal culture debate, this paper is interested in the depictions of whale behaviours in whale nonfiction in a language of "culture" and "social life", as well as the intersection of whale and human lives, or "cultures". *Sightings: The Gray Whales' Mysterious Journey* by Brenda Peterson and Linda Hogan explores the migration and behaviours of gray whales, whale symbolism and whaling in Western and Native American cultures, and environmentalism. Through the perspectives of the two nature writers, *Sightings* weaves narratives of the cultural lives of whales and humans, showing the differences and intricate relationships between them. This paper will examine the implications of whale culture—that of gray whales and that of human beings, highlighting the nonhuman agency of whales in the coexisting relationship of humans and whales.

15:55-17:35 | Room G

Wednesday Onsite Presentation Session 4

Cultural Studies

Session Chair: Yuran Lin

15:55-16:20

74664 | *Implementation of "History of Arts" Course in Uzbekistan Private University to Develop Students' Positive Attitude Towards Other Cultures*

Sarvinoz Kosimova, Academy of Arts of Uzbekistan, Uzbekistan

Sevinch Daukaeva, Kimyo International University in Tashkent, Uzbekistan

This research aims to present the implementation of a "History of Arts" course in a private university in Uzbekistan as a means to develop students' positive attitude towards other cultures. In today's globalized world, understanding and appreciation of other cultures has become a crucial part of everyone's life. Thus, this course aimed to provide students with a comprehensive understanding of art history, and, as a result, develop/change students' attitude towards intercultural dimensions. Many art historians consider "History of art" as a significant part of the University curriculum. "Art history education cultivates visual literacy, fostering the ability to analyze, interpret, and appreciate the visual world around us" (Dr. Sarah K. Rich, 2018). Dr. Amelia Jones states that Art History is a bridge that connects many different fields such as astrology, sociology, philosophy, and psychology (2012). Considering these factors the course "History of Arts" was designed for the Year 1 University students. A mixed research method was applied, and the results demonstrated that the subject helped to develop a positive attitude towards different cultures. The lessons were conducted three times a week, one lecture and two practical classes. Students were engaged in interactive activities, debates, and discussions during the classes as well as audio, texts, and video materials were included. The presenters are going to discuss the positive outcomes of the experiment and the challenges that they faced. Also, the issues that students faced during the course, and the solutions that the instructors applied in different situations, will be conveyed during the presentation.

16:20-16:45

66557 | *Integrating Local Traditional Culture Into the School Curriculum to Increase Parental Involvement with Rural Schools*

Cheng-Hsiung Wang, National Dong Hwa University, Taiwan

Tian-Ming Sheu, National Taiwan Normal University, Taiwan

Ya-Wen Shang, National Taiwan Normal University, Taiwan

Parent-student cooperation has been found to have a positive impact on student learning, yet parents in rural areas tend to be less involved with their local schools mainly due to their long working hours, as well as their relatively low socio-economic status and level of education often lack confidence in interacting with schools. This case study school has planned to integrate local tribal culture into its curriculum and organize large-scale cultural activities as a way to connect the school with parents through culture. We conducted a case study of a rural school, which has integrated local culture into its curriculum as a way of increasing parental participation, as well as the challenges encountered along the way. Through observation and interviewed 7 school faculties, 4 local residents and 2 community workers, we found that, in comparison to the usual approach of outsourcing school maintenance and special activities, making greater use of local resources to create works of art for the campus, although more complex and time consuming, and cooperating with relevant government bodies and well-known overseas artists to organize art festivals, increased the village's visibility, and also strengthened the local resident's understanding of and sense of connection with their local culture. This research contributes to the provision of strategies for the inheritance of local traditional culture in education and the establishment of parent-teacher partnerships.

16:45-17:10

74771 | *Practice-Based Auto-Ethnographic Research on the Self-Identity and Cultural Integration of a UK-Based Cantonese Community*

Yuran Lin, University of Wales Trinity Saint David, United Kingdom

Distance is no longer an obstacle in today's world due to the progression of globalization and civilization. An increasing number of Cantonese people are deciding to uproot their lives and move away from the "Home" in which they were raised to study, live, and work in the UK. No matter what brought them to the UK, the fact that they will be living in a cultural and linguistic context that is foreign to them will undoubtedly cause them a variety of difficulties. (Shukla, 2021) These challenges include, but are not limited to, language barriers, cultural differences, and discrimination (Shukla, 2021). With the use of personal narratives, observations, auto-ethnography (Reed-Danahay, 1997), and interviews (Spradley, 2016), the objective of this research is to analyze the experiences of Cantonese people residing in the UK in connection to their personal identity. The study is both auto-ethnographic and ethnographic. The goal of the study is to document an overseas Cantonese culture. The connection between people is in fact very delicate, and the stories that occur are unique and different. But when such a group of people leave their familiar environment and go to an unfamiliar place, they have to learn how to survive, experience a new environment, different language and culture, and how to adapt. (Lee, 2022) All of these are not easy, but there is a group of people who have done this and experienced it, and it should be recorded (Pink, 2021). Practice-based creative activities such as performance art, documentary photography, video interview and autobiography as the basis for this research.

17:10-17:35

74651 | *The Prominence of Smart in Smart Tourism Experience: A Netnographic Examination of Online Reviews*

Poeti Nazura Gulfira Akbar, Universitas Indonesia, Indonesia

Anisatul Auliya, Universitas Indonesia, Indonesia

Diaz Pranita, Universitas Indonesia, Indonesia

The purpose of this study is to investigate Jakarta's potential as a smart tourism city (STC) from the perspective of tourists who visit the city. In addition to acting as the country's capital and a popular tourist destination, Jakarta is one of the pioneer cities in Indonesia's development of smart cities. Our previous study has shown that six districts in the city offer the most potential for smart tourism pilot projects. However, existing literature has revealed that in addition to the STC's four core components – attractiveness, accessibility, digitization readiness, and sustainability – tourist experiences are critical, particularly in relation to those characteristics. It is crucial, therefore, to consider how these factors, including the availability and use of smart tourism technology in destinations, may affect visitors' experiences. The study uses a netnography approach and content analysis to examine online reviews, particularly Google Reviews, of each attraction – 25 attractions spread across six districts in Jakarta was selected as this study cases – to understand how tourists perceive those aspects and assess the relevance of smart tourism city from tourists' perspectives. The findings of this study are anticipated to advance the literature by offering empirical data to demonstrate the significance of smart tourism cities traits, particularly in determining tourist experience.

09:45-11:25 | Room D

Wednesday Onsite Presentation Session 1

Cultural Studies

Session Chair: Hendra Nasution

09:45-10:10

73472 | *A Study of the Decorative Art on Wooden Beams in Huizhou Architecture: The Huizhou BaoFuJin Color Painting*

Jian Li, Universiti Sains Malaysia, Malaysia

Siti Rohaya Yahaya, Universiti Sains Malaysia, Malaysia

Zhennan Lyu, Universiti Sains Malaysia, Malaysia

Muhammad Uzair Ismail, Universiti Sains Malaysia, Malaysia

The Huizhou architectural BaoFuJin color painting has a unique composition design, rich artistic elements, and profound cultural connotation, and is an important intangible cultural heritage in China. The aim of this study is to explore the main characteristics of traditional BaoFuJin color painting in the decoration on the beams of Huizhou buildings in the hope of better inherit and promote this ancient architectural decoration art. To achieve this aim, this study uses a qualitative observational design to identify the BaoFuJin color paintings, documenting and summarizing the decorative methods and artistic theme characteristics of the BaoFuJin color paintings. The study found that the decorative method of Huizhou BaoFuJin color painting can be divided into ten steps, and that the choice of its artistic theme is strongly influenced by the functionality of the building and the age of the occupants, while the artistic theme also has a strong regional cultural characteristic. The findings are expected to provide a rational basis for the conservation and restoration of Huizhou architectural color paintings and to provide an effective reference for the inheritance of BaoFuJin color paintings, thus reducing the repetitive work of researchers.

10:10-10:35

74656 | *The Heart Dharma and Martial Arts of Five Hundred Arhats: From an Analysis of Grand Master Hunyuan Chanshi's Calligraphy Paintings*

Yu-Hsin Hsu, Weixin Shengjiao College, Taiwan

Shih-Chi Chang, Weixin Shengjiao College, Taiwan

In the Arhat belief that has prevailed since the Tang and Song Dynasties in China, people pray to the Arhats for peace, personal safety and health. Individuals are also able to achieve spiritual lift, good health and longevity through self-cultivation of mind and self-practice of the body. In martial arts, there is also a practice way of cultivating the mind and comprehending the rules of nature and the human body simultaneously, so as to achieve the harmony between the small universe of the human body and the external universe. On the other hand, religious art can convey the practitioner's perception and practice process with visible images. This study attempts to explore the enlightenment and morphology of Arhats' practice expressed in the images of the Venerable Arhats of a new religion in Taiwan. This article is based on the 500 calligraphy paintings of Arhats with the dragon-shaped font as research objects, which painted by Grand Master Hunyuan Chanshi who communed with the sacred during period of "Ritual of Praying for Safety in the Year of Renyin (2023)". By researching the literature and comparing the relationship between the calligraphy of Hunyuan Chanshi and the trend of mountains ranges where the Arhats practiced, this study found that the topography of these mountains, from the perspectives of I Ching and Feng Shui, show the heart dharma of the Arhats and the martial art practiced by the Arhats. Findings of this study intend to provide inspirations of wisdom, health and longevity for readers.

10:35-11:00

74662 | *The Listening Experience in the Chinese Literati Gardens Under the Perspective of Confucious Concept of Ritual Action & Playing Music*

Yuke Li, The Chinese University of Hong Kong, Hong Kong

This paper delves into the significance of ritual actions and playing music, known as liyue 禮樂 in Chinese Confucian culture, in shaping the use of sound and design of the listening experience in Chinese gardens. The author highlights the challenges of contemporary soundscape studies which have obscured traditional Chinese definitions and appreciation of sound. In addition, the paper addresses the overused topic of harmony and proposes a fresh perspective on this subject. Through an extensive exploration of Confucian literature, the author finds that liyue is a practical manifestation that has absorbed methodologies from Taoism and Buddhism to guide the use of movement and stillness in garden design. The concept emphasizes the dynamic harmony between sound and silence, akin to the contrast of yin and yang. By understanding liyue in this context, the paper offers a new theoretical possibility for studying classical Chinese gardens and provides a new mindset for contemporary landscape architecture design. The significance of liyue extends beyond the realm of garden design, serving as a fundamental element in traditional Chinese culture. The paper offers valuable insights into the broader social and cultural contexts in which Chinese gardens were designed and experienced. The research contributes to the ongoing discourse on the cultural significance of sound and its impact on architectural and landscape design. Ultimately, the paper seeks to encourage further investigation into the potential of traditional Chinese concepts and practices in contemporary design.

11:00-11:25

72868 | *Influence of Matrilineal System on Development of Contemporary Minangkabau Dance*

Hendra Nasution, Indonesia Art Institute of Padangpanjang, Indonesia

Fani Utari, Indonesia Art Institute of Padangpanjang, Indonesia

Minangkabau Contemporary Dance has started to become a topic of conversation for dance artists in Indonesia, but the scope of contemporary dance that has developed in Minangkabau has not been discussed in depth. Thus, contemporary terms in the development of dance in Minangkabau cannot be understood collectively. In other words, understanding of contemporary Minangkabau dance is only limited to new dance works that have contemporary forms that have come out of traditional forms. Simply put, Minangkabau contemporary dance is interpreted as a work of art that is not danced at ceremonial or ritual events. In fact, as part of the development of the world of dance in Indonesia, Minangkabau contemporary dance is a subject that has become knowledge decades ago. However, it is clear that contemporary dance in Indonesia has not been widely discussed. In Minangkabau there is a practitioner who is a pioneer of contemporary Minangkabau dance, namely Hoerijah Adam. What Hoerijah discovered at that time was the development of Hoerijah's exploration of the Minangkabau martial arts movement. Hoerijah is a figure who is able to change society's perception of women dancing as something taboo and unusual. Hoerijah was born as a form of emancipation in a tradition that adheres to a matrilineal system. Hoerijah Adam is a woman who upholds gender equality. For her, women are not only full of houses and gadang but also capable of being something far beyond that assumption.

11:40-12:55 | Room D

Wednesday Onsite Presentation Session 2

Media Strategies & Business

Session Chair: Wen-Hsien Huang

11:40-12:05

74261 | *The Impact of Cognitive Style, Spatial Ability, and Spatial Cognitive Preference on 3D Design Self-Efficacy in 3D Design*

Shih-Chieh Hung, Southern Taiwan University of Science and Technology, Taiwan
Shu-Ching Yang, National Sun Yat-sen University, Taiwan

This study explores the influence of cognitive style, spatial ability, and spatial cognitive preference on self-efficacy in the context of 3D design, specifically within a university course focused on 3D scene design. The research employed various assessment tools including the Group Embedded Figures Test and spatial ability assessment, as well as the Object-Spatial Imagery and Verbal Questionnaire, 3D Design Self-Efficacy Scale, and 3D design performance performance. The results indicate a generally positive attitude towards self-efficacy in 3D design among students, with higher self-efficacy associated with better performance. Students with a field-independent cognitive style exhibited stronger spatial ability, and higher spatial ability was correlated with a greater spatial cognitive preference. Students who tend to spatial cognitive preference also demonstrated higher self-efficacy in 3D design. Interestingly, students with a field-dependent cognitive style also showed elevated levels of self-efficacy in this 3D design. Overall, these findings highlight the significance of cognitive style, spatial ability, and spatial cognitive preference in shaping self-efficacy in the field of 3D design, contributing to the validation of a comprehensive model for understanding self-efficacy in this domain.

12:05-12:30

74503 | *The Participatory Media Production Process Using Design Thinking Approach to Promote Community Tourism in Thai Phuan Community, Thailand*

Athip Techapongsatorn, Srinakharinwirot University, Thailand
R-titaya Supsinwiat, Srinakharinwirot University, Thailand
Pattaranun Waitayasin, Srinakharinwirot University, Thailand
Apichet Kambhu Na Ayudhaya, Srinakharinwirot University, Thailand
Padcha Ithijarakul, Srinakharinwirot University, Thailand
Phummiphat Tansuwannarat, Srinakharinwirot University, Thailand
Prisana Kumpusiri, Srinakharinwirot University, Thailand

This research uses a design thinking approach to examine Thai Phuan tourism promotion media production. It is employed Qualitative research methodology by using in-depth interviews. The sample has been divided into two groups: 1) Thai Phuan community members, and 2) media production experts or academics in communication. The sample has been selected by criterion sampling. After gathering information from the interview, it will be used to make a script and produced as a documentary to promote tourism. The study involved identifying community issues through representatives from the Thai Phuan community in the area by using a design thinking approach and summarizing the data into a dataset for tourism promotion. Subsequently, media production was conducted based on the collected data and implementation. The study found that design thinking and the participatory process of the community will be implemented in every state of the collaborative process. The study identified various forms of community participation, participation by consultation, participation for material incentives, and functional participation. The significant involvement of community is in the Pre-Production which provides the information to be used as content for production of tourism promotion media and Production that the community will participate as actors and tourism activities. The research team will be filmed and edited according to the script. The community will be giving feedback and information check. After that, the community can use documentaries for tourism promotion. This approach allowed the community to have the most comprehensive knowledge and content understanding, enabling them to effectively accommodate tourists.

12:30-12:55

74946 | *Effects of Animal Metaphor on Consumer Response to Product Advertising*

Wen-Hsien Huang, National Chung Hsing University, Taiwan
Hsu-Ting Hsu, National Chung Hsing University, Taiwan

While advertisers often use animal metaphors to promote product performance, representing through the use of a product image together with an animal-like messenger to imply the undesirable health states of not using the product, the effect of such metaphors on persuasion remains unclear. The current research addresses this issue by investigating how consumers perceive and react to animal metaphor advertising in the context of product promotion. Three studies are carried out using field and experimental data. The findings demonstrate that animal metaphor ads are less persuasive than non-metaphor ads, that ads with animal-like messengers (as opposed to human messengers) activate stronger dehumanization perceptions, which in turn lead to lower product choice, product evaluation, and purchase intention, regardless of whether the animal metaphors are presented visually in the picture or verbally in the headline. Furthermore, when the metaphorical pairing includes a more disliked animal, consumer reaction was less favorable. The implications of the findings for advertisers considering the use of animalized messengers are discussed.

14:00-15:40 | Room D

Wednesday Onsite Presentation Session 3

Sociology

Session Chair: Kenji Kaneko

14:00-14:25

74598 | *Appropriate Adaptation for Community-Based Tourism to Cope with Climate Change Affecting Thailand*

Chaiwatchara Promjittiphong, Srinakharinwirot University, Thailand

Kittithree Eakvarakorn, Srinakharinwirot University, Thailand

Supika Vanitchung, Srinakharinwirot University, Thailand

Phongthep Hanpattanakit, Srinakharinwirot University, Thailand

This research article aims to study the problems of climate change affecting community-based tourism and to seek a possible adaptation of community-based tourism to climate change by using qualitative research methods; Participatory Action Research has a multi-method data collection process including in-depth interviews, participant observations, and collecting data with community leaders and people involved in tourism. By the community, including government and private agencies involved in community-based tourism management Research results: The study areas of this research were all communities that depend on climate as a critical factor in tourism. They all have different impacts according to each site's and attraction's contexts. Therefore, an appropriate and feasible adaptation approach should focus on adaptation to reduce vulnerability and increase the capacity to respond to the effects of short-term climate variability. And long-term, communities can "coexist" and "survive" in today's uncertain climate. Through participation, Local knowledge or wisdom of public space, including the right to manage the community's natural resources as a tool or an essential mechanism for coping and adapting to physical changes. Significantly, relevant agencies or organizations should be involved and integrate with the community by focusing on increasing community awareness, leading to guidelines for community-based tourism management and community-based adaptation.

14:25-14:50

73088 | *A Study of the Concept Transformation of Han Zu and Zhonghua Minzu ("Chinese Nation") in the Midst of Globalization*

Ran Jiao, Ritsumeikan University, Japan

Nation is being considered one of the most complex and difficult concepts in social sciences. This concept's complexity is especially well reflected in the case of China. In contemporary China nation tends to be interpreted from Sun Yat-sen's three People's Principles in which nation is treated as the symbol of "To expel the northern barbarians and to revive Zhonghua". Zhonghua minzu ("Chinese nation") emerged as a new concept in early twentieth century. After 1949, Zhonghua minzu was used as a description of various ethnic groups collectively, with Han ethnic people constituting the largest part of the "Chinese nation". In doing so, scholars in China, while having implicitly referred to the concept of "Chinese nation" as China's fifty-six ethnic groups, tended to gradually marginalize the concept of "Han nation". Researchers mainly emphasize the importance of Han nation in Chinese culture when they analyze the difference between Huaxia and Four Yi. Through a careful analysis of the modern textbooks of the concept of "Chinese nation", this presentation explores the relationship between Han, Zhuanghua minzu, Huaxia, Four Yi in detail, and it aims to grasp the transformation of the concept of Han and that of the transformation of Chinese nation in various historical aspects, such as in the pre-modern and modern China. Meanwhile, through the interpretation of Chinese nation in Confucian Classics and modern textbooks, this presentation also aims to throw light upon the way the concept of Zhonghua minzu is changing as a response to globalization.

14:50-15:15

74297 | *The Discussion of the Degrees of Social Biases in AIGC Caused by Neutral Prompt*

Ssu-Hsuan Wu, National Tsing Hua University, Taiwan

Su-Chu Hsu, National Tsing Hua University, Taiwan

There are currently many powerful AI Generated Content tools, such as DALL-E and Midjourney, that can quickly generate high-quality creative images based on prompts provided by users. However, in these generated images, we have discovered underlying social biases, including biases related to racial, family composition, and stereotypical gender roles in occupations. For example, in family images, the generated pictures tend to depict a Western traditional nuclear family, and we have observed a preference for depicting specific racial groups while lacking representation of diverse ethnicities. In this study, we focused on biases related to family stereotypes and used the Macro and Micro theoretical approach with prompts to generate images using DALL-E and Midjourney, evaluating the representation of family images. We analyzed and compared the generated images in three stages to assess their conformity to the family types outlined in the United Nations families declaration and to examine the differences in family representations among these three stages. Based on Michel Foucault's power-knowledge, our research explored the influence of AI as a carrier of knowledge on society, which may exacerbate gender biases and diminish the visibility of diverse communities. We express concerns regarding the potential amplification of social biases by AI-generated images and call for interventions to prevent such biases before these biases expand rapidly in accordance with Moore's Law.

15:15-15:40

73480 | *An Analysis of Late Marriage in Japan*

Kenji Kaneko, Kyoto University of Advanced Science, Japan

This paper provides an overview on late marriage in Japan, analyzing individual attitudes and reasons for both men and women to get married late. Marrying late can be considered as an option for those who may seek individual freedom; however, the personal decision to get married late has become a type of social problem, closely connected to Japan's declining births. This paper pays attention to international marriage between a Japanese and a non-Japanese individual as an alternative choice since it has received increasing attention. There are two main patterns for an increase in international marriages. One is Japan's demographic change as the number of international migrants grows in recent years. That has created a pool of possible non-Japanese spouses; they could be company trainees or colleagues. This paper also argues that the relocation of Japanese manufacturing firms abroad could lead to the increased growth of international marriage in that group. Spending time overseas for work or other purposes has not just been associated with the development of closer relationships with business colleagues but also romantic relationships with non-Japanese partners. For example, there has been an increase in Japanese-Thai marriages as Thailand has hosted many Japanese firms over the years as a geographically important business partner. This paper is based on research data that includes information on events, debates and arguments in official and unofficial documents, and newspaper articles in both Japanese and English. Using existing data helps to understand the changing meaning of marriage in Japan.

15:55-17:10 | Room D

Wednesday Onsite Presentation Session 4

Aesthetics & Design

Session Chair: Barbara Strug

15:55-16:20

71841 | *Beyond CAVEs and Domes: Creating Accessible Multi-User Virtual Installations for Immersive Learning*

Eric Hawkinson, Kyoto University of Foreign Studies, Japan

Jay Klaphake, Kyoto University of Foreign Studies, Japan

Manabu Nakahara, Kyoto University of Foreign Studies, Japan

New opportunities for immersive learning on campuses with high fidelity installations like CAVEs and domes have been made possible by the development of various technologies like virtual reality, motion capture, projection mapping, and more. These high fidelity installations have been created by commercial companies, primarily for marketing, exhibitions, and events. However, there is still a demand for accessible and reasonably priced immersive installations in educational settings. By planning, building, and implementing a low-cost, substantial multi-user virtual installation for cooperative immersive learning and presentation of student VR/AR media, this project intends to close this gap. Key design elements have been identified and integrated into an immersive exhibit using more readily available technologies like projection mapping and VR by comparing current immersive educational environments such as CAVEs and domes. The design and development techniques used to build this immersive learning environment while preserving cost effectiveness will be covered in this article. Some early implementations of educational programs are introduced that employ the big multi-user immersive installation's early learning that includes use in giving student created virtual tours connected to tourism education and immersive storytelling. Through this study, we show the learning potential of immersive installations in learning environments while making them more accessible to more institutions, allowing students to collaborate and learn while utilizing the most recent immersive technologies.

16:20-16:45

73553 | *Classification and Analysis of Frieze Group Structures in Bailing Miao Batik Textile: A Comprehensive Study*

Zhennan Lyu, Universiti Sains Malaysia, Malaysia

Siti Rohaya Yahaya, Universiti Sains Malaysia, Malaysia

Jian Li, Universiti Sains Malaysia, Malaysia

Xiaohui Guo, Universiti Sains Malaysia, Malaysia

This research study presents a comprehensive examination of the classification and analysis of frieze group structures in Bailing Miao Batik Textiles. Bailing Miao, a distinct branch of the Miao nationality residing primarily in Danzhai, China, is renowned for its intricate batik textile production. While previous research has primarily focused on key pattern studies, there is a lack of systematic analysis regarding the frieze group structures present in Bailing Miao Batik. The objective of this study is to fill this research gap by conducting a detailed investigation of the frieze group structures found in Bailing Miao Batik textiles. The research methodology involves selecting representative samples of batik textile patterns from the region, which are then analyzed and classified based on their frieze group structures. The analysis is performed using advanced computational tools and techniques. By unraveling the intricate frieze group structures, this study aims to enhance our understanding of the rich cultural heritage embedded within Bailing Miao Batik Textiles. Furthermore, the findings of this study will serve as a valuable resource for researchers, textile professionals, and enthusiasts interested in the preservation, documentation, and further exploration of the unique batik textile traditions of the Bailing Miao community.

16:45-17:10

73507 | *A Computer-Aided Generative System for Polish Traditional Tilings Design*

Barbara Strug, Jagiellonian University in Krakow, Poland

Grazyna Slusarczyk, Jagiellonian University in Krakow, Poland

Decorative tilework, known also as tile art, dates back thousands of years. Different types of tiles decorate the world's oldest temples and mausoleums with precise details and eye-catching colors. They are clearly distinctive from mosaic art, which is based on the use of a huge amount of, usually small, irregular elements. In the case of tiling, the elements used are usually larger and much more regular, they can consist of a certain number of tiles or just one. While popular in many cultures, specific tiling patterns with distinctive features developed separately in different parts of the world. During the interwar period in Poland (1918-1939) a distinctive type of tiles called "corset" became very popular. Corsets arranged in intricate patterns form elegant tileworks. The aim of our research is using modern technology to help preserving this unique cultural heritage as many original tileworks disappeared as the result of war, postwar rebuilding and modern urban development. In this paper rules of a visual language that can describe specific tiling patterns characteristic for corset tiling are defined. Then, a system for automatic generation of tile pattern designs, which is based on these rules, is proposed. Using this system the user can design corset patterns taking into account historical context, architectural harmony or artistic imagination. We not only want to preserve the living patterns of heritage, but also to propose them as an element of modern interiors, where they can perform a decorative function and beautifully separate functional spaces in modern open-plan apartments.

09:45-11:25 | Room E

Wednesday Onsite Presentation Session 1

Arts Practices

Session Chair: Wei Hsiu Tung

09:45-10:10

71696 | *Un-learning with Matter: Observing Orientations, Frictions and Entanglements in "Silver Streaming Systems 銀河系"*
Chloe Pare-Anastasiadou, Tokyo University of the Arts, Japan

This article examines the installation and workshop series "Silver streaming systems 銀河系" to demonstrate how art workshops facilitate inclusive and affective environments. "Silver streaming systems 銀河系" was inspired by galaxy formation in scientific, ancient Greek, Japanese and Chinese mythologies, as well as feminist science studies, and the rivers that flow in Adachi city. The project was part of Immigration Museum Tokyo's outreach program, held twice in three schools in Adachi city, with students of the 5th and 6th grades, and about 300 participants in total. In this article, I describe the project's implementation from my perspective as an artist facilitator, with auto-ethnography, material and technical narrations, and direct observations of and beyond the workshops. I take a queer phenomenological approach (Ahmed, 2006) to describe the workshops, and argue how the interactions with the material revealed having been directed in certain ways and the possibility of disrupting and reordering those. I draw the need to highlight the frictions when transcribing the field notes, to unravel the urgency of locality. The article concludes by reflecting on the potential of un-learning societal directions through art workshops accelerated with conceptual and physical matters. This article contributes to the discourse on the importance of materiality in research and highlights the potential of art workshops to enhance new possibilities for personal and collective growth.

10:10-10:35

73544 | *The Influence of Culture in Pattern Wisdom Development Between Praewa Pattern of Phu Tai Ethnic and the Javanese Batik Methods*

Desy Dwi Putri, Khon Kaen University, Thailand
Rattikorn Sirikhan Butla, Khon Kaen University, Thailand
Chanasda Chullasthira, Khon Kaen University, Thailand

The traditional textile pattern wisdom expresses the significant influence of the conservative character in the local community, especially in the interpretation of Southeast Asia rural ethnics group. This research aims the study the application of cross-culture approaches in design between two contrary textile cultures of Thailand and Indonesia identity in the Phu-Tai Ethnic group with Praewa the Queen silk pattern and the methods of Javanese Batik style in the application of new pattern identity design according to the ethnic wisdom. The research was conducted by an experiment of pattern transformation, combination, and separation between two targeted objects that shared a similar transformation process in the traditional meaning with different content of intention and methods depending on the environment availability and the influence of culture engaged, not only in the ways of life but in the heritage that descend by the ancestor in the media of textile culture relate to the new positioning of the legacy of pattern art in the creative sector as the prominent part of sustainability heritage preservation. The importance of the study is to maintain the availability of methods applied in different environments of ethnicity as design implementation on new culture-based design as literature for cross-culture research in fabrics interest and influence of each wisdom in define the ways of life of Phu Tai ethnicity and the Javanese to approaches the function, decoration, and new identity of textile design.

10:35-11:00

74594 | *Socially Engaged Art for Well-Being and Social Inclusion: A Case Study of International Center for Wound Repair and Regeneration, Taiwan*

Wei-Hsiu Tung, National University of Tainan, Taiwan

This study offers analysis and findings from a series of socially engaged art practices implemented by "The International Center for Wound Repair and Regeneration" in Taiwan to enhance mental health and well-being and promote social inclusion of patients with the hereditary rare disease "Epidermolysis Bullosa" (EB). The EB patients often suffer from frequent formation of blisters on their body and skin. Such blisters form from low mechanical stress on the skin, and mucous membranes, which could bring mental and health disorders, leading to the patients' lifelong caring and social alienation. In 2020, the center launched artist-in-residence schemes at NCKU hospital and invited artist Xu Ruo-Jun (b. 1991), who is also an EB patient, to conduct an education program that brought the artist to visit several EB patients and co-create visual artworks that genuinely express each patient's aspiration and feelings. At the end of the program the artist also curated an exhibition in the open space of the hospital entitled "The Pain Will Fly Away," which displayed her works and the participants' to tell the stories of their community suffering from such a rare disease. The following years, the artist and the center kept collaborating on socially engaged art projects in the public sphere. This study will discuss this long-term project that aims to empower EB patients through artistic activities and increase the public's understanding of EB patients through workshops, exhibitions and artist-in-residence schemes to create a platform for the caring of collective individuals and advocacy of social inclusion.

11:00-11:25

71644 | *Can Literary Quality Be Translated? – On Literary Translation with AI Translation Tool*

Xavier Lin, National Chi Nan University, Taiwan

Aesthetically subjective in nature and practically impossible for a complete transference, the literary translation forms a type of translation unique in how the non-linguistic aspects of the translated text may be more important than those in other types, if they share them all at all. With recent cases that an AI translation tool wrote poetry, it becomes unavoidable to revisit the true nature and purpose of literature and its significance in its translation. In *Story of the Stone* [or *The Dream of the Red Chamber*], one of the most important novel of Chinese literature, there is a poetry composition contest among the three major characters—which contains "On Crab," one of the most praised poems in this novel, as a seven-character regulated verse that is excellent even on its own. The translation of the results of the contest, therefore, involves not only the translation of the poems in the contest but also that of their literary quality, which means the best poem is supposed to be the best in its translation. Can the literary quality be ascertained and verified and, if so, can it also be translated too, and, more importantly, rendered with AI translation tool? This paper will offer a critical comparison of the translations by translators, including David Hawkes, and by AI translation tools for a survey of the progress and its possible prospect.

11:40-12:55 | Room E

Wednesday Onsite Presentation Session 2

Communication

Session Chair: R-Titaya Supsinwiwat

11:40-12:05

74619 | *Dynamics of Digital Transformation as a Competitive Strategy in the Media Industry's Digitalization Era: A Case Study of Metro TV-Indonesia*

Afdal Makkuraga Putra, Mercu Buana University, Indonesia

Andi Setia Gunawan, Mercu Buana University, Indonesia

Novi Erlita, Mercu Buana University, Indonesia

Technological developments have changed many things, including how people consume media. Technological developments disrupt conventional media, and digital transformation responds to changing conditions. Conventional media newsroom management is changing the organizational structure of coverage and production (news gathering & news production) to meet the challenges of the digital era. Many theories and business models are no longer relevant in this digital era. The phenomenon of the main is no longer the main. A newspaper can no longer survive sales or circulation and advertising. Television can no longer rely on revenue from advertising revenue alone. In today's digital era, companies must change their mindset from relying on main revenue (stand-alone) to an ecosystem-based business that allows actors to orchestrate various outside resources. This phenomenon is inevitable because technological development has changed how people consume media. Viewers who enjoy free-to-air terrestrial television broadcasts switch to watching via streaming video. The formulation of this research problem is how is the dynamics of digital transformation in facing competition in the era of digitalization of the television industry in Metro TV Indonesia. The results showed that Metro TV formed a Digital Hub Division as the "main kitchen" of the digital transformation process. The goal is to improve the quality, extension version, and diversification of Metro TV content into various social media platforms, portals, and websites. In the digital transformation process, Metro TV applies the three forces of Chris Anderson's theory of The Long Tail: production democratization, distribution democratization, and supply and demand connection.

12:05-12:30

74535 | *Creative Content Strategy of Thai Films Industry Increasing Economic Growth in COVID-19 Pandemic Situation*

Pattaranun Waitayasin, Srinakharinwirot University, Thailand

This research aimed to investigate the factors that influence audiences' decisions to watch Thai films and examined the tactics, strategies, and economic value creation processes of the Thai film industry. The researcher studied the overview of content creation strategies in the film industry and the revenue of Thai films related to the economic values' creation using sample groups selected using a simple random sampling method and comprising the basic information of Thai films originally released in 2019-2020. The findings were as follows:

1. The most influential aspect of content strategy on the decision to watch Thai films was the use of engaging narrative techniques (mean = 4.05, SD = 0.80). There were additional factors that convinced audiences to watch a film, such as captivating characters, unconventional screenplay structures and unusual image presentations that were impossible to encounter in daily life or were related to tourism.
2. The content strategy of Thai films had impacted on economic value creation in terms of promoting tourism (mean = 4.05, standard deviation = 0.85).
3. The situation of Thai films during 2019-2020 (including the Covid-19 pandemic) revealed that the content strategy of Thai films was crucial for the stimulation and recovery of the Thai film industry (mean = 4.05, standard deviation = 0.91). In addition, contemporary Thai films have had to adapt to the Covid-19 pandemic and the current trends of Thai films affected by digital media, as of dramas, series etc. Consequently, entrepreneurs and film producers must keep up with the situation and adaptations.

12:30-12:55

74541 | *The Development of a Entertainment Talk Show Program Format to Promote Critical Thinking Skills for Generation Z*

R-titaya Supsinwiwat, Srinakharinwirot University, Thailand

Ratnang Tulawan, Independent Scholar, Thailand

The objective of this study is to study the development of a entertainment talk show program format to promote critical thinking skills for Generation Z. The data were collected using in-depth interviews with criterion samplings; 1) Generation Z audience 2) program producer and 3) communication experts. The results of the components of entertainment talk show program for Generation Z revealed the following: 1) the program topic must be up-to-date, accurate, reliable, and able to meet a wide range individual needs of audiences, 2) the overall presentation of the program should be informal, innovative and entertainment, 3) program presenter/host should have a balance between entertainment and information, be sagacious, have self-confident and be reliable, and 4) time and mood of the show; the average length of the program is 30 minutes. There're the criteria for selecting the guests; being accepted by the Generation Z audience. The results of the development of a entertainment talk show program format to promote critical thinking skills revealed the following: 1) pre-production process; the topic should be intriguing or emotionally impactful which lead to promote critical thinking skills. The scripts should lead to controversy, encourage opinions, and include information about the platform for viewers to share their opinions. 2) production process; program presenter/host and guests should review the topic before filming. And 3) post-production process; the evaluation of the production process focus on consistency, continuity and implementing audience opinions. The evaluation of program focus on managing audience opinion, the platform for various audiences' comment.

14:00-15:40 | Room E

Wednesday Onsite Presentation Session 3

Media Studies

Session Chair: Christine Mersiana Lukmanto

14:00-14:25

74648 | *Animation Pipeline Disruption: Study Case of Usage of Game Engine in Animation Student Project*
Yohanes Merci Widiastomo, Universitas Multimedia Nusantara, Indonesia

Technological developments lately have disrupted many things. One of the disruptions was the production of 3D animated short films. Beane (2012) has described production pipelines for 3D animation production. However, since 2015 a lot of game engine software has sprung up, making the animation process much easier and more independent for 3D Artists to create works, such as Unity, Unreal Engine, Cry Engine, and others. Based on this phenomenon, the author sees how agile students learn these processes and quickly adapt them to create their animation films. Therefore, the researcher will conduct a case study on several short films that use a game engine in their production pipeline and how it affects the conventional 3D production pipeline. The research aims to discover its influence and relevance to the conventional pipeline in the student learning process.

14:25-14:50

72608 | *Autonomous Vehicles Are Media Machines: What Does That Mean for Automobile and Entertainment Companies?*
Patrick Gwillim-Thomas, University of Chicago, United States

Autonomous Vehicle (AVs) are, in the words of Erkki Huhtamo, "media machines." Their mediation has two aspects. The first aspect involves AV's mediating role in the traffic and urban management systems of states and companies. AVs receive navigational information and software updates while conveying information on their journey, surroundings and current condition to occupants and external servers. The second aspect involves their internal mediation to occupants, who are newly freed from the need to drive. AVs open the way for new sources of entertainment and continue the automobile's transition into a quasi-domestic space. Both these mediations, in turn, have associated company transitions. Automobile companies, such as Toyota, go beyond the automobile. They claim to sell mobility rather than cars and transition towards traffic management, software-centered vehicles, and ride-hailing apps. Entertainment companies, such as LG, enter the automobile. They claim their know-how with screen design, virtual assistants, and other entertainment offerings will suit a liberated car interior. In this paper, I outline in further depth the above mediation and business shifts, paying attention to how the state agendas, like those of Japan and Korea, act to underpin the viability of such transitions by singling out AVs as priorities. I then focus on the second company transition. I give the LG Omnipod Concept as a case study for how the AV is framed as a domestic environment. I also suggest, with examples from Panasonic, that anxieties over lost driver agency are addressed through the internal mediation of AVs.

14:50-15:15

74683 | *Concept Character Design of A 360° 2D Animation 'Maiden Voyage' for Fine Dining Virtual Reality*
Christine Mersiana Lukmanto, Universitas Multimedia Nusantara, Indonesia

The world of animation and fine dining has been changing due to the development of animation and culinary cuisine. The competition between these two worlds is fierce and companies must strive to survive. The digital art and industrial area are exploring various technologies and techniques to enhance the immersive experience due to an increase in demand, interest and competition. This research offers a new combination of fine dining with a 360° 2D animation and virtual reality technique that is expected to give a unique fine dining experience and to boarder the cutting-edge digital art and industrial area. Guests can watch the animation utilizing a head-mounted device while waiting for their dishes to be served. This research objective aims to create a concept character design for 2D animated titled 'Maiden Voyage' based on three-dimensional character that would be interesting and memorable, fitting the story tailored to the setting at the cruise ship in 1942. The research method will include literature study on basic character design, observation on the people in 1942 and drawing experiments. The result of this current research will be characters design sheet that will be useful for future research on character movement for a 360° 2D animation 'Maiden Voyage'.

15:15-15:40

74653 | *Toward the Epistemic Decolonial Thinking of Social Media as a Digital Enabler of Cyberbullying in the Global South*
Fulufhelo Oscar Makenanise, University of South Africa (UNISA), South Africa

This paper uses epistemic decolonial thinking to theorise social media as a fundament and public sphere to continue digital bullying practices in the global South. The paper argues that the Western and European colonisers demonstrated epistemic, political, cultural, capitalist, and patriarchal dominance over the colonised or marginalised groups over the years of colonisation. However, since the advent of the internet and digital technology, the global South has been besieged with the bounteous intensification and gargantuan usage of electronic communication devices, and social networking. The essential question reckoning the paper is: how do social media platforms perpetuate bullying practices that embody the neo-colonialism ideas, and colonial epistemic systems of knowledge production in the digital age? The paper theorises how these digital technologies and algorithms of problem-solving operations which are Eurocentric in design and nature continue to reproduce the colonial ideals and epistemologies of the global North in the South for the South. In addition, one could maintain that even though these electronic communication platforms play a major part in accomplishing the United Nations Sustainable Development Goals can equally be employed by individuals with digital powers to stimulate the dormant coloniality of power, and dominant epistemologies of the North, through bullying practices over digitally marginalised and oppressed groups from the South. These discourses hinge on the global South's intuition of decolonial epistemic return and production of African knowledge and ideals not replicating the modern hegemony of the Western and European thinking, processes, and systems of colonial knowledge production in the digital spaces.



Thursday, October 12

Parallel Sessions

All times are in Japan Standard Time (UTC+9)

Abstracts appear as originally submitted by the author. Any spelling, grammatical, or typographical errors are those of the author.

09:15-10:55 | Room A

Thursday Onsite Presentation Session 1

Sustainability, Climate Change & Arts, Media, Culture

Session Chair: Wenying Lu

09:15-09:40

74500 | *Water Carries Memory: A Mirror to Human Injustice Against the Minority*

Israt Taslim, Department of English & Modern Languages, Bangladesh

Water, one of the oldest elements of earth, has witnessed all the human-made changes that have brought us into this Anthropocene. At present, we are standing at the threshold of climate change initiated by our binary thinking. In this scenario, water is becoming a reflector of our injustice against the minority (human and non-human) through a natural catastrophe like a flood; especially in the South Asian region. Even though water warns us about the future apocalypse, it changes our perspective to think beyond this competitive capitalist world. It shifts our binary thinking into a collective one where all living and non-living beings are equally important for a healthy ecosystem. In this regard, I will examine two Bangladeshi artists' works: Shamsul Alam Helal's *Disappearing Roots* and Marzia Farhana's *Ecocide and the Rise of the Free Fall*. Both works emerge from the destructive nature of water that obliges us to learn from our mistakes of divisions and binary thinking. These artists' works will show how water is mirroring our brutality against nature, displaying the worthlessness of human superiority, bringing us close to nature, destabilizing any borders, and most importantly, implying the importance of one-worldness.

09:40-10:05

74663 | *The Effect of Climate Change News Frames and Comments on Policy Support: the Mediating Effects of Emotions and Risk Perception*

In-Jae Lim, Sungkyunkwan University, South Korea

Eunsung Lee, Sungkyunkwan University, South Korea

Seyoung Lee, Sungkyunkwan University, South Korea

Heejo Keum, Sungkyunkwan University, South Korea

Climate change is a global issue, and this study aims to investigate the factors influencing policy support for addressing climate change. Specifically, the study explores whether there are differences in specific emotions (e.g., anxiety, anger, guilt) and climate change risk perception based on the types of news frames (narrative vs. numeric) and online comment types (uncivil vs. civil). Furthermore, it examines whether there is an interaction effect between news frame types and comment types on emotions and risk perception. Additionally, the study investigates whether news frames, through emotions and risk perception, mediate the impact on policy support, and whether the comment type moderates this relationship. To test the research hypotheses and questions, an experimental study was conducted with a sample size of 560 participants. The experimental conditions were divided into four groups based on news frame types and comment types (narrative frame * uncivil comments, numeric frame * uncivil comments, narrative frame * civil comments, numeric frame * civil comments). Participants viewed experimental stimuli according to their assigned conditions and responded to items measuring the main variables. The results of the analysis indicated that there were no significant differences in policy support among the news frames. However, there were significant mediating effects of specific emotions and risk perception. Specifically, it was found that narrative frames elicited higher levels of anxiety, anger, sympathy, and risk perception compared to numeric frames. Additionally, the moderating effect of comment types on the process whereby news frames affect specific emotions and risk perception.

10:05-10:30

73090 | *On Sustainability – A Critical View of Anthropocentrism from a Phenomenological Aspect*

Kien Trung Do, University of Economics Ho Chi Minh City (UEH), Vietnam

The approach to sustainability is based on the close and organic connection between human beings, as cognitive and behavioral subjects, and the external surroundings, which is the totality of factors in the natural environment. If this relationship is separated, not only will the cognitive subject not be able to shape and activate as an experiential self, but it will also lead to a dangerous mindset that considers the environment only as a passive object and having essential depends on the subjective point of view of human beings. The foundation of this interpretation comes from Bryan G. Norton's theory of environmental ethics which begins by rejecting anthropocentrism and emphasizing the organic interaction and attachment between humans and the environment. This perspective is added by Kelly A. Parker, who emphasized the inseparability between humans and the world around us, even if the cognitive subject's abilities, such as thinking, feeling, emotion, and imagination, are the human adaptation and the world. Dan Zahavi's phenomenological interpretation further clarifies that an individual can only exist as a self if and only if he/she exists as "the experiential self" in interaction with the reality in which the cognitive subject exists. This article will focus on explaining the foundations of sustainable development of society, especially in the field of economy and environment, from the perspective of environmental ethics, pragmatism, and phenomenology.

10:30-10:55

73000 | *Design Education for Social Sustainability: A Reflection on the Role of Innovation Mechanism in Facilitating Community Co-design*

Wenying Lu, Guangzhou Academy of Fine Arts, China

Zhen Qin, Guangzhou Academy of Fine Arts, China

Design for social innovation is one of the emerging movements in the 21st century. To achieve the goal of carbon neutrality by 2060 in China, sustainability is one of the main themes of social design in university-enterprise collaboration. Design education for sustainability requires a new approach (or learning model) for students to explore and implement proactively and creatively radical changes in social and environmental areas. This paper reflects on a participatory action research project in Shenzhen China in 2021, which applied democratic principles and design-thinking tools of co-creation to facilitate knowledge transfer between four diverse stakeholder groups: local communities, local authorities, enterprises and academics. The goal was to develop, away from the real world complexity, a semi-enclosed laboratory space - an innovation capsule, to control and filter the input information, then to construct a relatively ideal, safe and dynamic environment for innovation. The methodological approach consisted of interview and observation, brain-storming and body-storming, concept prototyping and knowledge sharing. A co-design toolkit was developed in advance to facilitate this process. An innovation mechanism including both external pull and internal push was introduced within the innovation capsule in order to stimulate the generation of innovative ideas. The external pull factors were: (1) Work with businesses and communities to address real world issues, (2) Bring external experts to participate in the evaluation process, (3) Take live recordings and interviews, (4) Host post-event exhibition and media report. The internal push factors were: (1) Task-based challenge, (2) One-to-one tutorial, (3) Elevator pitch.

11:10-12:25 | Room A

Thursday Onsite Presentation Session 2

Education / Pedagogy

Session Chair: Peter Leong

11:10-11:35

74520 | *Foucauldian Analysis of the Implication of ChatGPT in Higher Education: Technology and Human Wisdom Perspectives*

Naniek Novijanti Setijadi, Universitas Pelita Harapan, Indonesia

Fitzerald Kenedy Sitorus, Universitas Pelita Harapan, Indonesia

Jumadal Simamora, Universitas Pelita Harapan, Indonesia

Schools and colleges are at the forefront of transformative teaching and learning changes in this ever-evolving digital age. Generative artificial intelligence (AI) is ushering in an era of potential transformation of knowledge sharing in education. Integrating technology goes beyond using the tools. AI is spreading rapidly on college campuses in both seen and unseen ways. Heidegger (1962) expresses concern about the mindlessness or thoughtlessness associated with advanced or modern technology. As technology becomes increasingly sophisticated and efficient, it tends to encourage a mode of thinking that disregards reflection, critical inquiry, and a deeper understanding of our existence and the world around us; thus, this is related to human wisdom. This study explores the implication of AI technology like ChatGPT in education, focusing on its usage in teaching-learning activities in knowledge production. The data was taken from two FGDs involving lecturers and students from ten universities in Jakarta. Focusing on Foucault's theoretical framework, it delves into the potential benefits and challenges of using ChatGPT and its impact on teaching-learning activities. Researchers critically examine power dynamics, disciplinary practices, knowledge production, surveillance, and inequalities. The analysis provides insights into the complex interplay between AI, educational institutions, and the experiences of students and educators, highlighting the potential effects on learning, autonomy, and social dynamics.

11:35-12:00

71741 | *The Reversed Transformative Learning as the Result of Emergency Remote Teaching Experience*

Reya Saliba, Carnegie Mellon University in Qatar, Qatar

Emergency remote teaching (ERT) was the default answer of many higher education institutions to the imposed online teaching situation during the latest pandemic. Most faculty members were not given the time, training, or tools to teach online. Nevertheless, they were able to embrace this exceptional situation, navigating through uncertainties and doubts, to ensure continuation of the curriculum. The physical and mental efforts faculty members, teaching at branch campuses of American universities in Qatar, put forward to overcome the physical distancing from their students and colleagues, make up for the lack of technological skills to teach online, and adopt new teaching approaches to engage students and facilitate the learning process transformed them in various ways. Using Mezirow's Transformation Learning (TL) theory to understand the change faculty members experienced during the ERT situation and its long-term impact on higher education, this study argues for a reversed TL theory where faculty members moved through transformative learning in an inverted manner, a) trying out their newly imposed role, b) acquiring new knowledge and skills to implement their role as they practise, c) planning a course of action while exploring their new role, d) critically assessing their assumptions, and e) self-examining their feelings while experiencing a disorienting dilemma. Using a mixed-method approach to collect quantitative and qualitative data and explore this transformation in adult learning, the value of this study lies in its ability to reconstruct the narrative that attests to the resilience, flexibility, and creativity faculty members displayed during exceptional times.

12:00-12:25

73022 | *A Case Study of Successful Online Course Design in Higher Education Through Collaborative Instructional Design*

Peter Leong, University of Hawai'i at Manoa, United States

Ariana Eichelberger, University of Hawaii at Manoa, United States

The Distance Course Design and Consulting Group (DCDC) in the College of Education at the University of Hawaii has been working for over 10 years with university faculty to produce online courses and programs. Over this time, the group has developed a system of processes and materials to facilitate collaboration between subject matter experts and instructional designers. This session will present a case study of Distance Course Design and Consulting Group's (DCDC) collaboration with the University of Hawaii's Children's Healthy Living program (CHL) aimed at training dietetic students in childhood obesity prevention in the Pacific. The collaboration team consisted of 4 DCDC staff including a project manager, two instructional designers and a graphic web designer, as well as 3 UHM faculty from the CHL program. Over 3 years the team successfully developed a program curriculum, 9 new online courses, an evaluation plan and an instructor orientation. The collaboration used a number of processes and materials iteratively developed by DCDC over years of working with university departments and SMEs. These include an orientation to being a SME, descriptions of the design process, and templates for curriculum maps, course blueprints, lesson plans, online course sites, project timelines and checklists. In order to tease out best practices of collaborative relationships in instructional design projects, this study analyzed the materials produced, described the workflow process and anecdotal evidence from the instructional designers and faculty. A themed summary of results including trust, communication, attitude, commitment, flexibility, empowerment, healthy workplace culture will be discussed.

13:25-15:05 | Room A

Thursday Onsite Presentation Session 3

Language & Cultural Studies

Session Chair: Bai Salam Ibrahim

13:25-13:50

73909 | *English for Conference Interpreting Purposes: Rhetorical Structures of Opening Remarks*

Yinyin Wu, National Taiwan University, Taiwan

This study aims to analyze the rhetorical structures of English opening remarks delivered in international conferences where simultaneous interpreting is usually provided. Opening remarks are typically given by important figures in relevant fields, government officials, representatives from the hosting cities, or heads of the organizers. As a distinct genre, opening remarks are well-crafted, following certain format with formulaic expressions. The format, style, and linguistic features of opening remarks pose challenges for novice interpreters. Interpreter trainees need to familiarize themselves with the rhetorical structures and language of opening remarks in order to produce interpreting output compatible with the register of international conferences. This study conducted corpus-based move analysis on opening remarks to shed light on their rhetorical stages and linguistic features for conference interpreting training purposes. A move, which may be supported by component steps, is a rhetorical unit with specific communicative function that helps achieve the overall rhetorical purpose of a written or spoken discourse. Since officials of American Institute in Taiwan (AIT) are regular invited guests giving remarks in international conferences held in Taiwan, a total of 39 opening remarks delivered by AIT officials from 2020 to 2022 were collected for analysis. Results showed that an opening remark typically contains seven moves, namely contextualizing the event, acknowledging organizers, highlighting organization efforts, acknowledging others' accomplishments, emphasizing partnership and cooperation, uniting audience in a common purpose, and concluding the remarks. The results of this study will contribute to corpus research, genre analysis, and English for Specific Purposes (ESP).

13:50-14:15

74676 | *Images of War and the Internally Displaced: Towards a Semiotics of the Marawi Siege Through a Semiotic Analysis of News*

Johana Gandamra, Mindanao State University, Philippines

The Marawi Siege is considered as one of the most difficult wars fought on Philippine soil. It has attracted world-wide attention and extensive news coverage by media outlets and organizations locally and abroad. This results to countless war images captured by photojournalists, particularly those called "war photographers". These images became carriers of multi-layered interpretations and representations about war. Hence, this study takes a closer look at some of the selected striking news images of the Marawi siege taken by photojournalists particularly images from articles about the siege published online by international news websites such as CNN, BBC, Time and Al-Jazeera. This study aims to unveil a better understanding of the conflict, the hardships experienced by the survivors and the resilience of the Meranaw culture throughout the war. These images are analyzed through semiotic analysis grounded from Mirzeoff's theory of the visual event (1999), and Charles Sanders Pierce's Theory of Signs, as well as a comparison between the points of view of the war as taken from the accompanying articles with that of the researcher's own narratives about the war. Significant contributions on the study of semiotics, culture and conflict in the context of the Marawi Siege and the Meranaw culture are interestingly presented in the study.

14:15-14:40

74514 | *Protecting Local Dialect in Wenzhou, China*

Hooi San Noew, Wenzhou-Kean University, China

Wei Ting Sun, Wenzhou-Kean University, China

Xiao Xia Wang, Wenzhou-Kean University, China

Yu Xi Wu, Wenzhou-Kean University, China

Heng Xi Zhang, Wenzhou-Kean University, China

In China, people have been encouraged to use standardised Chinese or Putonghua to ease communication between different regions. Globalization has also driven Putonghua and English to be the most spoken languages in the country. This reduced the use of local dialects in many regions, endangering their existence. Realizing the importance of dialects to their identities, local authorities and people from different places started contributing efforts to preserve their local dialects, including the Ou dialect in Wenzhou, which is described as the 'living fossil of Tang and Song Dynasty'. To protect Ou dialect, a series of effort have been devoted by both local authority and public, including publishing a local dialect dictionary and promoting on social media. However, these efforts have yet to its desired outcome. To investigate the phenomenon, this study adopted a qualitative approach by interviewing both local authorities and public in Wenzhou. Through analysis, this study identified the main objectives of people protecting the dialect. More importantly, the finding has also identified the flaws of the existing measures and subsequently found more effective ways to protect the dialect in future. This finding is hoped to provide constructive suggestions to local authorities to improve their efforts and produce a more effective plan in future to in the continuous effort to protect the dialects.

14:40-15:05

74180 | *Unveiling the Contemporary Meranaw Woman Through Young People's Eyes: A Social Semiotic Study of the Tarpaulins*

Bai Salam Ibrahim, Mindanao State University, Philippines

In today's generation of digital and print media, teenagers are exposed directly to variety of images that has a great impact in shaping their consciousness and cultural values. In Marawi City, also tagged as the 'city of tarpaulins', images of women printed on tarpaulins appearing on the walls and streets in large number of quantity has been prevalent. Considering this gap, this research intends to study the impact of the tarpaulins in the representation of a contemporary Meranaw woman as perceived by high school students in Marawi City. This study employs Kress and Leeuwen's (2006) social semiotic framework to assess the representational meanings of images present in the selected tarpaulins. Through this qualitative analysis, the researcher attempts to answer to questions such as: what visual elements are identified in the tarpaulins; what are the meaning of these elements as perceived by the respondents; and how is a contemporary Meranaw woman represented based on the respondents' meaning-making. The study shows that the respondents as viewers of the tarpaulins perceived the contemporary Meranaw woman as leaders, artists, models, fashion enthusiasts, achievers and cultural bearers. Moreover, the study findings point to the recommendation that educators should assist learners in the evaluation of digital and print media available in the community to filter its impact in shaping cultural values and world views.

15:20-17:00 | Room A

Thursday Onsite Presentation Session 4

Linguistics, Language & Cultural Studies

Session Chair: Evgeny Pyshkin

15:20-15:45

71495 | *Hindu Worldview Through Folk Etymology in Vāyupurāṇa*
Nawin Bosakaranat, Chiang Mai University, Thailand

It is noteworthy that some of the interesting characteristics in Indian texts are the way to see the world through folk-etymological analyses especially in Hinduism, which leads to the objective of this article: to study Hindu worldview in the text named Vāyupurāṇa (VP), one of the significantly early Śaiva Hindu texts. The research methodology is the folk etymological concept. The findings are as follows: VP reflects some natural perceptions by considering that each word in Sanskrit language has its root, which is supposedly the tiniest element. To consider the grammatical roots in each word is to understand the background of the world. In some cases one word may be designated by many roots, contributed to the plausibility to understand the meaning of the same word in many ways and the text also does not claim that which one is correct. The mentioned backgrounds are to be understood variously. Despite the sensible limits of human nature in the ancient time and seemingly lack of reasonable linguistic consideration in the way that is acceptable in modern linguistic concept, it undeniably displays attempt to explain the world as understood. VP therefore is one of the texts to be regarded as Indian historical proofs of human imagination.

15:45-16:10

72405 | *Women and the "Life Printed on Dollar Bills": A Feminist Reading of Clifford Odets' Awake and Sing! And Lillian Hellman's The Little Foxes*
Lissia Kena Palaña, De La Salle Santiago Zobel School, Philippines

In the realism plays of Odets' *Awake and Sing!* and Hellman's *The Little Foxes*, the American Dream vividly lives on. The ideology of the Dream serves as the centrifugal force that propels the action of the characters and the overall development of the plot. This study will read and analyze the Odets and Hellman plays using the feminist perspective as influenced by the ideals of the American Dream. It will examine how the Dream motivates a culture of greed and dissonance even within the smallest and most integral unit of the society—the family—because of the materiality of its goals and how it then results to generational failure and the suffering of children. It will also aim to discuss the perverted role of motherhood embodied by Bessie Berger and Regina Giddens as well as how, instead of preserving the dynamics of the family as traditional mothers would do, they served to be the force that tears it apart. Nevertheless, it will also show that despite the many flaws in their characters and their apparent materialism and greed, Bessie and Regina are representatives of the modern women who never hesitate to wield their power in order to achieve the world and that their fall is not only consequent of their relentless pursuit of the American Dream but also of a deep-seated ambivalence and contempt their society directs towards strong and powerful women.

16:10-16:35

72418 | *Poetry as Knowledge: William Wordsworth at the Crossroads*
Hyun Sohn, Sungkyul University, South Korea

In spite of many attempts in humanities to bridge over the division of "the two cultures" (as diagnosed by C. P. Snow), no one would affirm yet about the affinity of poetry and knowledge because the word 'knowledge' too often strongly denotes scientific correctness and didactic dogmatism. This study aims to re-examine the problems of the two cultures in terms of the relationship of poetry and knowledge through the case of William Wordsworth, an "exemplary" poet of the Romantic literature regarded to be the most responsible for the cultural division. Recalling that the one who is notorious for saying, "We murder to dissect," also said, "The knowledge both of the Poet and the Man of science is pleasure," this study focuses on Wordsworth as a poet at the crossroads who saw the two(true/false) faces not only of science but of poetry. One pivotal scene of split is the Simplon Pass episode in Book 6 of *The Prelude* where the poet discovers belatedly that he has already crossed the long-awaited summit of the Alps without knowing it and thus realizes about the "unfathered" imagination. Drawing on the latest discussions on a material continuity between physical and poetic shapes in Romantic poetry by such critics as Mary Jacobus (*Romantic Things*) and Amanda J. Goldstein (*Sweet Science*), the author argues that Wordsworth finds an affinity of poetry and knowledge in the materiality of language that reveals itself concurrent with the poetic experience of being lost in language.

16:35-17:00

74247 | *Exploring Music and Choreographic Metaphors to Enhance Computer-Assisted Pronunciation Training in Mora-Timed Japanese*
Evgeny Pyshkin, University of Aizu, Japan
Akemi Kusakari, Hachinohe College, Japan
John Blake, University of Aizu, Japan
Natalia Bogach, St. Petersburg Polytechnic University, Russia

We developed a computer-assisted pronunciation training (CAPT) environment to improve prosody practice in English, Vietnamese, and Japanese – languages belonging to different phonology groups. Users interact with the system by replicating model utterances and receiving feedback on their pronunciation in the form of pitch curves, which they compared to the model. However, we observed that learners of Japanese, a mora-timed language, faced significant challenges in understanding and applying the feedback effectively. To address this, we explore the use of musical notation and choreographic metaphors to model and visualize the rhythmic patterns of mora-timed Japanese that were not encoded in the pitch curves. These complement pitch visualizations, and have sufficient flexibility to include syncopations and silence. Drawing on examples of Japanese classic literature, we show the difficulties learners of Japanese face to feel the appropriate rhythmic structure. We share practical examples used in a CAPT system supporting pronunciation exercises in Japanese. Music notation has standard features, which can represent the important components of language rhythm including the time signatures which capture the assigned rhythm for a phrase, the notes symbolize variations in pitch, and the timed rests that can be helpful in visualizing the mapping of the phrase to rhythmic units. We use examples of Yodel music to model the phrases characterized by complex language rhythmic patterns. Vocal music can be helpful and inject fun into the learning process. We also noticed that rhythmic structure of utterances can be described with dance movement patterns, for example using known graphic dance notations.

09:15-10:55 | Room B

Thursday Onsite Presentation Session 1

Press Freedom in Traditional & Modern Media

Session Chair: Sasithon Yuwakosol

09:15-09:40

73511 | *Kidnapping and Abduction Online News Reports' Influence on Fear of Victimization and Prevention Practices*

Renz Garcia, Pampanga State Agricultural University, Philippines

Erwin Arinas, Pampanga State Agricultural University, Philippines

The research studied the influence of kidnapping and abduction online news reports on the fear of victimization and prevention practices of Pampanga State Agricultural University (PSAU) students in Magalang, Pampanga, Philippines. It identified respondents' demographics, exposure to online reports of kidnapping and abduction, degree of fear of victimization, prevention practices, and the relationships between demographics, exposure, fear, and prevention practices. A quantitative inferential research method was used in the study, and a survey questionnaire was disseminated to the 380 PSAU college students. Frequency Distribution Table, Mean, and Chi-square test were used for statistical analysis. The study's findings revealed that most of the respondents are 20-21 years old females with a monthly family income of less than 20,000 pesos. Also, most of them were often (five to seven days per week) and sometimes (at least one to three days per week) exposed to kidnapping and abduction online news reports. In terms of their degree of fear of victimization, the students were substantially fearful of becoming victims of kidnapping and abduction. Meanwhile, they prevent such crimes by being cautious when sharing information with other people, remaining vigilant of their surroundings, and openly communicating with their loved ones. The results also demonstrated that sex and exposure to online crime news are significantly related to fear of victimization. It is recommended that government and non-government officials, academic institutions, media practitioners, and parents strengthen their efforts to promote proper crime news consumption and necessary preventive measures to lessen people's fear and chances of victimization.

09:40-10:05

72010 | *The Role of Institutions in Restricting Press Freedom*

Awais Ahmad, University of Passau, Germany

Using the new institutionalism theory as a framework, this study investigated the relationship between cultural pluralism and journalists' perceptions of press freedom and freedom of expression in Khyber Pakhtunkhwa province of Pakistan. Eight different research questions were examined using "Think a loud" research technique. Primary data was gathered through semi-structured interviews from 40 journalists working for most popular media outlets in KPK, Pakistan. The study discovered that there was no common understanding or practice of press freedom and freedom of expression among Pakistani Pashtun journalists, and that Pakistan's cultural and religious context had a dominant influence on their work, portraying them as passive actors who were less empowered and involved in the community's journalism institution.

10:05-10:30

74142 | *When Cyber Libel Restrains Press Freedom: The Case of Maria Ressa*

Aileen Macalintal, University of the Philippines Los Baños, Philippines

Rainielle Kyle Guison, University of the Philippines Los Baños, Philippines

Local and international journalism organizations continuously call for the decriminalization of libel, monitor harassment and impunity toward media practitioners, and push for the free speech of media organizations and their journalists. In the Philippines, threats to journalism can hardly disappear when tyrants are elected into government: Freedoms of expression and of the press are continuously challenged by defamation laws, bias allegations, and franchise issues. A widely known instance of press intimidation through cyber libel is the series of cases filed against Nobel laureate Maria Ressa. Libel has long been a criminal offense in the country, but it was only in 2012 that cyber libel was signed into law. Since the approval of the cyber libel law, a total of 3,809 cases have been handled by the National Prosecution Service. In order to restore press freedom in the country, a collective effort and understanding of the Philippine media landscape are needed. Using critical theory frameworks, along with four theories of the press, the paper analyzes the complexities and contradictions of marginalization and resistance in the Philippine journalism landscape, particularly surrounding the cyber libel case against Rappler founder Maria Ressa. The paper looks at journalists and the press as a marginalized group dominated by authoritarian governments and critiques the domination in structures that produce privilege for some and oppression for others.

10:30-10:55

73791 | *News Media Quality Rating in Thailand: A Pilot Study*

Sasithon Yuwakosol, Srinakharinwirot University, Thailand

Chanansara Oranop na Ayutthaya, National Institute of Development Administration, Thailand

Wasinee Noonpakdee, Thammasat University, Thailand

Changes in the media environment, specifically the platform shift and the growing competition, have posed a challenge to news workers and journalists regarding the quality of news reporting. This media quality rating research assessed the exposure, perception, and opinion of an audience of news programs, both online and offline, to develop the criteria for measuring the quality of Thai news programs. The study consisted of three stages and included both quantitative and qualitative research methods. The first stage was gathering words/phrases that identified the quality of news programs; data were collected from open-ended questions with 205 news viewers, focus group discussion with eight news viewers, and in-depth interviews with nine academics and media professionals. The second stage was developing the media quality rating criteria, which were indexes and tools for measuring the quality of news programs. The third stage was testing the developed criteria with four news programs. According to the findings from the first phase, the words/phrases identifying news program quality were divided into four dimensions, which were 54 words/phrases for the dimension of news content, 38 words/phrases for the dimension of news moderators, 38 words/phrases for the dimension of field reporters, and 11 words/phrases for the dimension of presentation techniques. Those words/phrases were consequently used to create a questionnaire to ask the opinion of 657 news viewers. The questionnaire results were subsequently analyzed for the key attributes of each dimension, which included seven attributes for the news content dimension, four attributes for the news moderator dimension.

11:10-12:25 | Room B

Thursday Onsite Presentation Session 2

Media Studies

Session Chair: Hadi Ashkanani

11:10-11:35

74519 | *The Depiction of Sarcastic Memes as Representation of Start Up Workers: The Case of Ecommurz*

Reina Lamtiur Hutauruk, Universitas Pelita Harapan, Indonesia

Naniek Novijanti Setijadi, Universitas Pelita Harapan, Indonesia

The rapid development of social media networks has increasingly changed the role of social media sites, from knowing to searching, especially among start-up workers in Indonesia. With the rise of COVID-19 comes the emergence of meme accounts on Instagram to represent the thoughts and struggles of start-up workers through these times of uncertainty. By the time of this research, Ecommurz is the most extensive meme account among Indonesian start-up workers who utilize sarcasm through memes. However, the methods of identifying sarcasm as a representation of thoughts using qualitative methods are yet to be explored. This study aims to find the interpretation of sarcasm as a sign reflected through memes as an object and how the signs and objects can represent Indonesian workers through social media. Charles S. Peirce's semiotic analysis is the primary method of this study; however, to clarify the use of sarcasm among start-up workers, this research further uses Bamman and Smith's sarcasm detection method as part of the semiotic interpretation. Through these methods, this research finds that sarcasm through memes represents Indonesian start-up workers' daily struggle and anxiety.

11:35-12:00

74671 | *Cultural Diffusion via Translation: Fan Translation as Memetic Communication*

Seryun Lee, Hankuk University of Foreign Studies, South Korea

The recent international popularity of Korean culture is often characterised by its audience-led, grassroots development in digital participatory environments. Fans who voluntarily engage in the production and circulation of media content have made significant contributions to the global spread of Korean culture. Among various types of fan labor, fan translation has played a crucial role in this diffusion process by disseminating Korean content on a global scale, while fostering a sense of shared interest and participation across diverse geographical locations and lingua-cultures. This research, situated at the intersection of media studies and translation studies, explores the role of fan translation in cultural diffusion through a case study of the production of translated K-pop content across different genres and platforms. Specifically, the study proposes the concept of memetic communication as a framework for understanding fan translation. Memetic communication refers to the cultural reproduction driven by creative imitation and manipulation, akin to fan translation which often involves innovative remediation practices and viral distribution. By utilising illustrative examples, this study investigates how translation can be an integral part of broader memetic communication by establishing textual relationships with other fan-produced content.

12:00-12:25

71934 | *The Relationship of Psychological (Comfort) and the Use of Social Media on Intolerance Among University Students in Kuwait*

Hadi Ashkanani, Kuwait University, Kuwait

Objective: Intolerance has been a problem for many decades in the world and the Arab world as well. This study explores religious intolerance and its relation to religiosity, being comfortable in life, and the use of the social media (Twitter). Methods: A questionnaire was distributed to a purposive sample of 566 University students. The questionnaire included three different measurements ; the use of Twitter, the Raha scale, and the religious intolerance scale. The questionnaire also included demographic variables (i.e. gender, age, nationality, marital status, GPA, University type, and income) to find out their relationship to religious intolerance. Different statistical methods were used in the study to analyze the data. Results: The results showed that a significant relationship between religious intolerance and (gender, type of University, time spent on Twitter, and being comfortable in life). Conclusion: Understanding the three factors in the students' life (ie. the use of Twitter, being comfortable in life, ad religious intolerance) help to diagnose intolerance in society.

13:25-15:05 | Room B

Thursday Onsite Presentation Session 3

Digital Media & Well-being

Session Chair: Angelo Zapatos

13:25-13:50

74508 | *Differential Coverage of African Leaders' Peace Mission to Ukraine and Russia: A Framing Analysis of CNN, DD India, Al Jazeera and the SABC*

Gilbert Motsaathebe, North-West University, South Africa

In June 2023, seven African leaders visited Ukraine and Russia to help end the 18-month-old war between Ukraine and Russia. Their objective was to encourage the two warring leaders to resolve their issues peacefully. The visit was one of the most covered issues internationally. This paper uses framing analysis to examine how this visit was covered by CNN(USA-based), DD India (Indian-based), Al Jazeera (Qatari-based) and the SABC (South African-based). Undergirded by Agenda Setting and Framing theories which bode well with Framing Analysis, the study found that there were significant differences in terms of the way the four television stations framed the visit. Overall, the results show that CNN through its conflict framing emphasised that the meeting was unsuccessful contrary to the SABC emphasised that the meeting was a success through its progress framing. The SABC also used episodic framing as it had more stories concentrating on the security details of President Cyril Ramaphosa which was grounded in Poland. DD India and Al Jazeera on the other hand focused on the Human-interest frame. Thus, the conflict frame was the most used by CNN, while the human-interest frames were most used by Al Jazeera and DD India. The SABC on the other hand employed progress and episodic framing in its coverage. The findings lend credibility to the argument that major international news agencies such as CNN tend to concentrate on the negative (conflict) aspects when reporting about Africa's issues and initiatives compared to other news agencies.

13:50-14:15

73347 | *Public Communications by Government Agencies on Social Media: A Case Study of Central Narcotics Bureau in Singapore*

Ho Keat Leng, Aston Institute, Hong Kong

Many organisations including government agencies and public organisations are using social media as a communication platform to engage with stakeholders. This can be effective as members of the social network site are likely to be interested in the activities of the organisation. The aim of this study is to examine the use of social media as a public communication tool through a case study. Specifically, the study aims to examine what type of messages are more likely to engage members in terms of "likes" votes and comments. The Central Narcotics Bureau of Singapore's Instagram page (<https://www.instagram.com/cnb.drugfreescg/>) was selected as a case study for this research. The social media site had 156 posts from 1 January to 31 December 2022. The mean number of "likes" votes and comments for all posts were 228.83 (SD=406.26) and 2.96 (SD=7.55) respectively. The posts were then categorised into 6 categories, namely Announcements, Career, Community Outreach, Crime, Education and Event. The analysis showed that the Crime category had the highest number of "likes" votes (M=401.41; SD=349.47) and comments (M=6.24; SD=11.32). This category includes posts describing the various drug crimes committed in the country. Given the visual-centric nature of Instagram, further analysis was conducted to examine whether posts with videos were more effective in engaging members. An independent samples t-test showed that there was no significant difference in the mean number of likes and comments across posts with and without videos.

14:15-14:40

74117 | *Digital Connections: Pandemic Affinities of Single Filipino Women Formed Through the Ikemen Series Games*

Jessa Ericka Bien-Munsayac, University of the Philippines, Philippines

The Philippines was the worst place to be during the peak of COVID-19 (Bloomberg News in Business Mirror, 2021): the pandemic surfaced several inadequacies, including meeting basic physiological requirements. As social connection is a fundamental need (Gadais, 2021), individuals suddenly locked up resorted to different means to keep themselves together. At its height, engaging in otome games was not only an effective way to be entertained, it also helped relieve the mental strain for some single Filipino women. Originated in Japan, otome games are story-based dating simulation role-playing games that are targeted towards women (Huan, 2022). Yet apart from the parasocial attachments that the ladies developed for their chosen male leads, they also found themselves bonding together. This endeavor to explore how digital connections are formed among single Filipinas is anchored on the tenets of digital culture and attachment theory. The linkages between these two concepts helped develop an understanding on how online affinities are established and maintained. This descriptive qualitative research is inspired by the thoughts and experiences of the participants who started playing games from the Ikemen Series during the pandemic, and are continually playing today. Findings from the focus group discussions reveal that engaging in otome games helped the ladies keep their sanity, motivated them to be better versions of themselves, connected them with a niche friendship group, and leveled up their standards for future real-life partners.

14:40-15:05

73792 | *Health Beliefs of Fathers on Vasectomy as Influenced by Social Media*

Angelo Zapatos, Pampanga State Agricultural University, Philippines

Rose Jane Romero, Pampanga State Agricultural University, Philippines

The study generally aimed to determine the health beliefs of fathers on vasectomy as influenced by social media. A survey questionnaire was disseminated to 230 fathers aged 25-45. Pearson Chi-square test was used for the relationship between the respondents' socio-demographic profile versus health belief; and psychological factors versus health beliefs of fathers on vasectomy. Findings revealed that most of the fathers are middle-aged, have three to six children, married, attained higher educational levels, poor, and Roman Catholics. The fathers are average users of social media; Facebook is the most often used platform among fathers, and they acquired vasectomy information from social media such as vasectomy as family planning method, benefits, stigma and risks. Fathers strongly agreed to all the susceptibility statements; strongly agreed to all the severity statements; disagreed to all the perceived benefits statements; and strongly agreed to all the statements under perceived barriers. A significant relationship was seen between the respondents' monthly income, number of children, civil status, educational attainment with their health beliefs. Significant relationship was also seen in the fathers' frequency of social media utilization and acquired information with their health beliefs. Thus, it is recommended that the locality and health experts to increase information dissemination, create and implement strategic communication and advocacies through various communication platforms to improve fathers' knowledge and perceptions about vasectomy as a family planning method.

15:20-16:35 | Room B

Thursday Onsite Presentation Session 4

Digital Humanities

Session Chair: Wing Shan Wong

15:20-15:45

74660 | *Virtual Fundraising: Can Media Agents Use the Foot-in-the-Door Technique?*

YounJung Park, Sungkyunkwan University, South Korea

Injae Lim, Sungkyunkwan University, South Korea

Eunsung Lee, Sungkyunkwan University, South Korea

Seyoung Lee, Sungkyunkwan University, South Korea

Heejo Keum, Sungkyunkwan University, South Korea

Modern fundraising strategies have increasingly shifted to digital platforms. However, the translation, effectiveness, and psychological implications of traditional fundraising techniques within these digital contexts remain largely unexplored. This study offers a critical investigation into the implementation and impact of the Foot-in-the-Door (FITD) technique, a strategy widely employed in face-to-face human interactions, within the unique context of virtual fundraising campaigns mediated by automated media agents. We present a comprehensive moderated mediation model that explores the intricate roles of self-image concern, empathy, and an individual's preference for consistency (PFC) within the FITD and donation relationship. We theorize that these factors significantly influence an individual's propensity to donate in a virtual environment. Participants were strategically recruited from Amazon Mechanical Turk and assigned to interact with either a human-like or robot-like media agent in a controlled virtual environment. In this environment, participants were initially presented with a minor request followed by a larger donation request. In line with our hypothesis, the results demonstrated that the FITD technique was also effective in the virtual environment. Remarkably, the physical appearance of the media agent moderated this relationship, suggesting that the human-like appearance of media agents further enhanced the FITD technique's effectiveness. This research examines adapting conventional fundraising techniques to virtual environments, focusing on factors that can influence their effectiveness. It strives to contribute to the evolution of fundraising strategies in an increasingly digital era. The study's insights hold value for creating effective, personalized digital fundraising strategies.

15:45-16:10

72944 | *Exploring Diverse Symbolic Interpretations of Japanese Art Through Semantic Web Technologies: Case Study of One Hundred Famous Views of Edo*

Bruno Sartini, Ludwig-Maximilians University of Munich, Germany

Valentina Pasqual, University of Bologna, Italy

This work explores the complexity and richness of interpretations in the iconic Japanese art series "One Hundred Famous Views of Edo" from a computational perspective. Created by Utagawa Hiroshige, these woodblock prints depict various scenes of Edo (present-day Tokyo) during the Edo period. Some scholarly interpretations on the artworks focus on artistic techniques and local customs, while others delve into deeper symbolic meanings and metaphorical representations, encompassing topics such as urban life, natural beauty, historical landmarks, and cultural expressions (traditional festivals, celebrations). Currently, descriptive metadata of these artworks are found in digital collections, but complex information and interpretations are usually not recorded (reticence), neglected to uncomputable free-text descriptors (dumping), recorded in wrong metadata fields (flattening). While conventional descriptive details are essential for cataloging and preservation purposes, they often overlook the intricate symbolism and layered interpretations that these artworks possess, which we deem to be pivotal elements in Humanities scholarly analysis. To address this gap, this research aims to capture and distinguish interpretations of this series by describing and releasing them in a linked open data (LOD) format, enriching the existing data with the symbolic dimension often overlooked. Semantic Web technologies are used to integrate perspectives from Japanese and Western scholars, transformed in LOD through a data-entry process, as well as computer-generated interpretations, obtained through an alignment to existing datasets of cultural symbolism. We contribute to the application of computationally-based, symbolic analysis of cultural heritage data, facilitating deeper insights into Japanese art and promoting digital humanities studies in this field.

16:10-16:35

72993 | *The Ethics of Authenticity and Authorship in 3D Scan Archiving for Heritage Preservation in Hong Kong*

Wing Shan Wong, Hong Kong Baptist University, Hong Kong

Ka Chi Chan, Hong Kong Baptist University, Hong Kong

Hong Kong, where rapid urbanisation and development have threatened the city's historic landmarks and cultural identity. In response to these challenges, 3D scanning has emerged as a powerful tool for archiving and preserving the city's heritage. However, the issues of authenticity and authorship have been raised in relation to 3D scan archives. This paper explores the use of 3D scan archives in the context of socially-engaged art practice as a means of preserving Hong Kong's city heritage. It examines the challenges of creating accurate and comprehensive 3D scan archives and the importance of crediting the creators of these archives. The paper also explores the potential of socially-engaged art practice to engage communities and raise awareness about the importance of heritage preservation by inviting them to be part of the 3D scan archivists to document the local heritage in questioning the ownerships and authorships of the data and collections. To illustrate these points, the paper presents a case study of my recent Hong Kong Art Development Council-funded project that uses 3D scanning and socially-engaged art practice to preserve a series of old shops in Hong Kong. The case study demonstrates the process of creating the archive, questions of archive accessibility and sustainability, and the project's impact on the community. Overall, this paper highlights the potential of 3D scanning and socially-engaged art practice to support heritage preservation in Hong Kong while also emphasising the importance of authenticity and authorship in creating and using 3D scan archives.

09:15-10:55 | Room C

Thursday Onsite Presentation Session 1

Media Producers: The Experience

Session Chair: Ravi Sehrawat

09:15-09:40

73830 | *The Multi-Format Visual Storyteller: Exploring Narrative Perspectives in Contemporary Media and the Intersection of Artificial Intelligence and Narrative Creation*
Paninya Paksa, Bangkok University, Thailand

The Emergence of digital technology has revolutionized the way narratives are constructed and conveyed across various media formats. The advent of multi-format visual storytelling has expanded the creative possibilities for artists, filmmakers, and content creators. This study examines the concept of the multi-format visual storyteller, exploring its significance, challenges, and potential impact on contemporary media. Furthermore, this paper explores the intersection of artificial intelligence (AI) and storytelling in media industry. Because of the rapid advancements in AI technology, content creators are exploring innovative ways to incorporate AI tools in the creative process, enhancing narrative creation and storytelling techniques. In order to gain further insights into the narrative perspectives and the intersection of AI, this article analyzes contemporary media with storytelling theory, narrative theory, challenges and considerations, case studies, implications, and future directions. The author also provides an overview of the role of AI in the media industry and explores its impact on various aspects of storytelling, including scriptwriting, character development, visual effects, and audience engagement. Through an analysis of key examples, scholarly investigations, and relevant case studies, this paper aims to throw light on the diverse narrative perspectives enabled by multi-format storytelling and the implications for audience engagement and interpretation as well as to demonstrate the potential of AI as a transformative force in media industry while acknowledging its limitations and ethical implications.

09:40-10:05

73354 | *Insights into the History of Independent Documentary Filmmaking in India: Changing Narratives*
Namitha KS, University of Hyderabad, India

My paper will outline the development of independent documentary filmmaking in India. The Film Department and the Ministry of Broadcasting adapted to the new genre of documentary filmmaking in the 1980s, and the first wave of activist documentaries was driven by a number of activist filmmakers who began to use "cinema as a pulpit" and leaned towards subjective arguments in their documentaries. Indian documentary filmmaking has a long history associated with social movements that have sought to draw attention to issues that need attention, to give voice to the marginalized. In a time of change and agitation, documentary film served as a means for filmmakers to express their point of view. During this time, documentaries were made that dealt mainly with the social, political, and economic problems of the nation and addressed them with passion and compassion. I intend to discuss the major documentaries that explored the idea of independent documentary filmmaking in India during this period. The transition from traditional video to digital will also be discussed.

10:05-10:30

74701 | *Media Freelancers and Platforms: How Beginner and Experienced Media Freelancers Perceive Online Platforms*
Jandy E Luik, Petra Christian University, Indonesia
Dwi Setiawan, Petra Christian University, Indonesia

This article presents the perspectives of media freelancers on digital platforms. Previous studies on the informal nature of freelance work have established the notion of flexibility (Edstrom & Ladendorf, 2012; Massey & Elmore, 2011) and precarity (Gill & Pratt, 2008; Neilson & Rossiter, 2008). In our own study (2022), we have contributed to the discussion on informality by presenting three points of discussion: motivations for engaging in freelance work, managing uncertainty through creativity and self-management, and the social-technological infrastructure. Additionally, a recent study conducted by Wallis et al. (2020) on Media Production graduates from a UK university revealed that media careers are associated with a limited 'shelf-life' and that younger individuals are favoured in the industry. However, our qualitative study, comprising 20 participants (10 beginners and 10 experienced media freelancers), offers different perspectives to the aforementioned studies. Our findings indicate that the degree of flexibility is often overstated, as many freelance media workers on online platforms are compelled to adhere to tight deadlines, client demands, and offered prices. Regarding the issue of precarity, our study participants, particularly the beginners, are well aware that the challenges they encounter serve as necessary stepping stones towards more established positions. The experienced freelancers are adept at navigating the challenges and threats that arise when working with online platforms. This collective knowledge leads us to reassess the extreme positions of either uncritically celebrating flexibility or outrightly rejecting the casualisation of work.

10:30-10:55

74551 | *Tracing Cinematic Mythological Narratives in Indian Films*
Sachin Bharti, Guru Gobind Singh Indraprastha University, India
Ravi Sehrawat, University School of Mass Communication, India

This paper explores the ambiguous connection between mythology and Indian cinema, examining the presence and influence of mythological narratives within the cinematic domain. For centuries, mythology has been an inseparable part of Indian culture and storytelling, and Indian cinema, which is renowned for its extensive reach and popularity, has artistically harnessed these mythological narratives to captivate and entice the masses. This research examines how Indian filmmakers have interpreted and adapted mythological stories, characters, and themes, unraveling essence of these cinematic mythologies for society and culture. Through Critical Discourse analysis of significant films spanning various periods, this study aims to unravel the significance of mythological narratives in Indian cinema, as well as their role in reflecting cultural beliefs, values, and identities. By exploring the dynamic interplay between mythology and cinema in Indian context, crucial insights emerge exhibiting the enduring allure and continued relevance of these cinematic mythologies. By analyzing creative adaptations and reinterpretations of mythological tales and elements on the silver screen, this research highlights the innovative ways in which Indian filmmakers have breathed new life into mythological narratives, engaging contemporary audiences while preserving cultural heritage. Additionally, it uncovers how these cinematic mythologies have reflected societal perceptions and reinforced mythological beliefs. Ultimately, this exploration of the convergence of mythology and Indian cinema sheds light on the profound impact of these narratives, deepening our understanding of their cultural significance and their role in reflecting the artistic and social landscape of Indian cinema.

11:10-12:25 | Room C

Thursday Onsite Presentation Session 2

Education / Pedagogy

Session Chair: Rachid Bendriss

11:10-11:35

74567 | *The Development Approach of Media Production Oriented to Lifelong Learning System*, Songkla Rajabhat University, Thailand

Monton Pholboon, Prince of Songkla, Thailand

Jansamorn Pholboon, Songkla Rajabhat University, Thailand

The purpose of this paper is to analyze media production development approaches for lifelong learning systems by using ADDIE MODEL as the main concept as follows, 1) Analysis: There are two main forms of expression of Thai performances that are lyrics and no lyrics. The knowledge transfer of traditional performances usually involves demonstrations and lectures. But there are many postures in each performance, so they must teach each part of the body individually and there is a limitation on the time spent teaching. 2) Design: Researchers design video media to divide the performance into short segments, with a focus on demonstrating and describing the posture as follows (1) concentrate on the hands. (2) concentrate on the feet. (3) Including hands and feet, count the rhythms 1-2-3-4 in turn. (4) Start dancing with the rhythm humming themselves. (5) Dance with part of the lyrics. (6) Dance with the whole song. In addition, the researcher designed posters for history, costumes, and dance posture. 3) Development: Researchers develop based on the design theme. 4) Implementation: The researchers sent materials to sub-groups of learners for improvement. 5) Evaluation: The researcher evaluates the design and development before proceeding with the media production. The results of the quality assessment from experts. Overall, all are at the highest level. with a mean score of 4.94, a standard deviation of 0.24, in the highest quality level.

11:35-12:00

74537 | *Ha'i Mo'olelo: Native Hawaiian Faculty Stories on Their Technology Use*

Rochelle Pi ilani Kaaloa, University of Hawai'i at Mānoa, United States

A common challenge for all higher education faculty is the integration of instructional technology into their teaching and research (Anderson et al., 2012; Dahlstrom, 2015; Kukulska-Hulme, 2012; Reid, 2014). This challenge is ever present in my 20 years as a Native Hawaiian instructional designer and faculty member working to support Indigenous educators in the Pacific within a cultural studies program. Through a ha'i mo'olelo (collective narratives), this study examined how core cultural beliefs and ways of knowing influence Native Hawaiian higher education faculty choices to integrate instructional technology in their life, their teaching with their students, and in their research in their communities. This presentation shares the prevailing ways of knowing or cultural influences identified through the stories shared by nine Native Hawaiian faculty members from a full representation of faculty ranks, years of teaching experience (five to 27 years), and academic disciplines or fields (total of eleven). The presentation will share the collective influence of I ka wā ma mua, ka wā ma hope (the time in front and the time in back), Kuleana (rights, responsibility, and authority), Pono (well-being in relationship) and Mahalo (respect in relationship) in their choice to use instructional technologies. The presentation will be relevant to anyone experiencing challenges with higher education technology adoption and those interested in the examination of their relationship with their cultural beliefs as a possibility for these challenges.

12:00-12:25

71738 | *A Peircean Semiotics Graphic Analysis of Future Physicians' Artifacts on Medical Shadowing*

Rachid Bendriss, Weill Cornell Medicine-Qatar, Qatar

Future physicians joining a medical school as undergraduate students rarely get the opportunity to witness clinical work in the curriculum. Medical schools compensate for this lack of clinical exposure through shadowing programs that allow undergraduate students to observe physicians in clinical settings such as hospitals and clinics. These programs introduce undergraduate medical students to the medical profession, which contributes to the formation of their professional identity early in their education. As such, students are able to identify important attributes of becoming a doctor, such as professionalism and empathy towards patients, teamwork in a clinical environment, communication with colleagues, and most importantly leadership, as main characteristics required for physicianship. While in a clinical environment, undergraduate medical students get exposed to a wide range of artifacts that build a frame of reference for their future practice. Employing an inquiry graphics analytical model inspired by Peirce's semiotic theory, this study advocates the use of multimodality in the undergraduate medical curriculum to leverage the key role of visual imagery in reflecting on shadowing experiential learning and forming a professional identity. The study uses a case study methodology to investigate undergraduate medical students' visual representations of their learning outcomes relevant to physicianship and the suitability of employing visual artifacts as tools for reflection on their experiential learning experience. Data collected from undergraduate medical students at a medical school in Qatar reveal their increased awareness of the importance of soft skills and humanistic characteristics in doctors and their role in forming students' medical professional identity.

13:25-15:05 | Room C

Thursday Onsite Presentation Session 3

Film & Literature: Theory, Adaptation, Interpretation

Session Chair: William Kunz

13:25-13:50

72907 | *Infernal Affairs (Hong Kong) Versus Double Face (Japan): Remaking and Context*
Roman Kusaiko, Lingnan University, Hong Kong

For decades, film remaking was one of the industry's leading practices but became even more vivid in recent decades. The researchers developed multiple directions of understanding the remaking: from the industry's perspective to the critical evaluation of the remaking itself. Also, remaking is seen mainly through the scope of a Hollywood practice of expanding its global influence or capitalizing on previously successful trademarks. However, the latest geopolitical developments are becoming a new challenge for production companies and filmmakers. Culture and context will be increasingly important when entering new cultural landscapes with film products. This presentation is part of broader research about transnational remaking practices in East Asia, their cultural specifics and whether transnational remakes can be used to create contextually-grounded taxonomy. The paper aims to understand whether transnational remakes contribute to building the universe based on the particular trademark and how shifting medium affects remaking as a critical category, contextual value and potential outcome. To address these questions, the presentation will provide case studies of the popular Hong Kong police drama *Infernal Affairs* (2002) and its TV remake in Japan, *Double Face* (2012). The analysis of the remake will reinforce the argument that categorizing transnational remakes based on the context is possible if bound to other criteria. Also, the TV remake shows contextual, visual and cinematic coherence while expanding the franchise network.

13:50-14:15

74501 | *Translation and Recontextualization in Literary Film Adaptation*
Xuelin Zhou, University of Auckland, New Zealand

This presentation explores the artistic correspondence between film and literature. For many years in the Chinese discourse, the principle of "fidelity" (信), "fluency" (达) and "elegance" (雅) boasts a predominant position in the field of translation studies, including literary film adaptation studies. Often, the key question posed in assessing and reviewing an adapted film is "Does the film in question betray its literary source?" The presentation sets to explore some alternative cultural functions that film adaptations fulfil. My approach is interdisciplinary, situating film adaptation at the intersection of translation studies, cultural studies, and film studies. Through the blended lens of "intersemiotic translation", "recontextualization" and genre theory, the study proposes that the adapted film is not the outcome of a straightforward translation process from the source text to its filmic realization but the result of a process of intersemiotic translation, i.e. not a simple one-to-one substitution but a process of transformation and adaptation. In adapting a literary text into a film, filmmakers, as intersemiotic translators, must consider how to translate the language and style of literature into the visual language of film. The presentation will discuss this process by basing on the case studies of how three films that were adapted from one same literary source text vary in generic form, visual style and thematic concerns.

14:15-14:40

74533 | *Enhancing Subtitling Accessibility for Visually Impaired Thais: Audio Subtitling Considerations for Multilingual Television Programs*
Phatteera Sarakornborirak, Thammasat University, Thailand

This abstract presents an ongoing study that aims to improve subtitling accessibility for visually impaired Thais in the context of multilingual television programs. While subtitles facilitate understanding for sighted viewers, they pose challenges for people with visual impairments. Existing Thai audio description guidelines offer limited guidance on audio subtitling, often overlooking the condensed nature of subtitles when transformed into audio format. Thus, the study aims to explore effective approaches to enhance subtitling accessibility for visually impaired Thais, improving television viewing experiences and access to information. The study conducts a comprehensive analysis of eight Thai and international audio description guidelines and found that most guidelines focus on character identification and the connection between audio subtitles and audio description. Key considerations include voice resemblance, maintaining audibility and synchronization with the original sound, and utilizing auditory cues or subtitle indications. Various other options for audio subtitling are identified, such as selecting human or synthetic voices, utilizing voice-over or dubbing effects, employing emotional reading or intonation, and adapting to conversational style or maintaining the precise subtitle wording. Further research is crucial within the Thai context, considering factors which may impact the implementation of audio subtitling such as dubbing prevalence in Thailand, program genre, production timeline and budget, and emerging technologies. This study sheds light on the complexities and considerations of audio subtitling design, contributing to the development of inclusive guidelines for audio subtitling that promote equitable access to multilingual content and enrich the media experience for visually impaired individuals in Thailand.

14:40-15:05

74689 | *Netflix and the New Flow of Television Programs in Asia*
William Kunz, University of Washington Tacoma, United States

The flow of television programs across national borders is long debated and much has changed since Nordenstreng and Varis (1974) identified a "one-way flow" from the United States and other Western industrialized countries in the 1970s. The emergence of new production hubs altered the flow of programming, with the prominence of dramas from South Korea, part of the so-called Korean Wave (Hallyu), among the most studied, although Thussu (2007) argues that such contra-flows should not be "valorized" given the degree to which they "champion free-market capitalism, supporting a privatized and commodified media system." The rise of Netflix has further transformed the global flow of television programming, with Asia-Pacific a clear focus. That is the region with the most subscriber growth for Netflix in the 2020s and it announced a \$2.5 billion investment in Korean content in April 2023. This study measures the flow of programs within Asia on Netflix, utilizing the Top 10 lists for the 52 weeks beginning in 2022 for 10 markets in East and Southeast Asia. The analysis focuses on the following questions: what is the flow of Netflix programs within Asia; what share of the most prominent programs in each market were produced in that country; and what is the impact of Netflix's billion dollar investment in South Korean content. The results of the analysis indicate that there are significance differences in Netflix viewing experiences in various East and Southeast Asia markets, with the prominence of South Korea content the one constant across the region.

15:20-17:00 | Room C

Thursday Onsite Presentation Session 4

Films in Critical & Cultural Studies

Session Chair: Cheunsumon Dhamanitayakul

15:20-15:45

74206 | *Tracing an Inter-cultural Cinematic History of Representations of Emotional Abuse*

Krupa Shah, National Institute of Technology, India

This paper looks at the intersection between Trauma and Film Studies in order to trace an inter-cultural cinematic history of representations of emotional abuse on screen. Emotional abuse and in extension coercive control, as forms of non-physical violence, often invisible, have been difficult to articulate, represent or describe within legal and policy-related frameworks. However, they have successfully lent themselves to the genre of the psychological thriller (Gaslight, Big Little Lies, Maid, Rebecca, Sleeping with the Enemy, Gone Girl among others) relying on the medium of film to effectively show rather than tell the dynamics of slow abuse. This has, especially with regards to the pandemic Lockdowns, served to catalyze contemporary discussions around slow violence which have remained difficult to articulate through traditional narrative discourses. In this paper, I trace a broad history taking films/series such as Gaslight, Big Little Lies and Maid and mapping them with South Asian counterparts. While the Pandemic Lockdowns in India foregrounded the salience of domestic abuse, there can be seen a corresponding rise in cinematic representations of violence in Indian middle-class interpersonal relationships through portrayals such as The Great Indian Kitchen (2021), Out of Love (2019) and Criminal Justice: Behind Closed Doors (2020) which this paper touches upon. Through this study, I argue that film can be an effective vicarious medium to depict the complex cycles of such abuse and to facilitate empathetic understandings around the dynamics of non-physical violence.

15:45-16:10

71523 | *Making Decision: Masculine Women in Indonesian Movies*

Ratna Permata Sari, Universitas Islam Indonesia, Indonesia

Gender is understood as a cultural concept that seeks to make a distinction in terms of roles, behavior, mentality, and emotional characteristics between the sexes of men and women. In society, gender tends to implicate feminine traits in women and masculine traits in men. One of the fundamental but significant masculine traits is the courage to make decisions. Courage in decision-making is often associated with local cultural norms. People living in urban areas normalize differences and the courage to express opinions on both men and women. In contrast to communities in suburban/rural areas where decision-making is usually in the hands of parents and or community leaders, while women are only asked to follow directions without any space to express opinions and make their own decisions. The research aims to find out the representation of masculinity of female actors in Indonesian movies i.e. Yuni and Penyalin Cahaya. This study uses the semiotic method of Roland Barthes by observing signs, codes/systems, and culture. This research found differences of the characteristics of Yuni and Suryani's courage in making decisions to express their opinions. Even though Yuni has the courage to refuse marriage proposals, she who lives in the suburbs of Banten cannot openly express her opinion on her life choices. In contrast to Suryani, who lives in Jakarta, she is brave and insists on continuing to fight for the truth of the sexual case that happened to her, even though she is under pressure from outsiders.

16:10-16:35

72961 | *Who Is the "I" in I Love Lucy?: The (Mis-)Representation of Domesticity in the 1950's American TV Discourse*

Hsin-I Liu, University of the Incarnate Word, United States

This paper argues that I Love Lucy, the most popular American TV show in the 1950s, is a contested arena for ideological containment/positioning and discursive struggle/shifting of the self in American family. As the "electric hearth," TV is not only the centerpiece of domestic space, but also the intermediary connection between private/family and public/consumer spheres. I Love Lucy is the social media of 1950s, it blurs the binary opposition between real and reel life, private and public sphere, intimacy and publicity, spectator and participant, immediacy and mediation, reality and fictionality, exterior and interior, celebrity and ordinary couple, and showbiz and everyday life. This TV show is about the wrestling between conventional definition of housewife and the protofeminist invention challenging such ideological convention. If representation is the mirror of the self, then I Love Lucy is a distorted, comic, and inversed representation of this real-life couple: Lucille Ball and Desi Arnaz. In this way, I Love Lucy is the pioneer of reality TV with an inversion of Lucille's and Desi's real life, which I call it "the inversed reality TV." The domestic sphere constructed in this show is a family without sexual reproduction, it highlights the importance of gender but downplays sexuality. This show emphasizes the ideological mind of women but completely ignored the female body. Moreover, through watching the family life about Lucy (and/or Lucille) in a domestic space of intimacy, I Love Lucy domesticates audience in its personalized space and promotes the hegemonic "family value" in the post-war America.

16:35-17:00

74605 | *Visualising Ambivalence on Screen: Memory and the Interplay of Values in Contemporary Thai Cinema*

Cheunsumon Dhamanitayakul, Chulalongkorn University, Thailand

Contemporary Thai filmmakers have ventured into the exploration and visual representation of ambivalent perspectives embodied in young adult characters, who belong to a subgroup commonly referred to as Millennials. These characters navigate a rapidly evolving socio-political and economic landscape. Through the paradoxical nature of the main characters their films portray such complexities, providing a sober reflection on notions of self, national/cultural identity, and social values, which are intricately intertwined and occasionally contradictory. In my close reading of the selected films, I delve into how each work engages with the concepts of memory and remembering and employs techniques such as non-linear narratives, specific codes of flashback and juxtaposition of past and present to depict the conflicting emotions and attitudes that shape the experiences of their central characters. In essence, I argue that the intersection and crossing between past and present as manifested in the resurfacing memories inherently assign values to both temporal realms and the relationships that underpin them. Furthermore, the ambivalence, the constant tug-of-war, experienced by the main characters as they negotiate their way through the preexisting value systems prompts a contemplative examination of the complex interplay between different spatio-temporal traces and the inherent meanings intertwined within them.

09:15-10:55 | Room G

Thursday Onsite Presentation Session 1

Social Media: Physical & Mental Health

Session Chair: Camille Rose Carl Mendoza

09:15-09:40

74577 | *Media Exposure and Health Behaviors of Menopausal Women in Ranong Province, Thailand*

A-rich Muksong, Srinakharinwirot University, Thailand

Srirath Pakdeeronachit, Srinakharinwirot University, Thailand

Apirapee Settharuk Thancharoenwong, Srinakharinwirot University, Thailand

This study aims to investigate the relationship between personal health behaviours and media exposure behaviours among menopausal women in Ranong, Thailand. It employs a descriptive research design, with a sample of 375 menopausal women receiving outpatient services at Ranong Hospital in 2022 (BE 2565). The data is analysed using descriptive statistics, including frequency, percentage, mean, and standard deviation. Additionally, factors related to the health behaviours of menopausal women are examined using the Pearson correlation coefficient. The analysis of factors related to health behaviours among menopausal women in Ranong reveals significant relationships at the 0.01 level with regard to education, income, menopausal women's knowledge, and health consciousness. Education and menopausal women's knowledge exhibit a weak positive correlation ($r = .228$ and $r = .222$, respectively), while income and health consciousness demonstrate a moderate positive correlation ($r = .583$ and $r = .454$, respectively). Conversely, marital status, recognition of barriers to disease control, and media exposure behaviours show negative correlations. Furthermore, recognition of the risk of disease, perception of the severity of the disease, and recognition of the benefits of disease control exhibit no correlation with self-care behaviours among menopausal women. Based on the findings, it is suggested that although online media exposure behaviour is prevalent among menopausal women, it does not correlate with their self-care behaviours. Therefore, it is important to educate and encourage menopausal women to seek health knowledge from online media platforms, aiming to promote appropriate self-care behaviours. Increased awareness should be fostered by emphasising the significance of learning and the ability to select appropriate methods. Regarding online media exposure, menopausal women should be advised to critically evaluate information, make informed choices, and follow appropriate guidelines.

09:40-10:05

73787 | *Communicating Online Counseling for Mental Health: Awareness and Perceptions of PSAU Students*

Gabriel Lorenzo, Pampanga State Agricultural University, Philippines

Gretch Bangit, Pampanga State Agricultural University, Philippines

The general objective of this paper was to determine how online counseling for mental health is communicated to the PSAU students by knowing its influence on their awareness and perceptions. In determining this, 380 college students at Pampanga State Agricultural University were surveyed online using the quantitative research method. The results of the study showed that the respondents have a high level of awareness and have a positive perception towards online counseling for mental health. It was found in the study that anxiety, academic concerns, and depression are the issues that would lead most of the respondents into seeking online counseling. Most of the respondents agreed that they would consider getting psychological help through online counseling if they were worried or upset for a long period of time because of its accessibility. The respondents also have a positive perception that if online counseling were available at no charge, they would probably consider trying it. The study recommends to the PSAU Guidance and Counseling office to implement their own program in which they can offer free online counseling services to the PSAU students. This would serve as a safe space for PSAU students where they can share their thoughts or concerns that are affecting their mental well-being and interfering with their ability to function properly as individuals and students.

10:05-10:30

74698 | *Empathy in Action: Fostering Digital Empathy Through Intergenerational Activities Among Online Users*

Chanansara Oranop na ayutthaya, National Institute of Development Administration, Thailand

Araya Sookhom, National Institute of Development Administration, Thailand

Kanisorn Rasrichai, National Institute of Development Administration, Thailand

With the widespread adoption of online media technology, all generations have become active online users in the digital world. However, each generation's unique experiences and perspectives can create challenges in intergenerational online communication due to a lack of digital empathy - the cognitive, emotional, and social skills to be sensitive and supportive of others' feelings, needs, and concerns online. To address this issue, the study designed video clips and the 'empathy gym' activity based on digital empathy and intergenerational communication concepts. The objective is to promote digital empathy among online users and bridge intergenerational divides in communication. Twenty-eight participants from each generation, who watched video clips promoting digital empathy, joined the empathy gym. The gym included activities like the "Wall of Lives" to train social empathy and "Perspective-taking activities" to develop interpersonal empathy. After the activity, a focus group collected data, revealing that participants gained perspective-taking from different generations and understood their differences better. They recognized the importance of media campaigns to promote digital empathy and knowledge among all generations for effective communication. This shows that embedding social and interpersonal empathy in online media users through this activity enhances their digital empathy awareness. However, participants were uncertain about consistently communicating with digital empathy in online media spaces, especially when discussing sensitive political issues in Thailand's context, given its history of divergent political opinions. Further studies are required to put digital empathy into practice in real-life communication.

10:30-10:55

73461 | *Motivations of Mothers on Using Facebook in Postpartum Depression and Its Influence on Their Knowledge and Attitude*

Mendoza Camille Rose Carl, Pampanga State Agricultural University, Philippines

Rose Anne Dungca, Pampanga State Agricultural University, Philippines

Postpartum depression (PPD) is a chronic mental condition that affects mothers of all ages, races, and social classes. One of the ways that receive social support for this condition is by using social networking sites (SNS) like Facebook. Facebook serves as a valuable platform to address their needs. Thus, this research aims to identify the respondents' socio-demographic profile, their frequency of Facebook use, motivations to use Facebook and their knowledge and attitude regarding PPD. The co-relation among variables was also determined. A survey was conducted in January 2023 among 252 mothers in the Philippines. Data was analyzed using Frequency Distribution Table, mean and Pearson Chi-square. Results show that most of the respondents are from ages 28-37 years old, were married and have one to three children. They are high school graduates and are earning below \$180 or 10,000 pesos a month. The respondents use Facebook for entertainment, personal utility, information seeking, convenience, and altruism regarding PPD. Moreover, they seem knowledgeable about the risk factors and symptoms of PPD. The respondents also appear to have a positive attitude toward the vulnerability, treatment and diagnosis, causes and effects of PPD. The Facebook use of the respondents is significantly related to their knowledge and attitude on PPD. My findings recommend that government agencies should intensify communication campaigns to increase PPD awareness.

11:10-12:25 | Room G

Thursday Onsite Presentation Session 2

Literature, Literary Studies & Theory

Session Chair: John Corrigan

11:10-11:35

74596 | *The Confirmation of Individual Existence Through Physical Sensations: The Representation of Heterosexuality in the Works of Amy Yamada*

Riku Matsuoka, University of Tsukuba, Japan

During the period from the late 1980s to the 1990s, feminist criticism had been active in Japanese literature. As if in response to this trend, some women writers depicted independent women who were not dominated by men in their works. However, the works of Amy Yamada differed from this tendency. In her works, she depicted women who were devoted to men. This is because she was confronting a different issue from that of feminist criticism. This paper analyzes "NEWSPAPER," "Fossil of Raindrops," "DIET COKE," and "R" written by Amy Yamada in 1994. Women in these works are in sexual relationships with men and try to confirm their existence through their physical sensations. For example, the woman in "DIET COKE" has a desire "to be eaten" by her partner. This description indicates not only her wish to become one with him, but also her attempt to feel the contour of her own existence through the pain caused by being eaten. Additionally, the woman in "R" likens her own to "rainbow" in the sense that her existence had been shaped by "thousands of different colors, smells, and sounds." These figures seem to reflect the mentality of people in the 1990s. According to Hiroyuki Chida (2013), who specializes pop culture, the young people who lived in the 1990s had the problem of indeterminacy of their identities. This study aims to examine how Amy Yamada responded to this issue by depicting women who feel their existence through physical sensations and relationships with the opposite sex.

11:35-12:00

74623 | *Thomas De Quincey and the Narrative of Pain: Romanticism and Medical Humanities*

Jerry Chia-Je Weng, National Taiwan University, Taiwan

This paper investigates the narrative of pain in the works of British writer Thomas De Quincey (1785-1859), drawing on nineteenth-century discourses of pain as well as contemporary developments in the medical humanities. With the recent materialist turn to the study of the human body in literature, the concept of pain has received increasing scrutiny as a pervasive condition of modern life. De Quincey's *Confessions of an English Opium-Eater* (1821-56) has long been recognized as a narrative of drug addiction and relapse, which is suffused with visceral descriptions of physical and psychical pain. Among the bodily afflictions documented include hunger, nausea, toothache, irritation of the stomach, rheumatic pains, in addition to the hallucinogenic effects and withdrawal symptoms of opium. De Quincey suffered lifelong from what might nowadays be described as acute and chronic pain conditions, and his writing might be viewed as an autobiographical narrative that provides fresh insights into the cultural and embodied experience of pain. Such a perspective allows critical reflection on how literature manages to articulate the experience of pain, and the extent to which that voice is culturally and historically determined. This paper seeks to make a literary contribution to the emerging fields of modern pain studies, narrative medicine, and the interdisciplinary study of medical humanities.

12:00-12:25

73010 | *"A Printed Sentence, Fullborn and Already Dead": The Threat to Human Wellbeing in Faulkner's Light in August*

John Corrigan, National Chengchi University, Taiwan

In *Light in August*, William Faulkner presents an American South in a state of profound change with the rural, agricultural foundations of the culture upended by rapid industrialization, which in turn jeopardizes and imperils the human ability to build and maintain community. The novel also presents a range of responses to these technological changes. Whereas Lena Grove exemplifies the capacity to live fruitfully within the complex assemblages of modernity, the novel is centrally dedicated to the tragedy of Joe Christmas, emphasizing particularly the destructive racial ideology that Christmas both resists and performs. Faulkner conceptualizes this dilemma in the way that institutional power functions in terms of its textuality, codifying itself in and through mimetic surfaces. In this respect, textuality becomes more than a means of preserving information; it serves an express ideological function and, more insidiously, achieves a quasi-agency in its ability to operate independently of any one mind. This paper shows then that Faulkner's iconic metafictional technique is less an aesthetic or experimental practice and more a self-conscious critique of modern institutions and their use of print culture. Ideological invasion of the self is precisely what is at stake in Faulkner's novel, and I consider both the author's articulation of this dilemma and potential ways he considered to preserve the integrity of the self.

13:25-15:05 | Room G

Thursday Onsite Presentation Session 3

Film Studies & Theory

Session Chair: John Lynch

13:25-13:50

70554 | *An Extra-synthetic Strategy: Ann Hui's Adaptation of Eileen Chang's Three Fictional Works*

Gabriel F. Y. Tsang, Hong Kong Baptist University, Hong Kong

Problematically, the mainstream audience dominantly valued Ann Hui's *Love in a Fallen City* (1984), *Eighteen Springs* (1997), and *Love After Love* (2020), adapted from Eileen Chang's fiction, by using "normative and source-oriented approaches," which Linda Hutcheon (2006) borrowed from Theo Hermans to confirm the impossibility of absolute trans-mediation. Their binary-opposite perspectives to judge upon the closeness of the transformed texts to the source texts largely underrated the voice of the director. This presentation thus intends to neglect Chang's sublime aura, focusing on the represented chronotopes of the three adaptations that chiefly reveal how Ann Hui visually recovered the textual worlds set in the 1940s and, at the same time, made revisions and additions to contain her (post-)colonial ambivalence and compromise. As many scholars have profoundly conceptualized the (post-)coloniality and Hongkongness of Hui's cinema (such as Yue 2010, Banerjee 2013, Marchetti 2018), the main concern here would be the concrete ideological context that varies her filmic production. For instance, it is argued that *Love in a Fallen City* and *Eighteen Springs*, screened in the years of the Sino-British Joint Declaration and the handover of Hong Kong from the United Kingdom to the People's Republic of China respectively, do not straightforwardly rephrase the stories with worries and regrets in colonial Hong Kong and pre-PRC China. Besides, as a Hong Kong-mainland China coproduction finalized in a neoliberal era, *Love After Love* apparently encodes the director's constraints and bargaining use of expression.

13:50-14:15

74692 | *From Melodrama to Action Heroines: Pakistani Commercial Cinema in the 1960s and 1970s*

Shehram Mokhtar, Northwestern University Qatar, Qatar

There was a sharp decline in the number of women going to cinemas in Pakistan in the 1980s coinciding with an increase in hyper-masculine action films. However, commercial cinema in Pakistan historically attempted to attract women to the theaters as an integral part of its family audience right from the mid 1950s, which is when film production picked up in the country. This paper interrogates how the film industry centred women in its melodramatic narratives, characters, and mise-en-scene in the 1960s and yet constructed the figure of the ideal woman as virtuous, respectable, and self-less. However, Pakistani commercial cinema also re-calibrated women's characters and presented them as action heroines in some successful films during the 1970s unlike Indian/Hindi cinema and Hollywood where action heroines appeared in films in the 1980s and 1990s respectively. Heroines in these Pakistani films showed off martial arts skills, fought with and vanquished bad guys, and commanded substantial screen and narrative presence. This paper traces these shifts in the construction of women's characters within commercial cinema and attempts to understand the film language, gendered codes, and production practices that made these shifts work with the audience.

14:15-14:40

74625 | *How Brandon Teena Is Portrayed in "Boys Don't Cry"*

Miho Morii, Otsuma Women's University, Japan

A transgender person is a person whose sexual identity does not match the sexuality assigned at birth. Brandon Teena in "Boys Don't Cry" (1999), directed by Kimberly Peirce and starring Hilary Swank, is a transgender male who was born female but identifies as male. However, when this film was released in 1999, transgenderism was not yet widely recognized around the world. In the pamphlet of the film in Japanese, Peirce herself describes Brandon as a woman who pretended to be a man. Therefore, Brandon is a woman in the film, and the relationship with her girlfriend Lana seems to be portrayed as a lesbian relationship. However, actual Brandon identified himself as a man, and he loved Lana as a man. Furthermore, Brandon is raped by his friends John and Tom, but this scene in the film seems to be depicted with the perception of a woman being raped by men, rather than a man being raped by men. Therefore, while this film is very important in that it brought the perception of transgenderism to the public's attention, it is problematic in how it portrays transgenderism. By considering the relationship between Brandon and Lana and the meaning of the rape of Brandon by John and Tom, I will prove that "Boys Don't Cry" does not portray the true nature of Brandon Teena, despite the acclaim it received when it was released, and that the film itself misunderstands those who struggle with gender identity issues such as Brandon's.

14:40-15:05

73897 | *Altered Carbon, Streaming and the Breakdown of Spirit*

John Lynch, Karlstad University, Sweden

This paper is a consideration of the Netflix SF serial *Altered Carbon* that ran for two seasons and eighteen episodes between 2018-2020. The concept at the heart of *Altered Carbon* is that individual human memories and consciousness have become digitisable and storable in a disk-shaped device called a cortical stack. This device is implanted in vertebrae at the back of the neck of every human at the age of one-year. A consequence of this is that bodies no longer serve as part of a unified mind-body but have become 'sleeves' into which any stack can be inserted. Bodies become essentially transferable and are stored or cloned until they can become the housing for the consciousness recorded in the stack. The focus of the paper is thinking through the idea of a degradation of spirit as exemplified by the production itself in its narrative and aesthetic techniques. Here, the body is taken out of its temporal flow, is storable and cloneable, whilst consciousness becomes an intensified stream in a way that exemplifies the ambitions of the streaming platforms to lock-in user's attention. The collapsing of the distinctions between past and present produces an endless, recyclable 'now' without any sense of a future that is different. The removal of the horizon of death within the scenario of *Altered Carbon* destabilises the fundamental grounding of selfhood and the necessity for the founding relation to others, thus, the suspension of mortality sees the abandonment of morality as manifest within the show itself.

15:20-17:00 | Room G

Thursday Onsite Presentation Session 4

Critical & Cultural Studies: Nation & Gender in Media

Session Chair: Sadananda Sahoo

15:20-15:45

74694 | *Bangladesh's Liberation War Films: A Retrospective Exploration of Anticipations, Disillusionments and Challenges*

Naznin Jahan, Uttara University, Bangladesh

Rukhsar Raiyan Modina, Uttara University, Bangladesh

Khandaker Nahian Tasnim, Uttara University, Bangladesh

Tripti Das, Uttara University, Bangladesh

The 1971 Liberation War of Bangladesh marks the country's struggle for independence from Pakistan and the formation of a new nation. In the past fifty years, Bangladesh has produced an array of films and documentaries on the wartime experiences of genocides, human rights violations, and national solidarity. However, international filmmakers, including those from Pakistan and India, have also exhibited an interest in the subject matter, producing films that offer distinct perspectives influenced by their ideological and political orientations. Since cinema has the ability to cultivate collective social and political awareness, this research argues that the emergence of new historical perspectives presents both promise and challenge, molded by the ideological, social, and political inclinations of filmmakers and audiences alike. Inadequate or amateurish treatment can distort historical reality and present an inaccurate portrayal of the war. Given the significance of the war in the country's history, this study aims to examine the noteworthy war-based films produced within the country. The objective of the study is to assess the artistic and historical value of the films using semiotic, formalist, apparatus, new historicism and feminist film theory. While acknowledging a few notable war-based films produced in the last five decades, this research finds that the majority of these films suffer from limited scope, substandard cinematography, and direction. Hence, it endeavors to explore the strengths and limitations of Bangladesh's war films and proposes obligations to portray the history of struggle and solidarity cautiously.

15:45-16:10

73099 | *State-Run Feminism in China: Who has been Empowered? A Critical Discourse Analysis on China Women's News*

Congcong Chen, University of Westminster, United Kingdom

Being a country with profound patriarchal traditions, China is always conservative on feminism and gender-related issues. Despite the increasingly prevalent feminist movements worldwide, gender issues remain a sensitive matter in China, amidst its transformative political and cultural context. Media environment is increasingly scrutinized when Xi took power, who has displayed a strongman leadership to further centralize the overall dominance. Nevertheless, there is still space to negotiate women's rights and gender equality. One example is China Women's News (CWN), the official publication of All-China Women's Federation (ACWF) - the one and only state-sponsored organisation on women's affairs. The institutional association with the nation-state has rendered its representation a duality: advocating women's interests, while endorsing the Party and State's leadership. Particularly, Women of the Year in CWN, a column on CWN, presents 10 most outstanding female figures annually as models of Chinese women who have made extraordinary achievements and demonstrated women's empowerment. However, there might be implicit ideological connotations underneath the high-profile acknowledgements, given the social reality where most women still suffer from systematic discrimination and under/ misrepresentation. This study conducts a critical discourse analysis (CDA) on the media discourse of Women of the Year, deciphering its ideological implications through the examination of the texts as a site where women, media and state interplay with each other. This study also invites more research on the challenges women are confronted with in media representations and in the reality, to contribute to broader social justice.

16:10-16:35

73832 | *Heritage Drama and the Representation of Englishness: A Revisit to Downton Abbey*

Rui Zhang, Thammasat University, Thailand

Heritage drama, as a distinctive genre of media products rooted in and about the United Kingdom, or more specifically, England, has represented, moulded and exported a pattern of English identity via dealing with the national past. Its recent representative Downton Abbey also has performed the same function. Six years after the popular show had completed its television run, its return to Netflix in 2021 and the release of its movie sequel in 2022 provided an opportunity to revisit the subject. Several studies have discussed the Englishness the show reproduced, repackaged and sold, but examination of how audiences have interpreted that Englishness is still limited. By analysing the narrative and visual discourses of the show and conducting a comparative reception study involving audiences from the UK, US and China, this paper attempted to explore how the creators encoded the meanings of Englishness and how the audiences decoded them. The textual analysis suggested the Englishness represented was not a fixed, top-down identity that sheerly celebrated the upper class and tradition, but a fluid one that was negotiated and shaped by different forces and classes within and outside England. While the ideology exhibited in the idealised national past was not purely conservative or liberal, but pragmatic and balanced. The reception study also showed that the audiences across the three countries shared some similar interpretations of Englishness in accordance with the findings of the textual analysis, but they also had contrasting readings of the representation due to their cultural or personal backgrounds.

16:35-17:00

73174 | *Digital Diaspora and Politics of Nation and Trans-Nation: The Case of Indian Diaspora*

Sadananda Sahoo, Indira Gandhi National Open University (IGNOU), India

The intensification of Globalization resulting human movement and new media is a remarkable phenomenon of our time. The role of diaspora media in identity construction and cultural reproduction has been so fundamental that it has been one of the major forces in the process of transnationalism impacting personal as well as collective lives cutting across the national boundaries. It is through such spaces that individuals and communities in diaspora communicate, form associations and mobilize their identities to sustain their social and cultural connections that spans trans-national space. The objectives of the paper are twofold: 1. to contextualize the emergence of "digital Indian diaspora" and mobilization of identities in the national (home) and transnational (host and beyond) arena; 2. The emerging diaspora engagement in the politics of national (home) and transnational (host and beyond) space. The paper tries to explore the engagement of "digital diasporas" that unfolds a new paradigm that impact the very imaginary of human existence and identity formation, cultural expression, political participation and mobilization and so on and so forth.

09:15-10:55 | Room D

Thursday Onsite Presentation Session 1

Gender, Politics & Philosophy

Session Chair: Hamed Alabdullah

09:15-09:40

72789 | *The Correlation Between the Rise of China and the US-Iranian Conflict: A US Perspective*

Ranj Tofik, University of Warsaw, Poland

This article aims to demonstrate a correlation between the rise of China and the US-Iranian conflict, from a US point of view. It claims that there is a link and/or correlation between the rise of China and the US-Iranian conflict. To prove this correlation, the article relies on the content analysis method by analyzing American reports and official data. The article concludes that the more China rises and the greater the Chinese threat to America, the more changes will occur in the US-Iranian conflict and the more American attention will be given to its conflict with Iran. This American attention is through imposing sanctions and using means of pressure on Iran, or trying to reach an agreement and settlement with Iran. The article, via noting and observing that correlation, also claims arguably Iran before 2012 was a regional threat to US interests in the Middle East, but after 2012 when the rise of China became one of the major threats to America, Iran, because of its rapprochement with China, became also part of the Chinese threat, which is a threat to America's global standing. In addition, observing this correlation indicates the possibility that the rise of China and its threat to the USA has become one of the main drivers in the US-Iranian conflict. As Iran has become an appropriate gateway for China to enter the Middle East and undermine US hegemony there. Consequently, it can be said that Iran became a vital issue in the US-China rivalry.

09:40-10:05

72308 | *Sex and Politics in Morocco: Dangerous Liaisons*

Osire Glacier, Athabasca University, Canada

In recent years, Morocco has seen trials that have dangerously linked sex to politics. Indeed, several journalists, among others, were sentenced to prison for human trafficking, abuse of power for sexual purposes, rape, adultery, or prostitution. As a result, these trials threw part of the Moroccan population into a moral conflict, namely, whether to support the freedom of expression of daring journalists or denounce the sexual violence perpetrated against women. Without question, all complaints of sexual violence must be taken seriously, and investigated meticulously by the courts. That said, in this presentation, I will demonstrate that the criminalization of journalists, among others, for sexual violations is part of the patriarchal continuum of appropriation of women's bodies. To do so, I adapt feminist approaches of the state, which consider state practices to be based on specific concepts of masculinity and femininity. The result is the institutionalization of hierarchy in the private and public spheres, the verticality of social and political relations, and the repression of voices critical of the state's regime. Moreover, this presentation considers that the study of all forms of power must imperatively include theories of sexuality and gender hierarchy. In other words, sexuality and gender relations are fully inscribed in the fields of politics.

10:05-10:30

71614 | *War Games: DeepMind's AlphaGo and the Game of Go in China*

Vincent Lê, Monash University, Australia

Since its invention in China over 2,500 years ago and most recently in AI research, the game of Go has been used to measure and develop players' intelligence, creativity and resourcefulness. This paper assesses the actual and potential socio-cultural impact of the AI company DeepMind's Go-playing computer programs that are purported to be as intelligent, and perhaps even more intelligent, than humans. Without being given little more guidance than the rules of the game, DeepMind's AlphaGo, AlphaGo Zero and AlphaZero were able to defeat the world's greatest Go players through unprecedented strategies that subvert the anthropocentric idea that human thought exhausts the upper bounds of cunning, imagination and conquest. DeepMind also appear to be well on their way to disillusioning humanity's hubris in other domains, such as through AlphaFold's automation of medical research and scientific discovery. But, in particular, this paper argues and critically explores how DeepMind's Go-playing AIs, as well as their video game-playing AlphaStar, have already achieved superhuman success at war games to the extent that Go can be considered a game of war and has even be used as a real-world military strategy by China's People's Liberation Army (PLA).

10:30-10:55

71904 | *Sheikh Abdullah Al-Salem's Use of Soft Diplomacy & Public Relations: Transformation from Emirate to State*

Hamed Alabdullah, University of Kuwait, Kuwait

This paper describes the transformation of Kuwait from an Emirate 'Emarah' (a non-state) to an internationally recognized state using soft diplomacy and public relations tools during the rule of Sheikh Abdullah Al-Salem from 1950 to 1965. It identifies the soft diplomacy and public relations communication strategies that helped transform Kuwait from Sheikhdom to statehood. These strategies set the foundations for Kuwait to become recognized and respected in international affairs, not only in the Middle East but globally. Data were collected and reviewed from the academic literature, from public records, legal documents, letters, press releases, and newspaper and magazine articles as well as songs and TV interviews. The evidence shows that Sheikh Al-Salem's use of soft diplomacy and public relations helped form the new state and made Kuwait an important player in the international arena while maintaining Arab nationalism and Islamic value.

11:10-12:25 | Room D

Thursday Onsite Presentation Session 2

Interdisciplinary Arts

Session Chair: Halina Sendera Mohd Yakin

11:10-11:35

73504 | *Promoting Whistle-Blower Engagement: Fostering a Culture of Fearless Reporting for Staff to Uncover Irregularities*
Rattasapa Chureemas, Srinakharinwirot University, Thailand

This research focuses on the concept of whistle-blower activity and proposes methods to encourage staff members of companies to report irregularities without fear of facing negative consequences. Whistleblowing plays a crucial role in preventing and exposing wrongdoing, safeguarding the public interest, and upholding accountability and integrity across sectors. However, whistle-blowers often face significant personal and professional risks when speaking up. The findings highlight several strategies that boards can employ to promote whistle-blower engagement. Firstly, implementing robust hotline regulations can provide a structured and confidential reporting channel for employees. Additionally, boards must ensure effective management of the whistleblowing process, adhering to established guidelines and protocols. Establishing an independent internal team to handle whistle-blower reports, in collaboration with the hotline committee, can enhance transparency and impartiality. Moreover, organizations should adopt a comprehensive whistle-blowing approach by establishing a secure safety hotline. This enables employees and others within the organization to confidentially report any suspected wrongdoing through various communication channels while ensuring the protection of their personal information and allegations. The collected data can then be shared with relevant individuals within the firm for appropriate follow-up actions. By implementing these measures, organizations can foster a culture that encourages staff members to report irregularities they are aware of, thereby mitigating the fear of repercussions and promoting a proactive approach to addressing wrongdoing. Ultimately, this research underscores the importance of creating an environment that values and protects whistle-blowers, reinforcing the principles of accountability and integrity in both the public and private sectors.

11:35-12:00

73834 | *Farmers' Information Sources Vis-à-Vis Knowledge, Attitude and Practices on the Rice Competitiveness Enhancement Fund – Seed Program*

Mendoza Camille Rose Carl, Pampanga State Agricultural University, Philippines
Precious G. Supan, Pampanga State Agricultural University, Philippines

The study aimed to determine the knowledge, attitude and practices of farmers on the national government's Rice Competitiveness Enhancement Fund - Seed Program. It also identified the farmers' sources of information on the programs and its relationship to their KAP. This inferential quantitative research was conducted through a survey among 244 farmers from the Philippines. Data was analyzed through Frequency Distribution Table, Mean, and Chi-square test. Results show that most of the respondents are males, aged from 50-59 years old, married, high school graduates and with a net income during the dry season of Php 0-10,000. In terms of information source, their primary source is the Local Government Unit (LGU). This is followed by the farmers' cooperative and associations, and the barangay officials. The respondents are knowledgeable on the objectives and processes of the Seed Program. They also have a positive attitude on the program as they strongly agreed on the parameters of the Seed Program. In terms of practices, the farmers participated in the Seed Program through always acquiring of free seeds and following the protocols imposed by the LGU in the program. The findings strong link between the respondents's sources of information on the RCEF-Seed Program to their knowledge, attitude and practices. As such, it is recommended that the Local Government Units and other implementing agencies should focus on promoting the programs and reinforce the encouragement to the farmers to consistently and continuously participate in the programs.

12:00-12:25

71902 | *Cultivating Commercial Agricultural Culture Among Rural Communities in East Malaysia Through Module Development*

Halina Sendera Mohd Yakin, Universiti Malaysia Sabah, Malaysia
Rafidah Nordin, Universiti Malaysia Sabah, Malaysia
Fiffy Hanisdah Saikim, Universiti Malaysia Sabah, Malaysia
Avelinah Julius, Universiti Malaysia Sabah, Malaysia
Nor Azizun Rusdi, Universiti Malaysia Sabah, Malaysia
Januarius Gobilik, Universiti Malaysia Sabah, Malaysia

Agricultural culture has become part of the cultural identity and livelihood of Malaysians. However, the passage of time and the development of technology have transformed the persona of modern society who has developed the tendency of urbanization in earning a living in other sectors that are perceived to be more popular and provide the desired outcomes compared to the agricultural sector. Ironically, the global mainstream reality coupled with the Covid-19 pandemic shows that Malaysia's economic landscape has increasingly been affected by the dependency on foreign countries and the devaluation of the country's imports in relation to food resources. To cultivate a commercial agricultural culture in rural communities, particularly in Sabah, this interdisciplinary study focuses on the development process of three modules related to the cultivation, innovation, and marketing of an herb known locally as 'bawing'. Surveys, interviews, and participant observation are used to collect both quantitative and qualitative data. The module development process is discussed based on the combination of the ADDIE and Sidek Module Development (SMDM) models. These modules can be utilized to undertake the future knowledge transfer program and contribute towards the strategic planning or modus operandi of 'bawing' cultivation. Strengthening gardening or farming culture should be promoted especially among the youth to support human capital development, socio-economic enhancement and green sustainability to enjoy the nation's development in line with the policies of Shared Prosperity Vision 2030, Sustainable Development Goals 2020 (SDG2020) agenda and Sabah Maju Jaya Development Plan (2021-2025).

13:25-14:40 | Room D

Thursday Onsite Presentation Session 3

Architecture, Geography & Urban Studies

Session Chair: Rajitha Katugaha

13:25-13:50

74542 | *Women in Gendered Urban Public Spaces: Case of Fort Railway Station, Colombo*

Sanduni Lenadora, University of Moratuwa, Sri Lanka

Wasana De Silva, University of Moratuwa, Sri Lanka

The term "gendered space" implies that power dynamics of gender are reflected in a spatiality. In Sri Lanka, the railways were pioneering urban interventions that contributed to transforming and challenging these power dynamics. Women-the seemingly disadvantaged group-found empowerment through the increased accessibility but were yet subjected to discrimination and unequal opportunity. Under this background, physical and social attributes of spaces within and around Fort railway station, Colombo are assessed under Gender Performativity theory, through activity mapping, interviews, surveys and videographic observations. Furthermore, spaces were understood through tactical responses; everyday practices of regular users, which were categorized as "activity" and "signs". The findings of the case study showed that women navigated through the public space with comparatively less freedom and higher caution even in the absence of physical obstructions. A higher percentage of men identified their occupancy at the station as partially recreational, while women's occupancy was determined by the need for safety, privacy or functional needs. The performative nature of gender becomes evident in the study; the conditional access granted for women as well as their own actions signified their subordinate position, while men expressed authority in space when the social order was challenged. However, instead of merely being victimized; women sought empowerment within the patriarchal structure itself, rather than directly challenging or disrupting the system. These responses to spatial attributes contribute to reshaping and restructuring of gender norms through time.

13:50-14:15

74650 | *A Study on the Behavior of Alcoholic Functional Beverages Usage by Construction Formwork Practitioners*

Po-Ying Chu, Tatung University, Taiwan

Yan Lan Lin, Tatung University, Taiwan

Formwork workers are the most basic workers in the construction industry chain. Alcoholic functional beverages have become a must-have beverage at construction sites, so it is important to explore their behavior towards alcoholic functional beverages, which should not be overlooked. In this study, it was found that 81.00% of formwork workers preferred alcoholic functional beverages. The behavior of drinking alcoholic functional beverages at work is as high as 94.40%. Drinking alcoholic functional beverages for refreshing rejuvenation reaches 60.60. As many as 87.20% of the respondents were already habitual drinkers of alcoholic functional beverages. As many as 80.16% of the respondents believed that they must drink alcoholic functional beverages every day. 55.80% believed that drinking alcoholic functional beverages would delay their work. 70.12% believed that drinking alcoholic functional beverages would increase the safety risk. As many as 98.00% of the respondents believed that drinking alcoholic functional beverages would exceed the dosage instructions. The conclusions of this study are summarized as follows: 1. Formwork workers have a high demand for drinking alcoholic functional beverages; 2. Age and education level affect the behavior of drinking alcoholic functional beverages; 3. Years of Service increases the behavior of drinking alcoholic functional beverages; 4. Drinking too many alcoholic functional beverages will lead to habitual consumption. It is hoped that this study can provide an important reference for construction site labor safety and health education and project management to reduce the health hazards and accidents caused by the consumption of alcoholic functional beverages by construction workers.

14:15-14:40

73678 | *Application of Space Syntax as a Methodology to Study 'Power' in Rapidly Changing Spatial Programs in Urban Settings*

Rajitha Katugaha, University of Moratuwa, Sri Lanka

Neesha Silva, University of Moratuwa, Sri Lanka

In the broader attempt to understand the nexus between the elite and the non-elite, which many philosophers and sociologists have attempted for centuries, architecture and urban design also have their relevancy in this regard. Therefore, while it is perfectly reasonable to state that "Architecture is no commoner practice", it is also vital to understand that this nexus also has its presence in our day-to-day perceived, conceived, and lived experience (Lefebvre, 1997). The Practice has a greater history of portraying eliteness and power with its spatial program and expression. With the change in the human being as well as the society, which transformed from dictatorial to democratic the use and the perception of the building or its Architecture is also subjected to change. This paper is an attempt to understand the social logic of space, the existence of power in it, and its transformation in a specific conflict situation; with the broader intention of finding possible ways forward in identifying some of the issues deeply embedded in our social structures. In this pursuit, the objective of this paper is to figure out the use of 'space syntax; analysis' by Hillier and Hanson (1984) as a method to spatially analyze a programmatic relationship between the structure and its associates. Therefore people, intentionally or unintentionally respond to sentiments. The study attempts to unravel the nexus between spatial logic and the social logic that existed during a conflict situation; with regard to the civil insurgency against the political establishment in Sri Lanka.

15:20-16:35 | Room D

Thursday Onsite Presentation Session 4

Architecture, Geography & Urban Studies

Session Chair: Ying Liu

15:20-15:45

72956 | *Research on the Content of Architectural Design Bidding Evaluation – Taking the Perspective of Architectural Design Companies as an Example*

Yunghsiang Tu, Tatung University, Taiwan

Yenchih Lin, Tatung University, Taiwan

Rongji Chen, Tatung University, Taiwan

The bidding of architectural design is a very complicated work. The bidding scheme should basically conform to the requirements of urban and rural planning, urban design, safety, green, energy conservation, environmental protection, etc. Many parts of which are not easy to quantify and affect each other. Therefore, it is necessary to discuss what content to review and how to find the most suitable architectural design company and works. In the whole bidding subject, only architectural design companies, experts and owners understand the design creation. This study hopes to understand the idea of design thinking on the review content from the perspective of architectural design companies. In this study, the Administrative Measures for Bidding of Architectural Engineering Design was issued in 2017, Article 18: The last paragraph of item 1 "focuses on the evaluation of function, technology, economy and aesthetics", uses the method of expert interviews to understand their views on the contents and relative weights of the four parts that should be reviewed, and collates the data into an electronic questionnaire, which is used to conduct a questionnaire for 20 designers in charge of the architectural design company (the differences of designers' opinions are explained in the discussion of this article), and then compare the opinions of experts and architectural design companies to make important reference opinions for architectural design evaluation by architectural design companies, hoping to be a reference for all departments to formulate relevant policies in the future!

15:45-16:10

73079 | *The Other Garden: A Space for Inclusivity, Diversity and Artistic Research*

Isil Egrikavuk, Berlin University of the Arts, Germany

In their article titled "The future of ecology is collaborative, inclusive and deconstructs biases", researchers Ramirez, K.S., Berhe, A.A., Burt, J. et al. argue that "the field of ecology continues to struggle with great imbalances. Women and people of colour remain chronically underrepresented in ecology faculty positions, and within academia they are less likely to receive awards and funding, be cited, give plenaries, or serve on editorial boards" (Ramirez, Berhe, Burt, et al., 2018). I argue that this is the case also in many art universities in Europe. My research project, The Other Garden, which I recently started as a research group with students at the UdK aims to create a space within the media and communication faculty of UdK, where I currently work at. The garden is a framework which introduces the idea of inclusive ecology, a concept that foresees that there are entire dimensions of ecology that are not represented. We ask: how can we create an inclusive research space that mends the gender-biased, patriarchal, colonial and mono cultural representations of care? How can the Garden embrace and foster such forms of care and inclusivity to design a different future? Garden is space which blends different genres and disciplines: a green architectural space where students can experiment on ideas of inclusive ecology, an research space, in which we hold a year around lecture series on the topics mentioned above, and a space for artistic expression. For more info and visuals: <https://www.isilegrikavuk.work/theothergarden> Instagram: @the.other.garden

16:10-16:35

70574 | *Revitalization Strategy of Cultural Heritage Sites in Integrated Perspective of Heritage and Tourism: The Development Experiences of the Guangji Bridge*

Ying Liu, Hanshan Normal University, China

Cultural heritage conservation has stepped out of the old thinking patterns of focusing only on the preservation of "remains " and "original objects" to the concept of "revitalization" and "reuse" of living heritage conservation, so as to achieve the better preservation and sustainable development of cultural heritage in the new cultural ecology. In light of the new opportunities and challenges resulting from shifting perspectives on heritage conservation, sustained growth of cultural consumption power, and a significant increase in heritage tourism demand, it becomes increasingly challenging for cultural heritage institutions to protect cultural heritage sites while appropriately integrating and developing heritage resources to provide visitors with positive and valuable heritage experiences, and to effectively communicate heritage significance and value to the public. As one of the four major ancient bridges, Guangji Bridge, a National Cultural Heritage Protection Unit in China, is a typical practice of cultural heritage revitalization which organically integrates heritage conservation and cultural tourism resources development. Through participatory site investigation and in-depth interviews, this study presents a comprehensive assessment and discussion of the Guangji Bridge Conservation and Revitalization Project from three main perspectives: Heritage space renewal and historical scene reproduction, "Tangible + Intangible" participatory heritage experience model construction, Social participation and heritage resources co-building. Further, several recommendations on the revitalization and development of cultural heritage sites in cultural tourism context are proposed. The findings should provide insight into the construction, implementation, and management of cultural tourism integration revitalization strategy of cultural heritage sites at the theoretical and practical levels.

Notes

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Friday, October 13

Online Parallel Sessions

All times are in Japan Standard Time (UTC+9)

Abstracts appear as originally submitted by the author. Any spelling, grammatical, or typographical errors are those of the author.

08:00-09:40 | Room A

Friday Online Presentation Session 1

Film Criticism: Theory, Gender & Politics

Session Chair: Michael R. Ogden

08:00-08:25

74484 | *Representation of Superheroes with Immigrant Backgrounds in the Marvel Cinematic Universe*

Cheong Yi Park, Inha University, South Korea

Ekaterina Boiarskaia, Inha University, South Korea

In recent years, the problem of underrepresentation and misrepresentation in films has been one of the most discussed topics related to media. Although the general trend in representing different ethnic and racial groups in media has significantly evolved, it still raises the question of whether certain minorities are adequately represented or covered. This study aims to examine the representation of first and second-generation immigrants and their family members in Marvel Studios and The Walt Disney Studios' superhero franchise, widely known as the Marvel Cinematic Universe (MCU). The Marvel Cinematic Universe consists of dozens of movies, TV series, and other types of media content, mostly based on hundreds of Marvel comic books and featuring hundreds of human characters. For this research, content analysis was conducted on around 50 movies and TV series of the MCU. The findings revealed that 1) superheroes with immigrant backgrounds have not been given leading roles and are often portrayed as having criminal backgrounds; and 2) they were mostly portrayed in a positive light.

08:25-08:50

74575 | *Sisters Who Make Waves, a Victory for Feminism or Just Another Commercial Success?*

Kehan Ma, University of Aveiro, Portugal

Sisters Who Make Waves is a Chinese reality show that was launched in 2020 and has aired four seasons to date. Despite using certain elements of the idol entertainment industry, it aimed to distinguish itself by adopting an alternative and appealing format: only famous Chinese women aged almost 30 or older were eligible to participate in this program. This curious filter for selection intended to show that age is not a limiting factor for Chinese women, who, despite having their work, their household duties, childcare, and various occupations, can still manage to excel and be the center of attention through their performances on TV. This challenges traditional female stereotypes deeply ingrained in Chinese society. However, if at first glance this show seems to be about female empowerment, to what extent can famous women represent other women who do not have the same status, the same financial situation, the same professional path, or the same talent for a certain art? Is there room for effective identification with people who, despite sharing the same gender, belong to different classes? And to what extent do the producers prioritize financial interests over mobilizing society towards feminist causes? This study aims to analyze the production format of the show and provide insights into these questions.

08:50-09:15

73567 | *Urban Politics Under the Microscope: The Wire as American Tragedy*

Joel Campbell, Troy University, United States

HBO's *The Wire* was a unique television series, an exemplar of quality television in the "Second Golden Age of Television" that elevates entertainment to public education and enlightenment. Beginning as a police procedural focused on the illegal drug trade, the show morphed into a multi-faceted examination of one American city, Baltimore: its port authority, education system, newspaper, and municipal politics. It outlines the struggles of ordinary people to deal with modern urban challenges, but ultimately charts a city in decline, throttled both by an elite that benefits from neglect of social issues and a governance system that is incapable of facing those challenges. This presentation considers *The Wire* as a trenchant political study of both U.S. urban politics and the decay of American society in the post-9/11 era. I use a constructivist analysis to discuss the evolution of political norms, values, institutions, and inter-subjective understandings in this landmark television property. I also compare *The Wire* to other groundbreaking television series of the Second Golden Age of Television, such as *The Sopranos*, *Homicide*, *The Shield*, *Scandal*, and *Fargo*.

09:15-09:40

74460 | *Challenging the Colonial Gaze: Re-Examining "Babakiueria" (1986) Through Postcolonial Theory & Reception Studies*

Michael R. Ogden, Zayed University, United Arab Emirates

The short satirical film "*Babakiueria*" (1986, dir. Don Featherstone) is re-examined through the lens of postcolonial theory and reception studies. The analysis examines how the film challenges colonial stereotypes, disrupts the dominant gaze, and empowers marginalized voices by drawing on key theories from Edward Said, Gayatri Spivak, and Homi K. Bhabha. The goal of this research is to critically analyze the film's narrative, characters, and visual elements within the context of postcolonial theory, as well as to investigate its reception by audiences of university students who are seeing the film for the first time. Following an overview of postcolonial theory, including discussions on Orientalism, subaltern agency, and cultural hybridity, the presentation examines how "*Babakiueria*" subverts stereotypes, disrupts the colonial gaze, and amplifies subaltern agency and Indigenous voices through specific scenes. Furthermore, the study investigates the film's reception, emphasizing its potential for generating critical reflection and fostering discussions on postcolonial themes. The concluding discussion is an analysis of audience response questionnaires that highlights the impact and significance of "*Babakiueria*" in the field of postcolonial theory and reception studies. The aim is to understand how postcolonial films challenge dominant narratives, promote cultural hybridity, and empower marginalized voices. As such, this presentation seeks to initiate dialogue and inspire further exploration in postcolonial film analysis by engaging with the theoretical frameworks of postcolonial film theory and reception studies.

09:55-11:10 | Room A

Friday Online Presentation Session 2

Visual & Digital Humanities

Session Chair: Chi-Wen Lung

09:55-10:20

73442 | *Enhancing Students' Digital Literacy Skills Through Their Technology Use in a Course-based Research Project*

Alice Yin Wa Chan, City University of Hong Kong, Hong Kong

Chit Cheung Matthew Sung, City University of Hong Kong, Hong Kong

With the increasing importance of technological developments for students in higher education, it is essential to incorporate digital literacies into the higher education curriculum. This paper reports on a study which examined students' development of digital literacy skills through the completion of a sociolinguistics research project. The project, which consisted of a number of assessment tasks, including the production of a website and a video, was incorporated into a sociolinguistics course offered to undergraduate students at a university in Hong Kong. It was found that students' use of technology in the completion of the project facilitated their development of various digital literacy skills, including branching literacy, information literacy, reproduction literacy and socio-emotional literacy. While students' development of photo-visual literacy was somewhat constrained by the nature and requirements of the assessment tasks, students reported that they gained invaluable information and communication technology skills that could benefit their life-long learning. Teachers in the higher education sector are recommended to implement similar technologically-based, discovery-enriched assessment tasks within their existing curricula to enhance students' digital literacy skills. It is also recommended that students be given more opportunities to make use of visual graphics so as to enhance their photo-visual literacy.

10:20-10:45

73646 | *Carbonization of the Aesthetic and Aestheticization of Carbon: Historicizing Oil and Its Visual Ideologies in Iran (1920–1979)*

Ehssan Hanif, Cornell University, United States

The protracted history of consuming carbon-based energy sources in Iran culminated in 1908 with the momentous discovery of the inaugural oil field in Masjed Soleyman. This newfound carbon-based source not only brought a lot of revenues to Iran but also, brought forth a multitude of materialities like pipelines, roads, bridges, refinery factories, tankers, and rigs into Iran. This new materiality exerted a profound influence on the perception and imagination of Iranians, particularly Iranian artists. Consequently, carbon permeated diverse manifestations within Iranian artworks assuming various artistic approaches; in other words, carbon was inevitably introduced into aesthetics. Serendipitously, the ascension of Reza Shah Pahlavi to power in Iran almost coincided with the discovery of oil. Reza Shah and his successor, Mohammadreza Shah, sought to position themselves as a novel international force governing a "developed" nation for which they needed to lubricate the production-consumption cycle in Iran. To achieve this objective, they championed extensive governmental propagandas that celebrated carbon-based consumerism, and with that, they introduced aesthetics into carbon. Drawing inspiration from Walter Benjamin's notions "politicizing aesthetic" and "aestheticizing politics" and insisting that in Iran, oil/carbon is politics, this paper aims to historicize the process of carbonization of aesthetics in Iranian art realm on the one hand, and aestheticization of carbon in governmental propaganda on the other hand. This paper focuses on visual ideologies in visual artworks, including architecture, painting, and sculpture in the artwork realm and postal stamps, postcards, and paper moneys, on the other hand.

10:45-11:10

74012 | *Using Machine Learning to Classify Art Style in Naturalism and Realism*

Chi-Wen Lung, Asia University, Taiwan

Maftuhah Rahimah Rum, Asia University, Taiwan

Ardha Ardea Prisilla, LaSalle College Jakarta, Indonesia

Yori Pusparani, Budi Luhur University, Indonesia

Wen-Hung Chao, Asia University, Indonesia

Art styles have evolved over time in response to changing cultural, societal, and artistic influences. The naturalism and realism art styles emerged as artistic and philosophical movements in the 19th century, and while they had some similarities, they also had some important differences. There is, however, a challenge in fully recognizing and understanding the complexities of these art styles. This study aims to investigate how machine learning techniques, including LeNet, Pretrained ResNet-50, and Pretrained MobileNetV3 models, can be used to classify naturalism and realism art styles. The Pretrained MobileNetV3 model demonstrates superior performance for classification of naturalism and realism, achieving an accuracy rate of 95% and outperforming other models in terms of Precision, Recall, F1-score, and overall accuracy. This model's effectiveness in accurately classifying naturalism and realism art styles holds promise for various applications in art analysis, interpretation, and curation. This research contributes to advancing the understanding and application of machine learning in the field of art style classification. By utilizing suitable machine learning models, art researchers, historians, curators, and museum professionals will be able to analyze extensive art collections efficiently.

11:25-13:05 | Room A

Friday Online Presentation Session 3

Social Media, Communication Technology & Critical and Cultural Studies

Session Chair: Wang Bing

11:25-11:50

73024 | *#gradschoolproblems: Understanding Communicative Aspects of Memes on PhD Students' Shared Experiences*

Debopriya Roy, Tezpur University, India

This paper primarily discusses the PhD students' meme culture as a means of expressing the collective self and communicating satirical representations of shared experiences. PhD students often experience shrinking communication space to voice their concerns and issues as their identity oscillates between that of a student and of an academician. Further, the feedback channels of communication in higher education institutions are entangled by various intricate modes of power. Again, the uncertainty of the course along with other difficulties infuses extensive stress into the lives of PhD Students. In this context, memes have become an integral part of PhD students' digital experiences to articulate their collective disquiet about financial difficulties, mental health concerns, and workplace relationships as well as a form of "collective coping". This niche meme publics is creating a subculture of self-deprecating humour to communicate a collective identity while building and sustaining a platform presence. This paper is based on a qualitative content analysis of 200 meme posts from an Instagram account 'phd_meme_page', and semi-structured interviews with PhD students (n = 10) who follow the meme account. The 'phd_meme_page' extensively uses Indian Bollywood films' frames along with other popular videos to humorously represent the discontent and difficulties of PhD life. The study identifies the primary themes of the meme discourse and understands the relatability of these memes in the lives of the PhD students. This study also finds out that this discourse of relatable humour does not include issues related to sexual harassment, disability, and caste.

11:50-12:15

74699 | *The Shifting Landscape of Professionalism in Television and New Media Industry: A Case Study of Taiwanese Television Professionals*

Yi-Fang Chen, Lancaster University, United Kingdom

The rapid advancement of technology and the rise of new media platforms have blurred the lines between professional television workers and amateur media creators. This study investigates the changing dynamics of professionalism in Taiwan's television and new media landscape, as seen through the perspectives of Taiwanese television professionals. By conducting 22 one-to-one semi-structured interviews with Taiwanese television experts, this research examines their work experiences and views, shedding light on the evolving definition of professionalism within Taiwan's transformative media environment. The findings suggest that professionalism has outgrown its previous definitions. Professionals admit that past professionalism would not help them succeed on new media platforms particularly YouTube, and authenticity, relevance and audience engagement need to be evaluated. Additionally, this study explores the shifting power dynamics within Taiwan's media landscape, emphasizing how the emergence of new media and the presence of amateur content creators have contested traditional power structures in the media industry. The democratization of the media has empowered amateurs to exert greater control over their narratives, challenging traditional power structures and fostering a more diverse and democratic media environment. Simultaneously, this shift has prompted some professionals to transition to YouTube. The findings of this research contribute to discussions surrounding the redefinition of professionalism, the role of professionals in a rapidly evolving media landscape, and the need for industry adaptation in response to technological advancements. By addressing these issues, this study provides insights into the changing dynamics of professionalism and power relations within Taiwan's television and new media industry.

12:15-12:40

72978 | *The Development and Challenges of Multi-Channel Network in China's Influencer Marketing Industry*

Wang Xunyu, University of Komazawa, Japan

Influencer marketing is a rapidly growing industry in China, where multi-channel network (MCN) enterprises play a vital role in managing and monetizing influencers. This paper explores the development and challenges of MCN enterprises in China's influencer marketing industry, using a qualitative case study approach based on interviews with TikTok staff and Chinese influencers. The paper applies the system dynamics theory to analyze the complex interactions and feedback loops among the MCN enterprises and their stakeholders. The paper finds that MCN enterprises in China face various challenges, such as fierce competition, low-quality content, and ethical dilemmas. However, the paper also acknowledges that MCN enterprises provide some technical and human resources support for influencers' content creation, and facilitate better matching between advertisers and content creators. The paper suggests that MCN enterprises need to adopt more innovative and sustainable practices to cope with the changing market and social demands.

12:40-13:05

74700 | *Feminist Movements on Chinese Social Media: Focusing on the Two cases of the #MeToo Movement and the Chizuko Ueno Boom on Weibo*

Wang Bing, Graduate School of International Media, Communication, and Tourism Studies, Hokkaido University, Japan

Huang Xiao, Graduate School of International Media, Communication, and Tourism Studies, Hokkaido University, Japan

In 2017, the #MeToo movement on social media such as Twitter across the world. This trend is also seen in China, where the movement spread on Chinese social media in 2018, feminists launched a campaign on Chinese social media Weibo using the hashtag #MeToo in China. However, the hashtag disappeared from Weibo after 15 days due to speech censorship. Public interest in feminism remains high despite the government's crackdown on the MeToo movement. A typical case is the Chizuko Ueno Boom on Weibo. On February 18, 2023, an influencer uploaded a video of a conversation on Weibo with Chizuko Ueno, a Japanese feminist scholar on topics such as women's marriage and childbirth. This video attracted a lot of attention and was viewed about 3 million times, and the related hashtag of the video was viewed 580 million times, temporarily topping the Weibo trend. In these two cases, while the #MeToo movement is under strict government control of speech, there is a lively public debate over the Chizuko Ueno boom. Based on this, this research examines how Chinese social media plays its role in these two feminist movements, and what difference the social media's role is between the two cases. Also, this research will analyze the reason for the difference. This research uses text analysis for hashtags on Weibo related to the #MeToo movement and the Chizuko Ueno boom.

13:20-14:35 | Room A

Friday Online Presentation Session 4

Media & Visual Representation

Session Chair: Kara Chan

13:20-13:45

73592 | *The Art of Overcoming: Kwasi Akonnor's Self-Portrait as a Cervical Dystonia Survivor*

Francis Ankyiah, University of Education, Ghana

This research article investigates Kwasi Akonnor's self-portrait as a cervical dystonia survivor and its potential as a visual representation of resilience and empowerment. Cervical dystonia is a neurological disorder that causes involuntary muscle contractions in the neck, leading to abnormal head movements and postures. Akonnor's self-portrait, accompanied by a narrative, portrays his personal journey through cervical dystonia, including his struggles and triumphs. Using qualitative methods, this study analyzes Akonnor's self-portrait and narrative to explore themes of disability, identity, and creativity. The analysis reveals how Akonnor's self-portrait serves as a visual representation of his lived experience and his unique perspective on the role of art in coping and healing. The findings of this study suggest that Akonnor's self-portrait provides an alternative perspective on disability, one that emphasizes the importance of embracing one's disability as a part of their identity. Akonnor's use of creativity as a means of empowerment and self-expression highlights the transformative power of art in the lives of individuals with disabilities. By examining how Akonnor's art helps him cope, this study contributes to the growing body of literature on disability and the arts by highlighting the potential of visual art as a means of promoting resilience and empowerment. The findings of this study have implications for practitioners working with individuals with disabilities, as well as for disability studies scholars interested in exploring the role of creativity in disability identity formation and empowerment.

13:45-14:10

74517 | *Disability or a Personal Lifestyle? Examining Indian and Foreign Depictions of Obesity in "Double XL" and "The Whale"*

Balagopal A M, Manipal University Jaipur, India

Richa Arora, Manipal University Jaipur, India

Growing obesity rates are a serious problem among Indigenous populations in several nations throughout the world. Numerous media studies have been done on various elements of obesity, but there hasn't been much research done on how obesity is portrayed in the media, particularly in films. Recent films released from both industries with the underlying theme of obesity are taken as primary sources. *The Whale*, directed by Darren Aronofsky and *Double XL* by Satram Ramani which both came out in 2022, are compared using quantitative content analysis. The paper analyses how obesity is portrayed in Indian and foreign films through a comparative study of contemporary Hollywood(American) and Bollywood(Indian) cinema. The themes explored in this paper are, firstly the framing of obesity in both films, secondly, the social problems faced by obese characters in the film and lastly, how gender roles are defined in the film. Goffman's theory of social stigma which mentally classifies an individual as undesirable based on attributes like physical appearance and deformations is applied in analysing the content of both films through their screenplay and script.

14:10-14:35

73038 | *Representation of Older People in Subway Advertising in Hong Kong: A Content Analysis*

Kara Chan, Hong Kong Baptist University, Hong Kong

Ruisi Wang, Hong Kong Baptist University, Hong Kong

Population in many developed societies is facing the aging issue. Media representations of older persons were criticized for being stereotypical. Older persons were often portrayed as weak, and warm but incompetent. Studies in the U.S. found that older people were under-represented in the media. Typical older characters were young-old, male, white, and middle-class. Old-old persons, females, and persons with disabilities were rare. However, the aging story in Hong Kong is different. Due to the booming economy in the past decades, the new-old are educated and with spending power. The current study is the first study to examine the media representation of older persons in the out-of-home medium in Hong Kong using content analysis. The objectives of the study were to provide empirical evidence of the sex ratios of older persons presented, and the portrayal of their roles and physical health conditions. A sample of 74 advertisements with at least a central character aged 50 or above were collected from seven subway interchanging stations in February and March 2023. Characteristics of 119 older persons featured in the sample were coded. Results found that there were almost equal proportions of female and male characters. Older persons were portrayed as healthy and only eight percent had a health or disability issue. The facial expressions of the older people were positive. Nearly half of the sampled characters were accompanied by friends or family members. Results supported that the representation of older people in Hong Kong's advertising was less stereotypical than in the literature.

08:00-09:40 | Room B

Friday Online Presentation Session 1

Arts & Performing Arts Practices

Session Chair: Sofia Polychronidou

08:00-08:25

74244 | *Challenge the Act of "Seeing": Archiving a Presence of East Asian Women in the United States*

Yukina Sato, Minnesota State University, United States

In Spring 2021, I, a Japanese-native dance artist, and a Chinese-native dance scholar created a dance piece, "Body Negative". This project was an intermedia live dance performance that premiered at the Motion Lab at Ohio State University. It utilized video projections, soundscapes, and live camera captures. This collaborative embodiment research examines the gap between typical Asian-ness vs. lived experience as East Asian women in the United States. At the conference, I am presenting the documentation of the performance as well as sharing our creative process to discuss the positionality of Asian immigrant dance artists in the United States. It is a significant landmark for me to be able to present at this conference about my interdisciplinary practice, an intersecting between dance and technology to discuss identity politics in the U.S. I have been grappling with my creative authenticity which is often misconceived as just being Japanese woman in the U.S. Creating a dance work to challenge audience perceptions, expectations, anticipation, and stereotypes about one's culture is the mission of dance-making.

08:25-08:50

74009 | *Copy as Original, Artists as Medium as Cultural Transmitters*

Ruohong Wu, Universidad Politecnica de Madrid, Spain

This research centres on how artists use Copy as a tool to substitute the concept of originality from the mid-20th century to the current. The Readymade actions pioneered in questioning "what art is" by recontextualizing utilitarian objects by anonymous makers in the museum. Pop artists worked with duplication of kitsch elements such as trademarks and popular icons during the 1950s following the birth of the mass culture phenomenon. The appropriation movement of the 1970s challenged the power of single authorship with the influence of the new French literature movement led by Roland Barthes and Michel Foucault, as well as Gilles Deleuze's concept of questioning the classic definition of identity into a non-hierarchical process of difference and Repetition. Above insights form the historical context of the research. The crucial focus of the thesis is framed from 1990 to the current when Copy or Originality is not the emergent discussion anymore. Information and knowledge are excessed and transgressed during technological and digital transformation. The recognition between Copy and originality can hardly be distinguished. Therefore, copy as a tool for artistic production needs to be updated. Back in the 1960s, Marshall McLuhan coined a much forward discussion, "the medium as the message," that proposed that media themselves, not the content they carry, should be the focus of study. Such discussion is valid for thinking about the artistic role in the most current cybernetic society, from the idea producer to the message distributor.

08:50-09:15

70102 | *Awit-Tuksuhan at Tsismisan: Filipino Children's Folksongs in the Context of Modern-Day Hugot in AOS Lounge*

Patricia Marie Dizon, De La Salle - College of Saint Benilde, Philippines

All-Out Sundays, more known as AOS, is a weekly musical variety show in GMA Network. While it shares most of the elements present in rival ABS-CBN's All-Star Afternoon Party (ASAP), humor is one of the show's distinct features through the AOS Lounge segment. The AOS Lounge segment is known for situational and observational comedy through hugot statements and gossips. While hugot is often associated with melodrama, it is presented humorously by using the melodies of Filipino children's folksongs, such as "Ako Ay May Lobo" (I Have A Balloon) and "Leron, Leron Sinta" (Leron, Leron, My Dear). To expound this discourse, I intend to apply Apte's (1985) approach on institutionalized humor. As this segment deals with satires of children's folksongs, I also explore through Titon's definition how the segment creators produce affect through the use of children's folksongs in an adult context. Apart from interviews with some of the segment's writers, presenters, and musical director, textual analysis will be part of the methodology.

09:15-09:40

73797 | *Enhancing Theatre Through AI: From the Representation of the Computer to the Computational Representation*

Sofia Polychronidou, Stavros Niarchos Foundation Cultural Center, Greece

This paper investigates a theoretical model for the co-evolution of human and machine in theatre. It draws from the examples of non-theatrical artworks such as Refik Anadol's and Zaha Hadid's immersive artwork "Architecting the Metaverse" and Varvara Guljajeva's and Mar Canet's indirect post-participative installation "The rhythm of the city", to examine to what extent AI on stage can help approaching existing dramaturgical limitations in a more massive and perhaps universal way. It uses contemporary theatre theory (Dixon, Eckersall, Trencsényi, Cochrane, et al.) to portray new ways in which theatre makers and practitioners can harness the computational power and embrace the digital transformation. The paper aims to follow those rules and norms that form the computer science and try to apply them in the contemporary performance field, in an effort to make it more efficient in solving practical problems of today's theatre. If we are to shape today the codes and the machines that will support the theatre of the future, what questions should we ask them and where can they get their answers from?

09:55-11:10 | Room B

Friday Online Presentation Session 2

Literature, Literary Studies & Theory

Session Chair: Sherman Han

09:55-10:20

74420 | *Disaster and Blessing: Translingual Translation and Vernacular Literature on the Yellow Peril in Late Qing China*
Xinming Liao, University of North Carolina at Chapel Hill, United States

The Yellow Peril, with anti-Asian racism, has long been criticized. Some scholars noticed the Chinese reproduction of this discourse, but they tend to agree that Chinese intellectuals in the late Qing only emphasized China would threaten the West, thus ignoring the role of Chinese in the cultural translation. As Lydia H. Liu suggests, when a concept passes from the guest language to the host language, its legitimated new meaning is more invented within the local environment of the host language rather than just transformed. Huanghuo, literally meaning the yellow disaster, is believed to be the equivalence to the Yellow Peril. In the traditional vein of yin and yang, disaster and blessing are interchangeable. Therefore, Huanghuo is an unpleasant object that should be transformed into its opposite: Fu, namely fortunate and happiness. Drawing on the political commentaries of Chinese intellectuals and popular fiction in the late Qing, this paper will explore the process of cultural translation from the Yellow Peril to Huanghuo and points out that Huanghuo represented the slave nature and the ideal citizens of the Chinese at the same time. In vernacular literature, Huanghuo retained its local meaning as a disaster and was used to accuse Chinese nationals of servility. Meanwhile, Huangfu took up the positive place of the Yellow Peril. To conclude, both represented the intention of Chinese intellectuals to enlighten the Chinese people and reform late Qing China under the belief of the positive causal relationship between nationals and their nation as suggested by Liang Qichao.

10:20-10:45

74030 | *Beyond Hostile Islands: The Pacific War in American & New Zealand Fiction Writing*
Daniel McKay, New Mexico Military Institute, United States

Anglophone fiction writing on the Pacific War, 1941-1945, has mainly tended to originate from American authors, reflecting the United States' role as the principal actor opposing the Empire of Japan. However, the predominance of American source material is not evident across every literary genre associated with the war. Furthermore, the literary contributions of small island nations has grown significantly at the turn of the twenty-first century. This presentation will offer an abridged summary of the literary landscape as it currently exists, taking New Zealand source material as a case study against which American source material may be compared. Pertinent questions to consider include the extent to which anti-Japanese rhetoric outlasted the war years and manifested in other Anglophone traditions beyond the United States; how and why the politics of apology has manifested as a literary topic; and which national, regional, or cultural traditions have yet to make the fullest impression.

10:45-11:10

74421 | *A Study of Qinggaozong's (清高宗) Poetry of Taiwan*
Sherman Han, Brigham Young University-Hawaii, United States

Emperor Gaozong (清高宗 1711-1799) of the Qing Dynasty had put in considerable efforts to make Taiwan a permanent territory of the Qing empire during his reign. Most of those efforts were made as a consequence of the revolts instigated by a couple of ethnic villagers around 1787 and 1788. Being a prolific poet, the emperor had written a total of 90 plus poems commenting on the geographical positions, prime environment, governing officials, military commanders, and the local inhabitants of this island. Most of those poems were collected in The Royal Version of Recordings regarding the Pacification of Taiwan, Volumes I and II (欽定平定臺灣計略, 卷一和卷二). This paper will study the themes, symbols, language, and especially the actual history of a few selected poems from each of those five categories, hoping to shed lights of the emperor's profound appreciation of the strategic importance and natural endowment of this remote island, his strong resentment towards those corrupted mandarins and generals appointed by the imperial court to rule and defend the island, and most of all, his genuine sympathy and concerns with the residents victimized by the those incompetent appointees. New Criticism, historical, cultural, and psychological studies will be the main literary approaches for the analysis of those poetical works, which will also be carefully translated into English in accordance to traditional closed forms in order to retain the flavor of their counterparts in Chinese.

11:25-13:05 | Room B

Friday Online Presentation Session 3

Gender, Sexuality & Culture

Session Chair: Lothar Filip Rudorfer

11:25-11:50

74518 | *Journey of Denial, Acceptance and Transformation: Discovering Meaning in Han Kang's 'The Vegetarian'*

Oshin John, Manipal University Jaipur, India

Richa Arora, Manipal University Jaipur, India

The term "trauma" pertains to events or circumstances that elicit significant emotional distress. It surpasses an individual's capacity to handle the situation and causes them to feel powerless. Trauma thus affects an individual's identity and is highly personal, being shaped by various elements. The Protagonist Yeong-hye in Han-Kang's novel *The Vegetarian* (2007) defies societal norms by adopting vegetarianism, ultimately resulting in a transition in her Identity. The three parts of the novel deal with, firstly, her choice to abstain from consuming meat creates a consequential impact on her family. Secondly, her desire to become like a plant, thirdly Yeong-hye being admitted to a psychiatric hospital. The narration of various characters in the three parts of the novel provides a deeper understanding of the protagonist Yeong-hye. This paper adopts the methodology of Cathy Caruth's phenomenal work *Unclaimed Experiences* (1996) to study trauma through narration in literature, with the interconnection of Affect theory to study Yeong-hye's demeanour. The methodology will help in understanding the impact trauma has on a character's behaviour. Throwing light on denial, acceptance, and transformation. The paper aims to analyse Yeong-hye's resistance and redefinition of her Identity from fragments into whole through traumatic encounters and create a new meaning of being human.

11:50-12:15

74089 | *Kamala Harris in Ghana and the LGBT Agenda: An Analysis of Media Coverages on the Issue*

Michael Asante Quainoo, Ankara University, Turkey

During Kamala Harris' recent visit to Ghana, the issue of the rights of people who identify as LGBT in Ghana was raised at a joint press conference with the President of Ghana. At the conference, Kamala Harris commented on protecting the rights of people who identify as LGBT in Ghana. Her comments, which caught a lot of attention, were widely reported in the media. Thus, the current study investigates how the media framed and reported this issue as a way of analyzing the media's framing of LGBT-related issues in Ghana. Using framing and critical discourse analysis, the study revealed that three issues surrounding Kamala Harris comments attracted the most media attention. These included Kamala Harris' comments themselves, the response of the President of Ghana on the issue, and the reactions of some members of parliament, particularly the Speaker of Ghana's parliament. Three frames were found to be the main means through which the stories were reported. These included 1) the portrayal of Kamala Harris as an LGBT advocate 2) the labeling of Kamala Harris' comments as undemocratic, and 3) the president's response as unsatisfactory. The findings of this study have implications for media and sexuality studies in Ghana.

12:15-12:40

74617 | *Problems of Metadata, Ontologies, and Accessibility in the Research of Gender Variance in Ukiyo-E and Shunga of the Japanese Edo*

Aliwen Muñoz, Waseda University, Japan

During the Japanese Edo (1603-1867) there were many creative transformations which occurred in tandem to the centralization of political power in the new Eastern capital known today as Tōkyō. Not only did colorful and thematically innovative woodblock prints widely constitute a new artform known as ukiyo-e, but artists expanded on previous techniques such as hand-crafted scrolls in order to explore erotic subject matter as never before, in a tradition that became known as shunga. Of special interest, these artifacts allow us to peer into the complexity of gender and sexuality during the period. After the prohibition of female actors in the emerging Kabuki theater in 1629, the longstanding practice of male actors in female roles known as Onnagata was highly popular and often portrayed by artists. Other forms of gender variance are found in the depiction of third gender wakashū, which were male youths that occupied an androgynous role in society and were often courted by both male and female lovers. The following paper takes the case study of The Curationist multi-institutional artistic digital database, creating eight curated collections focusing on gender variance and sexuality during the Edo. I then critically analyze the tendencies in the metadata and archival ontologies used to describe these artifacts. Finally, I review the provisional results of a situated engagement intervention performed during Tokyo Rainbow Pride 2023, in which I reproduced and displayed artworks from the Edo and surveyed an array of people about the potentialities and challenges of rescuing gender variance through digital accessibility.

12:40-13:05

72424 | *Plus-Size Gay Men in Japan, Czech Republic and Abroad – The Effect of Social Media on the Psychological Well-Being*

Lothar Filip Rudorfer, Charles University, Czech Republic

This study explores the experiences of plus-size gay men in the Czech Republic and their potential struggles with weight-based discrimination and mental health. We also discussed the role of societal attitudes and subcultural influences, such as media and popular culture, in shaping the body image and identity of plus-size individuals in the LGBT community. The current conversation and practice in the field touched on research in Japan and the United States, highlighting the influence of cultural norms and societal attitudes on the experiences of LGBT individuals. While more research is needed to fully understand these complex issues, this study contribution focuses on shedding light on important factors that may impact the well-being of plus-size gay men in Japan, the Czech Republic and globally. The overview study compared different conducted studies and projects in the past that focused on the well-being of plus-size gay men within the majority of LGBTQ+ communities in national contexts.

13:20-15:00 | Room B

Friday Online Presentation Session 4

Education, Language & Cultural Studies

Session Chair: Christina Sagaya Dhiraviam

13:20-13:45

74296 | *Error Correction in Language and Content Classes: Teachers and Students Views*

Elina Tovmasyan, Kimyo International University in Tashkent, Uzbekistan

Errors are an integral part of the learning process. While learners see errors as something negative, for teachers errors can serve as a valuable source of information about the weak sides of the students and help shape the course content accordingly. The research on error correction focused on the types of oral feedback on language given by content and language teachers (English language in both cases). The researcher observed content and language classes focusing on the frequency and type of error correction used by the teacher. Content classes included university students' Literature and History classes, while language classes included Academic Reading and General English classes. The results of the lesson observation show that language teachers implement a variety of error correction techniques and use them more frequently than content teachers. The main argument of the content teachers for not applying error correction techniques is the factor of time. Though they notice their students' errors, they consciously do not correct them or use direct error correction for the sake of time. This is supported by Merrill Swain who states that "not all content teaching is necessarily good language teaching" (Merrill Swain, 1988). Students' survey results show that students prefer being corrected in both types of classes. Moreover, they indicate that teachers ignoring students' errors lose their reputation among the students as they consider the teacher's language proficiency low.

13:45-14:10

74028 | *Culture, Critical Thinking, and Critical Pedagogy in Ghana: A Critical Discourse Analysis of Childhood Constructions in Ghanaian Proverbs*

Ernest Nyamekye, University of Cape Coast, Ghana

Jerome Nketsiah, Fosu College of Education, Ghana

John Zengulaaru, University of Education, Winneba, Ghana

Current curriculum reforms in most parts of Africa have emphasized the need for teachers to shift from the longstanding behaviorists paradigm of education to innovative forms of education that place the child at the center of learning to develop their critical thinking and problem-solving skills. This renewed educational goal demands that teachers reconsider their position as the overall authorities and repositories of all knowledge in the classroom. While such a position demands a critical pedagogical approach to teaching, it is argued in this paper that the socio-cultural values and social expectations of a typical African society like Ghana may have a significant impact on teachers' development of children's critical thinking skills through critical pedagogy. Thus, drawing on some selected proverbs in three widely spoken Ghanaian languages (Akan, Ga, & Ewe), we argue that how childhood is culturally constructed in the Ghanaian socio-cultural setting could militate against the possibilities of developing children's critical thinking skills in education. The arguments made in this paper were grounded in the Critical Discourse Analysis.

14:10-14:35

73679 | *A Study on the Effect of Linguistic Imperialism on the First Generation ESL Learners in a Heterogeneous ESL Classroom*

Christina Sagaya Dhiraviam, Loyola College, India

The study aims to investigate the effect of Linguistic Imperialism on the extrinsic Motivation of the first-generation ESL learners in a heterogeneous classroom at the tertiary level in Chennai, Tamil Nadu, India. The study defines Linguistic Imperialism in an ESL class room as the dominant forces which inhibits the acquisition of Listening, Speaking, Reading, Writing and its sub skills of a sociolinguistic ally disadvantaged learner. The experiment is conducted at Loyola College, Chennai, India. The research design includes the use of research questions and a pilot study through the distribution of questionnaires. The data is analyzed through T-test and paired sample test through the use of SPSS software. The findings reveal that forces like Deductive Teaching, Traditional methods of Testing, Attitude of the dominant peer-group and non-communicative syllabus act as Affective Filters for the process of SLA. The study also suggests methods to overcome the dominant forces and enhancement of the extrinsic motivation of the ESL learners by providing a learner centric atmosphere for the learning of the Listening, Speaking, Reading, Writing and its relative sub skills. The study would be beneficial for the facilitators and learners of ESL at the tertiary level with the presence of marginalized learners in the ESL classroom. The study also presents the limitations and scope for further research.

14:35-15:00

74635 | *A Drawing Technique Consistency Across Drawing Mediums Analysis: Presenting Two Portraits by Errol Pieters*

Francine van Tonder, University of Pretoria, South Africa

Riëtte Kotzé, Nelson Mandela University, South Africa

The artisanship of architectural drawing is a skill often honed by architects. The late Errol Pieters left a large body of work most of which are drawings. While archiving and documenting this body of work, the authors noticed two portrait drawings that are categorised as produced with the same medium upon first observation. However, these drawings turned out to have been produced by two very different mediums. It is argued that the practice of timely developed techniques resulted in the production of the drawings and the great visual similarity between them, despite the technical differences required of different mediums. The paper presents a critical comparison of the two portraits. The design composition and the technique utilised in the production. The design composition decisions are hypothesised and various techniques utilised are documented. It is a premise of this paper that lessons may be learned in the analysis of a master's work. A part of archiving as a sub-set of knowledge management is to document lessons learned. As such lessons learned has to the potential to teach. The research findings indicate that substantial skill development is required to produce drawings with strong visual similarities from different mediums. The findings are new and significant as such research has not been published before. Therefore, the paper will contribute to the body of existing research, by addressing the limited academic research available on the work of Errol Pieters and the body of work he left behind.

08:00-09:40 | Room C

Friday Online Presentation Session 1

Cultural Studies

Session Chair: Lei Cheng

08:00-08:25

71812 | *Homosexuality and Bara Manga in Japan – Representation of Psychological State of Mind of the Contemporary LGBT+ Plus Size Men*

Lothar Filip Rudorfer, Charles University, Czech Republic

This article discusses various aspects of LGBT representation and history in Japan, including the history of homosexuality in Japanese culture, the challenges faced by the LGBT community in contemporary Japan, and the representation of LGBT people in Japanese popular culture, particularly in the genre of bara manga. This article seeks to promote awareness of the rich popular LGBT culture in Japan that can inspire other readers to follow and to inform about the contemporary societal issues in Japan and worldwide. Sources cited in this article included academic texts, personal narratives, as well as Japanese-language sources. This overview study analyzes 7 bara manga artists and their representation of plus-size men and their experience with heteronormative prejudice in Japan. The study gives case study examples from several manga sources as testimonies and reflections of real-life Japanese LGBT+ experiences.

08:25-08:50

69638 | *The Macabre as Sacred: Analysing Counter-Narratives of the Dom Community in Banaras*

Pritha Chakraborty, Indian Institute of Technology Kanpur, India

The paper analyses the neglected narratives of the Dom community of Varanasi in Uttar Pradesh (India), which provides crematory services to the Hindu community by burning the bodies of the dead. Because of their occupation, the community is discriminated against as impure and relegated to the margins of Hindu society. The community has thus formed traditions and rituals that counter the hegemonical discourse of Brahmanical purity and sacrality, thereby creating a counter-tradition that mystifies the macabre. The paper, through personal interactions with members of the Dom community, brings together their myths, rituals, and experiences, which mostly remain unaccounted for across literary and academic discourses. These narratives allow the community to mitigate the ignominy of their caste and create a counter-tradition that deciphers the spiritual from the aspects of death and the macabre. The paper incorporates the concept of counter-narratives/counter-storytelling with the comparative method of folkloristic analysis of Alan Dundes, Lauri Honko, and A.K. Ramanujan to highlight a contextual understanding of folklore and folk tradition. Thus, the paper contributes to the study of counter-traditions of minorities within Hinduism who are attempting to negotiate the discrimination of their caste-based and occupational identities in their own unique ways.

08:50-09:15

74539 | *What is a Romantic Relationship? Perspectives from Young Japanese*

Lim Mengzhen, Meiji University, Japan

Elizaveta Berezina, Sunway University, Malaysia

Jaime Benjamin, Lancaster University, United Kingdom

Japan is an aging society facing problems like a lack of children. Many efforts have been made to address this issue from a macro perspective, such as tax breaks and financial assistance for those who want to start a family. However, there is a lack of research on this issue from a micro perspective, such as cultural and romantic relationships. Therefore, this study explored the social representation of romantic relationships among young adults in Japan. Social representation is a shared beliefs, values, knowledge, and practices that is collectively held by a group of individuals within a society. It explains how people make sense of the social world around them. Data was collected using free association techniques through an online survey platform from 112 people (mean age 23.27; 62 or 55.36% were female). Respondents were asked to describe in writing what comes to mind when they think of long-term and short-term romantic relationships. Using the central core theory as the foundation for interpreting the associations, we found that the core for long-term relationships includes "love", "trust", "marriage", and "stability". Meanwhile, the core for short-term relationships includes "fun", "love", "sex", and "passion". This association is important for institutions and also for individuals to manage their expectations in relationships. For example, sex is not associated with long-term relationships, which may be in line with the norms of sexual inactivity. We discuss how Japanese societal norms and cultures lead to these associations and the social reality of young Japanese towards romantic relationships.

09:15-09:40

74543 | *Formal Aesthetics of Dragon Patterns in Ming Dynasty Clothing*

Cheng Lei, Universiti Sains Malaysia, Malaysia

Siti Rohaya Yahaya, Universiti Sains Malaysia, Malaysia

The Ming Dynasty is renowned for its rich cultural and artistic achievements, which have had a profound impact on various aspects of Chinese society, including fashion and clothing. A distinctive feature of Ming court clothing is the intricate dragon patterns, showcasing elaborate design craftsmanship. The dragon patterns in Ming Dynasty clothing encompass traditional Chinese aesthetic design, cultural beliefs, and traditional ceremonial practices, representing a cultural heritage that epitomizes China's rich history and traditions. The dragon patterns in Ming Dynasty clothing can be categorized into numerous types based on color, posture, pattern combinations, and motifs patterns. This study conducts a detailed analysis of the formal aesthetics of dragon patterns in Ming Dynasty clothing through the functions of formal aesthetics in semantic theory. Dragon patterns not only possess visual appeal but also reflect traditional Chinese aesthetic views and cultural values. This research has the potential to inspire contemporary designers and contribute to the existing body of research on dragon patterns in society, enabling innovative approaches to the depiction of dragon patterns in Ming Dynasty clothing.

09:55-11:10 | Room C

Friday Online Presentation Session 2

Raising Awareness & Communication

Session Chair: Daniel Edem Adzovie

09:55-10:20

72838 | *Art, Data and Climate Change: Investigations Between Image, Science and Ecology*

Claudio Filho, State University of Campinas, Brazil

In the 21st century, it has become difficult to address any issues related to social, political, cultural, technological, and economic change without referring to environmental changes or crises. If previously society's mentality was not attentive to the environmental discourse, currently climate change, together with technological systems, has become a vector of planetary change placed directly in the very essence of the complex systems that involve the world. The use of scientific data by artists can tell a story, describe landscapes, and create new possibilities. In this proposal, we aim to investigate the activities that connect art, science, and data visualization analyzed by artworks of pioneering artists in this area who gain prominence by including environmental changes in their discourse with the awareness of environmental crises and their connection with information systems and the capitalist economic program. The activities of artist-scientists Helen Meyer Harrison and Newton Harrison (California, U.S.A), pioneers in the art of scientific-environmental engagement, will be explored. Also, an investigation that endorses the concern with the low entropy of Earth systems and recognizes in art the role of enabling new hybridizations with informational systems (data) and power systems will be explored through the activities of CESAR&LOIS (Cesar Baio, Brazil and Lucy H.G. Solomon, U.S.A) and collective Kodos (Claudio Filho, Fernanda Oliveira, Brazil).

10:20-10:45

70108 | *Combating Labor Trafficking with Design: Utilizing Storytelling, Collaboration, and Cultural Relevance in Raising Awareness*

Stephen Zhang, University of North Texas, United States

Li Xu, University of North Texas, United States

This presentation will discuss a collaboration between a non-profit organization, designers, and artists to create an awareness campaign on labor trafficking. By prioritizing empathy and information over sensationalism, the campaign aimed to convey the complexity of labor trafficking, provide practical information on identifying red flags, and educate the public on victim rights. Real-life survivor stories are presented in a graphic novel format, supplemented with summarized key points and text. The involvement of culturally relevant artists helped to ensure that the survivor stories were authentically represented. The presentation will share the project's process, challenges, and outcomes, as well as insights into the effectiveness of the methodology. Finally, this case study discusses lessons for future social issue awareness campaigns.

10:45-11:10

73680 | *Exploring the Use of Infographics in Communicating COVID-19 Pandemic Information in Ghana*

Daniel Edem Adzovie, University of Cape Coast, Ghana

Marcelinus Dery, University of Cape Coast, Ghana

Richard Torgbor Torto, University of Cape Coast, Ghana

Globally, media houses as well as individuals are adopting various forms of infographics to convey information to audiences. Infographics are used in simplifying complex information for the consumption of target audiences. Although extensive research exists on the use of infographics in communicating complex messages, scholars appear to have largely ignored the use of infographics in communicating health information in pandemic situations. Also, not much scholarship can be seen on the use of infographics for communicating health messages in pandemic situations in a developing country like Ghana. Again, critical elements of design such as colour and typefaces have received less attention. The purpose of this study is to explore how media organisations employ infographics to convey complex information like Covid-19 pandemic information to target audiences. Infographics of two leading media organisations in Ghana were selected, categorized and examined with a model adapted from the Art Criticism model of Feldman and Woods. Results revealed that colour, although a major element of design which convey different meanings in different cultures were not well utilised in the infographics explored. We also found conflicting messages on a number of infographics which could inhibit the effectiveness of the messages to the target audience. The authors proposed a model for the appraisal of infographics. Practical implications have been outlined in the study.

11:25-13:05 | Room C

Friday Online Presentation Session 3

Visual Communication

Session Chair: Sanele Justice Gamede

11:25-11:50

73290 | *A Multidisciplinary and Collaborative Approach: From the Academy to the Community*

Carla Cadete, Lusófona University, Portugal

This article describes a co-creation practice between bachelor students from different courses for the community. An annual event organised by the 3rd-year undergraduate students from the Audiovisual Multimedia Communication at Porto Lusófona University since 2019. The yearly edition of the event Multiplex – Cycle of Moving Images in a collaboration between the Lusófona University of Porto and a local theatre – Teatro Municipal do Porto/Rivoli, with the presence of a national or international guest filmmaker. After Agnès Varda, Victor Erice, Manoel de Oliveira, Nan Goldin and others, in 2023 Sarah Driver. The films created by the finalist students will be presented in the first moment, followed by an interactive discussion with the audience in attendance. In the second moment, the guest gives a Masterclass followed by a retrospective cycle of his work organised in partnership with Teatro Municipal Rivoli and, for the first time this year, in Cinema Batalha, a newly renovated cinema in Porto. A collaborative practice in which undergraduate Communication Design students from the same university annually create the entire graphic image of the event. The project, supported by the City Hall, aims to promote culture and make it accessible to the entire community at no cost. This initiative provides a unique opportunity to equip students from different fields with the necessary skills to succeed in their future careers. Additionally, students from both degree programs can holistically apply their acquired knowledge. An excellent example of a co-creation initiative that benefits higher education students and the local community.

11:50-12:15

73008 | *Rusty State of the Trusty Media: A Study of Factors Influencing Circulation of Newspapers During Covid-19 Lockdown in Assam, India*

Abhishek Kabra, Tezpur University, India

Junali Deka, Tezpur University, India

The first Prime Minister of independent India, Pandit Jawaharlal Nehru in his speech at the Parliament on 16th May 1951 said, "The press is one of the vital organs of modern life, especially in a democracy. The Press has tremendous powers and responsibilities. The Press must be respected and it must also have co-operation" In India, the press has always been the most integral part of its democracy, playing a crucial role in upholding the democratic ethos of the country. However, among different phenomenon that has impacted the freedom and the free existence of the press, the Covid-19 pandemic was a key event affecting the existence of many Newspapers and the overall reading patterns and preferences of the readers. Apart from the dilemma suffered by the print media, such as changes in news-gathering, advertising-management, financial-management and so on, to the worst of all, journalists across the country had to lose their lives. The organisations had to show exit doors to many employees. This study aims to analyse the supply-side factors i.e. the impact of covid-19 on newspaper circulation, from the point of view of the newspaper organisation as well as the demand-side factors, in Assam, India, to study the reasons people refrained from buying newspapers. The rationale behind the same is the need for analysis of the correlation of these factors and to find out if the factors that the organisations stated as the reason for the change in newspaper circulation are in congruence with the readers' perspectives or not.

12:15-12:40

73112 | *Information Acquisition, Risk Perception, Emotional Coping, and Psychological Capital of University Students During Covid-19 in Shanghai: A Chain Mediated Model*

Bingxu Han, Shanghai Jiao Tong University, China

Findings from this research shed light on the underpinning mechanism of whether and how information acquisition shapes risk perception in the student population within Shanghai, and explore how students' correspondingly coping methods associates with their psychological capital. This study adopted the concept of psychological capital (PsyCap) in research of students' psychological affect under the context of COVID-19 pandemic on China mainland. The present research was conducted using a cross-sectional study design among students who encountered with emergency outbreaks in Shanghai from March to June, 2022. Data analyses were conducted using 412 valid samples. Information overload due to social media usage accounts for risk perception on both a personal-level and a societal-level, which encourages students' adoption of emotional coping strategies, explaining the consequential variance in their psychological capital. This study highlights the association between information acquisition through social media and student's perception of risks on both a personal-level and a societal-level. It identifies a chain mediated model structured by variables including information overload, risk perception, emotional coping strategy, and psychological capital of university students during the 2022 outbreak in Shanghai.

12:40-13:05

73153 | *Public Participation in the South African Broadcasting Corporation (SABC) Radio Stations*

Sanele Justice Gamede, IIE Varsity College, South Africa

Ruth Teer-Tomaselli, University of KwaZulu-Natal, South Africa

Radio has been one of the most reliable and affordable mediums for communication since its inception. It continues to be relevant in communities through its programming. The study to explored the extent to which public participation occurs in South African Broadcasting Corporation (SABC) radio stations, using the shows Sithakela Isizwe on Ukhozi FM and The View Point on SAfm as a case study. Qualitative methods, such as content and thematic analysis, and purposive sampling to select respondents and months for data collection were employed. The public sphere theory was used to interpret the data. Findings showed that the two shows established a virtual public sphere, enabling public participation through social media and call-ins. The public had some influence on the programming of the shows. This study, similar to many others on radio audience, public service broadcasting and radio public participation, concluded that SABC radios needs to ensure a balance between public service programming and censorship. It was also clear that social media and the internet have enhanced the virtual public sphere and public participation created by SABC radio stations.

13:20-15:00 | Room C

Friday Online Presentation Session 4

Literature, Literary Studies & Theory

Session Chair: Dilnoza Ruzmatova

13:20-13:45

74466 | *The Ocean as 'Splendor' in James Prudenciado's Made of Saltwater*

Erika Garbanzos, De La Salle University Philippines, Philippines

When it comes to the ocean in literature, as it is generally used, multiple authors have utilized this body of water to discuss or imply powerful and sometimes incomprehensible messages and meanings that may often contain sublime implications. This paper aims to discuss the vast, inevitable terror and pleasure present in the sublimity of the ocean and how this perception of water is used as a literary device in James Prudenciado's *Made of Saltwater*. While it remains close to Edmund Burke's definition of sublime, the ocean, the sea, and those inhabiting the water themselves evoke powerful emotions that, at the same time, present greater meaning based on how it exists in the text. Rather than simply being sublime, it falls in line with Neferti Tadiar's definition of the Remaindered Life, making the ocean's sublimity an existence that leans away from the concept of disposability. Despite the astonishment and even horror present, Prudenciado's poetry uses sublimity as one transformed; it becomes a 'life-time' outside the realm of waste and value, existing for personal satisfaction yet thoroughly vital despite its lack of contribution to progress. This paper presents the incomprehensible feelings of great magnitude from which no aim or goal is implied and how such things create in themselves a personal goal for the sake of Splendor, a term equated to the Remaindered Life.

13:45-14:10

74622 | *Romanticizing Revolution: An Analysis of Fujiko Fujio (A)'s Manga "A Manga Biography of Mao Zedong"*

Chi Hang Cho, The Chinese University of Hong Kong, Hong Kong

During the Chinese Cultural Revolution (1966-1976), the left-wing movement in Japan was fervent. Using Fujiko Fujio (A)'s serialized manga *A Manga Biography of Mao Zedong* (1971, Gekiga: Mōtakuden) as an example, this paper examines how Japanese at that time disseminated Mao Zedong's ideology and romanticized the image of Mao Zedong and the revolution. First, the Manga extensively references and quotes from *Red Star Over China* (1937) and Mao Zedong's quotations, serving as a carrier of Mao Zedong's ideology. Second, it employs a Japanese-style tragic aesthetic to romanticize Mao Zedong's image and revolution, making it easier for readers to accept Mao Zedong's ideology. Using a textual approach, this paper explores these two characteristics and their implications. Subsequently, using this case study supplemented by other examples, this paper attempts to summarize the characteristics of the dissemination of Mao Zedong's ideology in Japan.

14:10-14:35

73714 | *Historical, Cultural and Religious Aspects of Abdulrazak Gurnah's Novels*

Dilnoza Ruzmatova, Uzbekistan State University of World Languages, Uzbekistan

Investigating literature and its interconnection with culture, history and religion is a crucial part of the discussion in contemporary world literature studies. The present research focuses on historical, religious and cultural specificity in "Paradise" (1994), "Desertion" (2005) and "Afterlives" (2020) by Nobel prize winner Tanzanian-born English writer Abdulrazak Gurnah. The main focus of the novels concentrates on searching for an ideal place and time for the protagonists concerning social and political issues. Literary scholars and critics have carried out several research on Gurnah's fictions, including topics as itinerant narratives (Ruberto, 2009), migrant texture (Kaigai, 2014), migrations and diaspora (Moudouma, 2013), narrating power and human relationships (Okungu, 2016), subject and history (Falk, 2007). In the present analysis, the research problem is to investigate how historical, cultural and religious perspectives can reveal the author's message to his readers. The data was collected from the detailed textual, contextual and conceptual analysis of Gurnah's novels "Paradise", "Desertion" and "Afterlives" to figure out the artistic originality of the writer's works in terms of diaspora literature. Historical, psychological, biographical and comparative methods are applied to achieve the purpose of the research.

14:35-15:00

73836 | *Psychological Trauma and National Grief/History in "Extremely Loud and Incredibly Close" by Jonathan S. Foer*

Sevinch Daukaeva, Kimyo International University, Uzbekistan

The present research focuses on the textual-detailed analysis of the novel "Extremely Loud and Incredibly Close" by a Jewish-born American writer in line with inter/national historicism in contemporary literature. The novel's main focus is on individual-family-society perspectives concerning fictional and historical realities. Literary scholars and critics are highly interested in the theme of the Holocaust (Safer, 2006), the meta-textual technique in non-traditional narrative forms (Atchison, 2010), two concepts: acting out and working through (Gligoric, 2020), motifs of social isolation and testament to the power (Bentley, 2018) in Foer's fictions ("Extremely Loud and Incredibly Close", "Everything Illuminated"). In the present analysis, the research problem is to investigate how national grief can reflect on individual-family-society problems and result in national trauma. The data, collected from the detailed analysis of the text of Foer's novel "Extremely Loud and Incredibly Close", answers the questions related to psychological trauma, national grief, and history post 9/11 period in America. Historical, psychological and biographical methods are applied to decode the conceptual meaning of the novel "Extremely Loud and Incredibly Close" by Jonathan S. Foer.

Notes

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Ageing Studies

74010 | *Perceptions of Music Therapy Among Residents from a Nursing Home in Singapore*

Julia Wong, Singapore Institute of Technology, Singapore

May Wong, St Joseph's Home, Singapore

Yi Rong Chua, Singapore Institute of Technology, Singapore

Lucas Chia, Singapore Institute of Technology, Singapore

Cristi Look, Singapore Institute of Technology, Singapore

Sharini Shafie, Singapore Institute of Technology, Singapore

Depression is not uncommon among nursing home residents. A length of stay of two years or more and a poor cognitive status are risk factors positively correlated to depressive symptoms. Music therapy as a therapeutic tool can help to address clients' physical, emotional, cognitive and social needs. Studies on the use of music therapy for residents in Singapore nursing homes are limited. This study sought to (1) explore a nursing home's residents' sense of well-being and (2) examine their perceptions of music therapy. 29 residents who had attended music therapy for at least six months participated in this study. We used the Short Form Geriatric Depression Scale and the Short Warwick Edinburgh Mental Wellbeing Scale to assess their extent of depressive symptoms and their subjective mental well-being respectively. We also interviewed participants on their perceptions of music therapy. Statistical tests were used to examine correlation between the scores for the two scales, and to examine their scores against their demographic profiles. Interviews were transcribed and analysed thematically. Participants' mean scores for the Depression scale were in the normal range, and they had good well-being scores. Interestingly, we found no significant correlation between their demographic factors (e.g., cognitive status, length of stay) and their scores. 27 out of 29 participants reported positive psychosocial well-being due to music therapy. This study is limited by the absence of pre-post quantitative assessments. Also, as residents also received other forms of therapies, participants' positive well-being scores could not be attributed solely to music therapy.

Climate Change and Arts, Media, Culture

73600 | *Collaborative Efforts to Promote a Circular Economy in the Arts*

Velma Yamashita, University of Guam, Guam

The Isla Center for the Arts at the University of Guam is the campus art gallery and features five to seven exhibitions annually. Since 1997, the Isla Center has sponsored the Isla Art-a-thon, a program that encourages Guam's K-12 students to engage in the arts. The culmination of the Art-a-thon program is an exhibition that features 45-60 professionally framed works of art created by the student artists. At the conclusion of the exhibition, the students receive the framed works of art. The environment, sustainability, and a circular economy are very important concerns. In light of these issues, the students will be asked to create works of art that feature the importance and significance of the environment. Also, the Isla Center for the Arts will collaborate with the Guam Green Growth Circular Economy Makerspace and Innovation Hub to design and produce frames created with locally sourced sustainable materials. This collaboration will be the first science, technology, engineering, art, and math (STEAM) project that will address environmental concerns and a circular economy. The poster session will feature the research and prototypes developed for the Art-a-thon sustainable exhibition frames. This project not only promotes the arts throughout the island of Guam but also addresses some of the environmental issues that are concerns around the globe.

Gender, Sexuality and Culture

74672 | *Redefining Masculinity in Korean Drama, Films and Music: Exploration of Dynamics of Fan Culture in Malaysia and Changing Gender Landscapes*

Tamoso Deep, Multimedia University, Malaysia

As the 'Hallyu', or the Korean wave swept across the globe - it came with implications for how consumers of popular culture perceive and engage in the making or remaking of gender norms. It popularized the idea of 'soft masculinity', marking a major shift from the filmic hegemonic representations of gender in Hollywood and Bollywood - with significant consequences for women and sexual minorities. The phenomena also ignited heated debates. This paper explores what Hallyu has to offer to a Malaysian audience onboard, across the spectrum of races, ethnic groups and genders. It attempts to build a picture of the effects of Hallyu in Malaysia through interviews conducted with local audiences of Korean content. It also questions how fandom and viewership of Korean content may translate into positive or negative attitudes towards sexual and other minorities in a complex political context and how it may aid in carving out a space for other masculinities. Taking into account the obstacles on the way, it attempts to situate the viewership in a globalized moment - whereby certain local and global forces are coming into contact with each other to shape, construct or deconstruct traditionally perceived gender norms and other traditions.



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Advertising, Marketing, & Public Relations

73332 | *Storytelling in Web 3.0: An Exploratory Study of International Brands Using Non-fungible Tokens (NFTs)*

Suk Chong Tong, Hong Kong Shue Yan University, Hong Kong

Tung Keith Tsui, Hong Kong Shue Yan University, Hong Kong

In Web 3.0, many brands sell their non-fungible tokens (NFTs), which are regarded as digital assets stored on a blockchain, in the online marketplace. These NFTs are mainly digital artworks in forms of graphics or videos that the brands would use storytelling techniques to promote them. This study explores how international brands use storytelling techniques to create interest in the NFTs among the target audience. By conducting a content analysis on the international brands' NFTs (including the visuals and other affiliated features) since 2021, this study attempts to identify storytelling techniques by which international brands narrate the uniqueness of their NFTs in the online marketplace. Based on a synthesis of theories in advertising, marketing, and communication studies, this study provides theoretical and practical implications to researchers and practitioners for rethinking the relationship between branding and NFTs as digital assets in Web 3.0.

Arts - Performing Arts Practices: Theater, Dance, Music

74568 | *Intermedia Narrative as a Phenomenon of Contemporary Artistic Communication*

Monika Karwaszewska, Stanisław Moniuszko Academy of Music in Gdańsk, Poland

Beata Oryl, Stanisław Moniuszko Academy of Music in Gdańsk, Poland

With the changes taking place in contemporary art, aesthetic values have become an insufficient criterion for evaluating artworks. Nowadays, the intermedia narrative is shaped by the aesthetics of analogue and digital media, which can be mixed and combined, enriching the new artistic message they create as a result of media interrelations. This type of activity is most timely and expected by the 21st century art viewer. An example of such concepts in art may be the intermedia project entitled 'Photographic Scores - Dream of Podlasie,' which is a musical improvisational analysis and interpretation of a sequence of photographs devoted to Podlasie, touching on various social and cultural issues of the region. The project was created by a group of Polish musicians improvisers of avant-garde electroacoustic music called 'Mud Cavaliers.' The name of the group is already a provocative gesture. The premise of the project is the journey of the musicians inside their own imagination according to a photographic score. The recipient, during the concert, discovers with the ensemble musically interpreted in the moment, photographs. During the presentation, the Mud Cavaliers project will be discussed, as well as the author's interactive dance project (a choreographic-audiovisual installation created in collaboration with a visual artist), which was created as a result of inspiration from the project. The dance performance (in augmented reality) will make use of dance and new technologies, constituting a compositional metasystem in which different aspects of the dance environment (dancer, movement, sound and space with photographs), intertwine in new configurations.

74072 | *Conservation of Cultural Values in Construction Selendang Dance as a Heritage of Puti-puti Tarusan*

Nerosti Nerosti, Universitas Negeri Padang, Indonesia

This article aims to organize the structure and develop the construction of the Selendang Dance in an innovative form. The steps taken are: (1) restructuring the form of the Selendang Dance using construction methods, so that a definitive structure of the Selendang dance is formed. (2) organize of motion according to the dance flow in the floor pattern, (3) set the direction of level and formation of dancer (4) restructuring music by improving vocal quality and musical instruments as a creative dance accompaniment. (5) designing costumes according to the theme of the dance. Restructuring is done to give a new color so as to produce an innovative presentation. The Research & Development (R&D) method is carried out descriptively and evaluatively using the Borg and Gall model which is modified, include investigation, observation and interviews. Implementation of the Selendang Dance construction method through demonstrations, product trials, evaluations, work revisions, discussion of innovative presentation methods. Restructure or rearrange the construction of the Selendang Dance in a way: (1) strengthening the movement motive which had been disjointed due to extinction. (2) developing a performance model for the Selendang Dance from monotonism to a more attractive and dynamic proven form, so that it has selling points for the performing arts community. The form and structure of the dance still refers to the cultural values of the descendants of the Puti-puti Tarusan as the heirs to the Selendang Dance.

74675 | *Introducing the Sompoton Mouthorgan of Sabah: Let's Play Sompoton eBook for Easy Access to Essential Techniques for Beginners*

Jinky Jane C Simeon, University Malaysia Sabah, Malaysia

This paper focuses on introducing the sompoton, a traditional mouth organ instrument from Sabah, Malaysia, to beginners. The instrument originates from Kampung Tikolod in the Tambunan District of Sabah and is traditionally played solo. However, there has been a noticeable decline in interest, especially among the younger generation. To address this issue, the "Let's Play Sompoton" eBook has been developed, providing beginners with instructional videos, audio recordings, and QR codes for convenient access to lessons on posture, fingering techniques, blowing methods, and practice materials. The study aims to incorporate the sompoton into higher education music programs, emphasizing its integration into ensemble settings to rekindle interest in this cultural treasure. Additionally, this paper includes the adaptation of two simple children's songs, highlighting the sompoton's versatility in engaging and introducing music to young learners. Through the "Let's Play Sompoton" eBook, this research strives to reignite appreciation for the sompoton among beginners and promote its inclusion in music education programs.

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Arts Practices

72890 | *Diffraction Art Practice: An Approach to Contemporary Art Practice*
Xiao Feng, University of Wales Trinity Saint David, United Kingdom

This essay is an introduction to diffractive art practice, an approach based on practice and combining art practice, art history, and cultural studies. This paper discusses and outlines how the embodied approach I have adopted in my art practice - a method of using bodily sensations to collect and analyze data - has yielded new insights into contemporary cross-media painting art. The purpose of the essay is to emphasize the essential role of embodied engagement with the physical materials of painting in contemporary art practice, guided by diffractive art practice, and to highlight the interplay between the artist's embodied engagement and the physical materials of painting by interpreting the work of Helen Frankenthaler, Anselm Kiefer and Kaveri Raina through the lens of diffractive practice. With a focus on practice-led research within the field of painting, this paper examines the role of diffractive art practice in contemporary art practice and the implications of this approach for painting methodology, based on new materialist theory and drawing on a mixture of artistic practice, visual analysis and case study.

74657 | *Glitch Sounds Based on Image Manipulation*
Noriki Amano, Mukogawa Women's University, Japan

Glitch is the intentional creation of image, video, and audio errors (glitches) by destroying digital data or physically manipulating electronic devices for artistic purposes. The effects of such glitches are often unpredictable and aesthetically interesting. We are exploring the techniques and effects of glitch, and as part of this exploration, we are attempting to create glitch sounds based on image manipulation. Specifically, we use image processing software (Photoshop, etc.) to generate glitches in sound data. Normally, it is impossible to load sound data into image processing software, but by treating the data as raw data, it is possible to generate glitches by applying image processing such as monochrome conversion, blur, gradation, etc. to the sound data. This method is based on the visualization of sound and is interesting in that it explores the relationship between glitch images and sound. In fact, we have confirmed that this method can produce aesthetically interesting glitch sounds. This method of generating glitch sounds in a sophisticated format based on image manipulation differs significantly from conventional methods and has artistic significance in that it allows the user to enjoy the generation and appreciation of glitch sounds from an image perspective. As an extension of this project, we aim to generate image glitches using audio processing software that reads image data and performs audio processing (reverb, echo, etc.) to realize reversible glitch art between image and sound. We are also considering a live coding tool that generates glitch art of sound and image in real time.

70769 | *Imagination Versus Materiality: The Bond of Image and Text in Conflict*
Sofia Vlazaki, University of West Attica, Greece

Romanticism expressed emotion over reason. This was part because of the extreme opposition that the people of that period had to the Enlightenment attitudes. A seminal figure in the history of the poetry and visual art of Romanticism, William Blake, considered, instead of clear emotion, imagination as an instrument of knowledge superior to reason. In his poems he sympathized with the victims of society degraded by industrialization and praised imagination against materiality. The paper focuses in two groups of works of the artist, bound together in a single volume, "Songs of Innocence and of Experience". Blake asserted on the general title-page an addition to the title: "Shewing the Two Contrary States of the Human Soul". In the introduction of "William Blake: Songs of Innocence and of Experience" (Oxford, 1970) Keynes G. mentions, "The character of the designs for Experience is noticeably more severe than it is in those of Innocence [...]". The paper investigates the way Blake expresses his ideology - imagination in contradiction to materiality - in the form of songs of innocence in contradiction to experience songs. Main aim is the revelation of the way he presented his poetry to his audience obsessively as part of a picture, text and image bound in one, "[...] due to his cast of mind, whereby the life of the imagination was more real to him than the material world [...] word and symbol each reinforcing the other." (ibid).

Aesthetics and Design

73087 | *Exploring the Effect of Colour on Interaction Speed in Virtual Games*
Hwee Ling Siek, National Taipei University of Technology, Taiwan
Ying Wang, UCSI University, Malaysia

In recent years, with the rapid development of the virtual reality (VR) industry, the number of users of virtual reality games is increasing. Color is an important part of the visual presentation of virtual reality games, studies on the effect of color on interaction speed have been conducted on LCD screens (Huang, 2007), websites (Kimmons, 2020), and smartphones (Liu, 2021) platforms. Virtual reality and platforms differ in terms of equipment, user attitudes, perspectives, and dimensions, and speed of interaction is one of the key factors in user experience (Ahn, 2017). Studies on the effect of color on interaction speed have been confined to a specific color combination, such as a yellow background with a white foreground (Huang, 2007), all icons presented in the same color or with colorful icons (Liu, 2021), these insights are insufficient for game designers. Therefore, this study explored color (hue, saturation, and lightness values) on how interaction speed affects user experience and applied The Oculus Quest 2 platform to create a color-matching scheme for virtual reality game developers to make their designs more informed and effective, it can provide effective data for virtual reality games to improve user experience.

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Communication

74468 | *The Result of Lesson Learned to Develop a Manual for Development of Social Media Knowledge Project in Southern Border Provinces*

Kuntida Thamwipat, King Mongkut's University of Technology Thonburi, Thailand

Pornpapatson Princhankol, King Mongkut's University of Technology Thonburi, Thailand

From the problem of poverty and unpeaceful in the 4 southern border provinces of Thailand in digital era, the researchers implemented the social media knowledge development project during the year of 2020-2022 to be a part of solving those problems. When considering in detail, it was found that the project implementation process had several steps. Therefore, the working group of 15 people extracted lessons learned and summarized various information from the project into a manual. For the reason that it would give a brief understanding of the operation process and could be a good guideline for organizing training to further develop the social media body of knowledge for this target. The lesson learned result found that the project implementation process could be summarized into 3 parts as follows. Part 1: Before the training, there were 2 steps; the analysis step, using research, and the design, and public relations step, using expert meetings and coordinating alliances. Part 2: During the training, there were 2 steps; knowledge development with content creation - image creation - creativity, and inspiring step, implementing the body of knowledge step includes mentoring and stimulating, following up. Part 3 After the training, there was 1 step; the evaluation, which consisted of lesson learned, fulfilling, reinforcement, and assessing learners. The researchers used the ADDIE Model conceptual framework to extract this lesson.

Cultural Studies

74202 | *Role of Local Governance in Creative Placemaking*

Agnes Lasin, Bicol University, Philippines

This study assessed the compliance of the Local Government of Camalig to the Memorandum Circular (MC) 2017-133, which formed the basis for the creation of the Local Culture and Arts Council (LCAC) in every city and municipality in the country. This qualitative-descriptive study employed the Systems Theory of Organizations as methodological framework, with data sourced from LGU documents and literature, and from critical issues culled from workshop discussions. The findings showed that LGU-Camalig is fully compliant in terms of the set-up of its reconstituted tourism and heritage office, and in having an approved heritage development and conservation plan; moderately compliant in terms of accomplishments, and the relevant trainings of members. The findings also showed lack of indication of involvement of the grassroots and other sectors in all aspects of the planning and programming of the office. The lack of funds had a significant bearing on the performance of the council, particularly during the pandemic period, where funds were deviated to projects deemed more essential. The findings can be used as bases for enhancing the operations of the office through, the passage of an ordinance allocating separate funds for cultural works; the creation of a continuing training and education program for the members and other stakeholders, and through the more visible and felt engagement of the grassroots and other sectors in the tourism and heritage program. The insights gleaned from the study would be useful to other local government structures in crafting a fully functional local culture and arts council.

74599 | *Online Prosumption of Anime Fan Fiction: State and Self-Censorship*

Yue Zhao, Waseda University, Japan

Being a fan has become a ubiquitous practice. As a fan of something myself, I feel interested and even obligated to study more about fandom. In China, increasing attention is being paid to fandom for different social issues. Unlike idol fans who were charged for their "misbehaviors", anime fans seemingly maintain a peaceful and stable community that will not become front-page news. But the change in anime fandom is happening. Some anime fans would choose to produce and consume their creative work, such as fan fiction, on a different platform than the place they used to be. And new rules of fiction production are emerging and shaping their behaviors. So in my research, I will draw heavily on the prosumption-a portmanteau of production and consumption-of anime fandom from the perspective of field theory through observation and interviews with Detective Conan fans, based on one of the most famous Chinese online fiction websites, JJWXC (Jin Jiang Wen Xue Cheng, literally means Jin Jiang Literature City, which has been established for nearly 20 years). I will offer an exploration into how different capitals work in the field of fan prosumption to elucidate why fans move from JJWXC to other online platforms. Furthermore, with text analysis on governmental notifications and fans' online comments, I will analyze how fans react to the changes to prosume their writings within and beyond their community.

Digital Humanities

73798 | *Unveiling the Spiritual Depths: Analyzing Japanese Religious Philosophy in Sekiro: Shadows Die Twice*

Geoffrey Fernandez, Indian Institute of Technology, India

Rashmi Gaur, Indian Institute of Technology, India

This academic analysis examines the incorporation of Japanese religious philosophy in Sekiro: Shadows Die Twice, a video game by FromSoftware. The analysis focuses on the concepts of kegare, samsara, and stagnation, exploring their portrayal in the game's narrative, characters, and symbolism. Sekiro represents the Shinto concept of kegare through the "Dragonrot" disease, prompting players to understand the significance of spiritual impurity and the need for purification rituals. The game also delves into the Buddhist concept of samsara, depicting the protagonist's cycle of death and resurrection, inviting contemplation on identity and the pursuit of transcendence. Stagnation is portrayed through the land of Ashina, trapped in perpetual war and clinging to outdated traditions. The protagonist's actions challenge this state of stagnation, aiming to restore equilibrium. Based on the academic approaches of influential scholars such as Vít Sisler, Xenia Zeiler and Lars de Wildt, this analysis highlights the educational value of video games in teaching Japanese religious philosophy to non-native players. Sekiro's immersive world and gameplay provide an accessible platform for players to engage with and comprehend these complex concepts, promoting reflection on spiritual purity, the cyclical nature of existence, and the need for societal transformation. We conclude that including Japanese religious philosophy in video games facilitates cultural exchange and fosters intercultural dialogue, broadening cultural horizons and promoting a deeper understanding of Japanese religious thought. Through its integration of Japanese religious philosophy, Sekiro offers an immersive and interactive experience that enhances players' appreciation and comprehension of these philosophical ideas, transcending traditional educational approaches.

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71915 | *Digital Preservation and Data Integrity: A Case Study*

Nordiana Mohd Nordin, Universiti Teknologi MARA, Malaysia
Normashidayu Abu Bakar, Universiti Teknologi MARA, Malaysia
Mudiana Mukhsin, Universiti Teknologi MARA, Malaysia
Maslina Abdul Aziz, Universiti Teknologi MARA, Malaysia
Nor Diana Ahmad, Universiti Teknologi MARA, Malaysia

This study investigated the data integrity affected by digital preservation in archival institutions. The objectives of this study are to identify the factors that influence digital preservation, to examine the benefits of digital preservation in archival institutions, to measure the extent of digital preservation among members of archival institutions and to assess the data integrity of digital preservation. The advent of digital storage has profoundly altered our surroundings. Data is growing in size, usage and demand. Thus, individuals are migrating their data to digital formats. Analysis was done using Atlas ti. The research was conducted in an archive institution. Based on the findings, it was found that, in terms of skills, the respondents highlighted that it is associated with knowledge about cloud storage, experiences, training and seminar the archivist attended that would enhance their digital preservation knowledge. In terms of the benefits of digital preservation, it can help in permanent digital preservation, and it is associated with complete data security. Thus, both will make the documents easy to retrieve. Besides, the important aspect is the types of data associated with the measurement of data integrity. Both are important elements in the preservation process in underpinning data integrity. Other findings include the types of data, that are associated with the measurement of data integrity and both are vital elements in the preservation process. The interview was conducted by semi-structured interviews and guided by a conceptual framework.

Film Studies

74644 | *The Implicit Observer: Exploring Voiceover and the Sense of Reality in Taiwanese Documentary Films*

Fabia Lin, National Taitung University, Taiwan

This study examines the role of voiceover in Taiwanese documentary films, with a focus on the increasing use of self-narration by filmmakers. While filmmaker presence was traditionally believed to enhance authenticity, voiceover holds a complex position in documentary aesthetics. Language's referential nature can convey messages clearly but may also be overly direct, disconnecting audiences and compromising the sense of reality. This paper reevaluates the function of voiceover and its relationship with reality by introducing the concept of the "implicit observer." The implicit observer represents the audience's imagination of the filmmaker/production team. As Humberto R. Maturana stated, "Everything said is said by an observer." Discourse and perspectives are shaped by observers. While the creators' true identities may be unknown, the work implies a specific filmmaker/production team, presenting a unified voicing blending narrative elements like voiceover, interviews, and narration. The analysis focuses on three award-winning documentaries centered on Taiwan's mountains and forests: "Sacred Forest" (2019), "Guardians of Formosa: Mountain Forest" (2021), and "Morisaka Memories: The Modern-day Legacy of Hualien's Lintianshan Forest" (2021). Each film showcases distinct characteristics in voiceover usage, conveying diverse world representations and employing unique strategies to engage target audiences.

74048 | *Unveiling Red Culture in Zhang Yimou's Films Through a Semiotic Perspective*

Fang Xie, Complutense University of Madrid, Spain
Hao Zhang, Complutense University of Madrid, Spain

From "Red Sorghum" (1987) to "Full River Red" (2023), Zhang Yimou's illustrious career spanning over four decades has been marked by a distinct emphasis on color, particularly the vibrant shade of red. In Zhang Yimou's films, red transcends its role as a mere color, birthing a visual language that masterfully conveys his creative concepts. This study aims to redefine the signified of red within Zhang Yimou's cinematic repertoire, considering it as a pivotal element embedded within the traditional Chinese cultural and spiritual system. Employing case studies, historical analysis, and textual analysis, this research offers a nuanced interpretation of this aspect of Zhang Yimou's films by integrating the theories of film semiotics, psychoanalysis, visual culture, and feminism. By comparing and analyzing the utilization of red imagery across different countries' films, we highlight the paramount role of red in Zhang Yimou's works in the shaping of national and ethnic imagery and cultural identity. Ultimately, as a carrier of ideological texts, Zhang's use of red must be understood within the socio-cultural fabric of the depicted periods, taking into account its meaning in the context of national propaganda. Engaging in a discourse with the intertextual relationship between the film's narrative and the socio-historical context, this study illuminates the gradual emergence of the cultural significance associated with the color red. By unraveling the rich tapestry of red culture in Zhang Yimou's films, we gain deeper insights into the profound implications and evocative power that this color exerts within the realm of cinematic storytelling.

Gender, Sexuality and Culture

73647 | *Butoh in Brazil: Sexuality and Body Understanding*

Noah Cidreira Ribeiro, Universidade Federal da Bahia, Brazil

The following abstract will elaborate an analysis on the practice of butoh in Brazil. Butoh's aesthetics and body knowledge have become part of cultural studies in Brazil. Many artists and performers today use butoh as a practice of gender and sexuality dissent. It is intended to present the work of the Brazilian artist Mowgli-Saura, creator of what she names Kaos Butoh: a tropical interpretation of the influence of Japanese body art. In addition, it seeks to bring together knowledge about the human through technology and globalization. To support the discussion: the concept of the body will be studied in the works of Christine Greiner, Kunichi Uno and Michael Foucault. Finally, it is intended to expose how the artistic practices of the Japanese Tatsumi Hijikata, Butoh master, raised the Brazilian body art to strange and disruptive levels and promoted the creation of works on gender, sexuality and culture.

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Language and Cultural Studies

74245 | *The Unique Verbal Inflection to Express Actor-Focused Irrealis in Meranaw: A Deviation in Western Austronesian Language Group*

Mosa-ab Mangurun, Mindanao State University, Philippines

Nancy Echavez, Mindanao State University-Iligan Institute of Technology, Philippines

This study delves into the intricate morphophonemic characteristics of Meranaw, a language within the contested Philippine subgroup of the disputed Western Austronesian family, which comprises approximately 1200 languages. The research initially defined the aspectual designation traditionally labeled as 'future tense,' proposing 'irrealis' as a more appropriate categorization, in alignment with other terminologies such as contemplative and prospective. The methodology combines a literature review with a typological comparative analysis of other well-studied languages from the family, underpinned by an introspective analysis of generated Meranaw verb samples. The findings reveal that while Meranaw shares certain Proto-Extra-Formosan reflexes with other languages, it uniquely employs aspiration for inflection in actor-focused/irrealis verbs. This inflection occurs in voiceless plosives and one of the two sibilants of its phonemes. Additionally, the language exhibits three other conjugation methods for transforming verbs into their irrealis/actor-focus forms. The study underscores the need for further exploration of Meranaw, advocating for an increased understanding of the diversity and linguistic creativity inherent to Austronesian languages.

74181 | *Poster Narratives of the Child Victims of Marawi Siege: A Semiotic Analysis*

Alaminah Abdussalam, Mindanao State University, Philippines

In this research, children used poster narratives to communicate their perspectives on the Marawi Siege. A social semiotic approach was utilized to understand their emotions and thoughts. This study aimed to look into the aspect of understanding the narratives of the child victims of the Marawi Siege through their poster narratives by extracting the visual images and themes dominant in their outputs, as well as binding the relationship of these visual images and themes to the experiences of the child victims on Marawi Siege. The collection of data was limited to the two temporary shelters in Marawi: Boganga and Rorogagus. The researcher collected 40 poster narratives from the different temporary shelters in Marawi City, and the recurrent visual images were those of Social Actors, Shattered Place, Battle Aircraft and Weapons. The child-respondents included significant minute details in illustrating the social actors such as tears, sad and scared expressions, color and position, and at times, supported these emotions with texts which served as anchorage. Moreover, the researcher identified several themes in the visual images, including war, faith and hope, now and then, and melancholy and diaspora or migration. From these findings, it could be drawn that a careful study of the shapes, strokes, colors, position, number and size of the images was of paramount significance to better understand the data output of the children-respondents. The posters are not meaningless forms or shapes. They convey materials or images from the deeper recesses of the minds or psyches of the respondents.

74665 | *The Social Realities of Tausug Women in the Select Tausug Contemporary Kalangan*

Sharifa Sittie Zehanie Kabirun, Mindanao State University, Philippines

This study analyzed thirty-one (31) Tausug Contemporary Kalangan (songs). Through Norman Fairclough's Critical Discourse Analysis (CDA), it revealed and discussed the social realities of Tausug women in the select kalangan, and their perceptions towards these social realities. The findings revealed that the social realities of Tausug women include "Tausug women are deprived of their freedom to choose whom to marry", "Tausug women are bound by social status", "Tausug women suffer physical and emotional abuse", "Tausug women are subject to judgement according to their beauty", and "Only Tausug women are expected to do household chores". These social realities were validated by Tausug women research participants through a Focus Group Discussion (FGD) wherein they shared their personal experiences to affirm these social realities. Further, this study proved to be an original contribution to feminist studies aimed at gaining liberation and empowerment for subjugated women, the so-called "women in chains."

Literature, Literary Studies and Theory

71480 | *Lyricism and Voiced Spaces in Tennyson's 'Maud'*

Neil Conway, Tokyo University of Foreign Studies, Japan

Tennyson's 'monodrama' has often been approached by critics as a choral text: one which is usually seen as a synergistic challenge to the Victorian singular self. What is less explored are its other conversations with the ideas of place, and its use of setting and location for its fractured conceptualization of selfhood. It is an unsettling poem about an unsettled individual, and part of its strangeness comes from its localizations of the tribulations of its narrator. Like 'In Memoriam', which in great part shaped the expectations of Tennyson's audience toward the tenor and scope of the lyricism for which he became so famous, 'Maud' explores the psychological and the geographical components of anguish, but unlike that great work of mourning for Hallam, resolution and catharsis are not available, or accessible, through the act of mourning alone. Part of the reason for this is the jarring – for some contemporary readers, confounding – use of place and setting in the poem. One approach to reading Tennyson's engagement with the settings of his monodramatic voices is to consider them in the light of Foucauldian heterotopias, and to ask whether the narrator of the poem is in fact being placed and unplaced by the forces which underlie the text and its great challenges both to our conceptions of what resolution and catharsis are supposed to be, and to the Victorian post-Romantic lyric.

73002 | *Literature and Cognition: Edgework and Epiphanies in James Joyce's Finnegans Wake*

Emma Pasquali, University of Naples L'Orientale, Italy

Epiphanies can be considered isolation processes which allow the main characters to explore new dimensions, occasionally awaking their desire to change their condition. Thus, metaphorically speaking, they can be considered as a bridge between the inner selves and the external world, often provoking a reciprocal change. Such phenomenon of isolation is strictly bound to edgework, which aims at "identifying the boundaries of deictic fields" (Stockwell 2005:49). Analyzing James Joyce's *Finnegans Wake* from a cognitive perspective presents a challenge due to the array of languages, linguistic strategies, and overlapping deictic fields. Therefore, this paper will only concentrate on epiphanies, the "special, sudden illumination[s]" (Beja 1971:75), which characterize Joyce's writing. By employing the Possible World Theory and the Deictic Shift Theory, the present essay firstly explores how epiphanies influence the cognitive states and choices of characters and, then, focuses on the edges between worlds and their impact on the reader. More specifically, it aims to demonstrate that such edges serve as pivotal moments triggering sudden metamorphoses for both characters and readers.

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Media Studies

74565 | *How to Be Insufferable on Facebook: Revealing Communities of Practice and Social Construction Through Social Media Dynamics*

William Schulte, Winthrop University, United States

Facebook is one of the most influential media dynamics in modern history and it is the most popular social media platform in the world. Several years ago, Wait but Why, a popular blog revealed a pattern of user behaviors that made a post insufferable. This textual analysis uses these core ideas to ascertain ways these distinctions are at work on the platform, and how Facebook builds communities of influence. Social constructionist theory informs this study. This review suggests that the rhetoric on Facebook evolves into more than a channel for information, it is a mediated social space where original information becomes negotiated social meaning for the users. Overall, this study finds that communities of individuals are significant in identity building as per the tenets of the communities of influence model.

74670 | *Genocide in the Media: Reporting Variations*

David Matas, University of Manitoba, Canada

Mass killings of innocents based on their identity characteristics are sometimes well reported in the media, sometimes not so much. The variations in reporting impact on efforts to prevent the continuation of the mass killings and to institutionalize remedies for them. The paper will attempt to explain the differences in reporting on genocides by considering genocides which have been relatively well reported - of Bosniak Muslims in Bosnia and Tutsis in Rwanda, and a genocide which is poorly reported - the mass killing in China of practitioners of the spiritually based set of exercises Falun Gong for their organs. Relevant factors relevant to reporting which would be addressed would be the speed at which the mass killings occur, attempts by the perpetrators of cover up, the propaganda of the perpetrators, the nature of the available evidence, the manner in which the genocide is inflicted, the awareness that the global community has of the victim community, media access, the interests that outsiders may have in not confronting the perpetrators, the ability of the victim community to mobilize, the sympathy that outsiders may have for the ideology of the perpetrators, the determination where the onus lies, the availability of eye witness testimony, the tendency to engage in false symmetry between the perpetrators and the victims and different shades of commitment or indifference by outsiders. The general conclusion will be, through considering the specific instances mentioned, that variation in these factors explain the difference in media reporting.

Other

74031 | *The Characteristics and Trends of Chinese Artificial Intelligence Policies for Innovations in Industry: Policy Distribution and Inclination*

Chen Qu, Japan Advanced Institute of Science and Technology, Japan

Eunyoung Kim, Japan Advanced Institute of Science and Technology, Japan

Hideomi Gokon, Japan Advanced Institute of Science and Technology, Japan

Wei Ding, Dalian Polytechnic University, China

Globally, many countries have raised artificial intelligence (AI) to the level of national strategy, and it is the consensus that AI plays a key role in the contributions to the sustainable development of the national economy, industrial upgrading and transformation, and scientific and technological progress. This research adopts a bibliometrics-based research framework to characterize the development and evolution of China's AI policy in China's main regions. The framework integrates bibliometric methods for identifying core policy elements and their evolution from other researchers. It also employs quantitative network analysis to explore the characteristics of AI policy in policy distribution. The data sampling is mainly from the State Council Policy database, collecting AI-related policies from 2017 to 2022. Firstly, China's AI policies and four tides of evolution have been collected and summarized, issuing the main interpretation of iterative trends. Secondly, the core targets in each policy at each stage have been analyzed to explain the policy inclination. Thirdly, the policy issuing trends, distribution changes, and evolution of policy targets has been identified to explore the characteristics of China's policy for innovation in the industry. The visualized results show the four iterative tides that are year 2017, the year 2018-2019, the year 2020- 2021, and year 2022 present different policy inclinations in the area of innovation, which would encourage scholars and practitioners from the AI and innovation domain with great interests in China's AI policy for further discussion.

Visual Culture

74636 | *Exploring Non-Human Language and Vision in Virtual Reality Within the Context of Visual Culture*

Iffa Nurlatifah, Multimedia University, Malaysia

Roopesh Sitharan, Multimedia University, Malaysia

This study investigates non-human communication and perception via virtual reality (VR) in the field of visual culture. It seeks to integrate visual stimuli and evaluate a non-human perspective in a simulated environment. To lay the groundwork, an emphasis is placed on comprehending the conventional human perspective, particularly through an examination of cinematic and filmic language. The language of film, including narrative structures, shot compositions, and editing techniques, has had a substantial impact on our understanding of visual storytelling. By carefully analyzing the linguistic structure of film, we can gain insight into human communication and visual perception. The study then shifts its focus to investigating language and vision in non-human entities using virtual reality. Using VR's potential to challenge established human perceptions, we employ visual cues strategically to emphasize the non-human viewpoint. The objective is to uncover new dimensions of visual comprehension while revealing the limitations and biases of human perception. The purpose of this study is to expand our understanding of visual culture beyond human experience by investigating non-human language and vision using virtual reality technology. Through a rigorous analysis of linguistic elements in cinema and the application of VR technology, we aim to uncover new perspectives and investigate visual communication and perception within a diverse and interconnected visual culture.

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Critical and Cultural Studies, Gender and Communication

74690 | *National Identity-Building Through Entertainment: A Case Study on Yue Fei's Tale(s)*

Natalia Riva, Università Cattolica del Sacro Cuore, Italy

In China's official discourse on soft power, traditional culture emerges as the richest resource (Renmin Ribao 2016) and an essential component of Xi Jinping's concept of "China's story" (Renmin Ribao 2014). Xi himself has been described as a master narrator who draws inspiration from the stories of heroes in China's tradition he recounts in his speeches to move the audience (People's Daily Commentary Department 2020). One of these patriotic tales is that of Song dynasty General Yue Fei 岳飞 (1103-1142), who fought the invading Jurchen in the 12th century. As a long-established legend, throughout history, strategic narratives leveraging different aspects of Yue Fei's legacy have shaped his imagery: loyalty, ethnic nationalism, patriotism, people's hero (see Matten 2011; Carter 2021; Du Yue 2023). Taking its lead from the latest mediatic cultural depiction of Yue Fei's story and its aftermath – Zhang Yimou's 2023 historical comedy thriller *Full River Red* (满江红) – this paper offers a critical analysis of the storytelling around this well-known historical event and the representation of the characters involved. Specifically, by looking at the narrative and lexical strategies employed in the movie, it reflects on whether and to what extent it functions as a place of (re)interpretation of China's ancient history. A qualitative analysis of related Chinese scholarly articles in specialized magazines, official media reports, and viewers' reviews on Douban will help to put the creative rewriting of China's cultural tradition in correlation with the process of national identity-building through entertainment promoted by the Chinese Party-State.

74827 | *Connotation Evolution and Communication Characteristics of Network Language Using the 5W Communication Model: An Analysis of "X Socialites"*

Zhongyi Yan, The University of Hong Kong, Hong Kong

Yutao Liang, The University of Hong Kong, Hong Kong

"Online socialite" has become a popular internet buzzword in China in recent years. Originally referring to female internet celebrities who purchased luxury goods through group buying and then pretended to be "socialites" in high-end places to attract attention, a series of "X socialites" emerged on the internet, such as "Buddha socialites" (beautiful and sexy ladies in a Buddha temple), which caused controversy and discussion. This study examines the connotation evolution and communication characteristics of the internet buzzword "X socialites" from the perspectives of linguistics and communication, based on the 5W model of communication. Content analysis and focus group discussions were employed as research methods for this study. The study finds that the evolution of the term "socialite" reflects the changing evaluation standards and cognitive changes towards women in different periods of Chinese society. The emphasis has shifted from the focus on inner spiritual qualities in the past to the pursuit of external material possessions today. The internet term "X socialites" not only retains the core concept of "socialites" as a "beautiful woman" but also introduces negative connotations, such as creating fake personas and engaging in behaviors that violate public values in order to attract followers for financial gains. It is noteworthy that, whether in traditional society or the internet age, the commercial pursuit and consumption of female beauty behind different images are the focus of public criticism that cannot be ignored.

74550 | *A Study on the Participatory Culture of Filipino Kpop Fandom and Its Fan Activism*

Rowena Morta, University of Perpetual Help System Dalta, Philippines

Benedict N. Articon, University of Perpetual Help System Dalta, Philippines

Carl Christian L. Ramos, University of Perpetual Help System Dalta, Philippines

Angeline E. Pangilinan, University of Perpetual Help System Dalta, Philippines

K-pop fans are now recognized as a prominent force in the field of activism, having been vocal about their concerns about a variety of social and political issues. Due to the new and still rising activism of modern K-pop fans on a worldwide scale, research on K-pop fan activism is not as thorough in the literature as other existing academic fan studies. Thus, it is vital to look into the reason behind this phenomenon. In this study, the researchers examined the Participatory Culture of Filipino K-Pop fandom and its Fan Activism with the use of Fan Theory of Henry Jenkins and Social Movement Theory. Using a Qualitative Phenomenological Approach, the present study aimed to explore the Participatory Culture experiences of Filipino K-pop fandom in Fan Activism. Thematic analysis was used to examine the semi-structured interview transcripts, which revealed a number of themes that addressed the study's research questions. In addition, a total of ten participants who are 18 to 60 years old, currently residing in Metro Manila, have been a K-pop fan for more than a year, and participated in any forms of fan activism with their fandom were selected using a Criterion sampling. Findings show that Participatory Culture offers motivation, challenges, and benefits to Filipino K-pop fandom in the context of fan activism. Furthermore, the voices of marginalized people were also amplified by the fan activists as they raised awareness of certain groups.

MediAsia2023 Pre-Recorded Virtual Presentations

Digital Media and Use of New Technology in Newsgathering

71352 | *Discuss the Applications of AI Technologies in Smart News Generation*

Cong Qi, The Hong Kong Polytechnic University, Hong Kong

Xinqi Wei, The Hong Kong Polytechnic University, Hong Kong

With the advancement of the Artificial Intelligence (AI) algorithms, the Machine-Generated Content (MGC) news is widely employed in the news media industry. This has brought tremendous opportunities and challenges to the journalism industry as well as the entire society. This paper introduces the current applications of AI technologies in smart news generation. Specifically, we focus on the automation processes of the current text news generation and video news generation by using AI technologies such as machine learning, deep learning, artificial neural network, and natural language processing and generation. It then summarizes the effectiveness of the MGC news from the perspectives of timeliness, efficiency, level of objectiveness, reliability and bias avoidance. We conclude the paper by raising up the challenges AI-generated news bring to the news purveyor, to the news readers, and to the news content generation itself. As AI writing is in a progressive era, journalists nowadays need to consider transforming and moving from a functional model of writing simple news stories to more in-depth and creative reporting, and be able to co-exist harmoniously with AI news bots. This paper provides researchers and practitioners from the field of news media with solid technological foundations to understand the current smart news generation mechanisms, and opens the door for further exploration and discussion of MGC in many other fields of news media industry. Further empirical studies on the effectiveness of AI generated news across multiple scenarios and countries are suggested to verify our research results.

74552 | *Navigating Indonesian Media Independence: An Analysis of Kompas.com's Framing of the Government's Physical Distancing Policy*

Diana Anggraeni, Universitas Pancasila, Indonesia

Nabila Nabila, Universitas Pancasila, Indonesia

Naila Qonita, Universitas Pancasila, Indonesia

Helpris Estaswara, Universitas Pancasila, Indonesia

Government power and control of the media are two things that always go together. The government must continually exert control over the media to retain its hegemony. As a control node, the concept of laws and regulations arises. This event makes the media a supporter and agent of the government's interests. This paper aims to evaluate how Kompas.com, one of Indonesia's mainstream online media, frames the government's social restriction policy in response to the Covid-19 outbreak. From March 2020 to December 2021, 237 news articles titled Large-Scale Social Restrictions (PSBB) were examined. This study employs a quantitative approach. Entman's framing analysis properties were used as coding categories while working on interpretation-focused coding and critical discourse principles to build the narrative. An ANOVA analysis was applied to assess the degree of public confidence in the news reports provided by Kompas.com. The options used by Kompas.com to preserve public trust in government and the media include the employment of positive tones and enhancing the tendency of trust in the government through moral and treatment framing. The ANOVA result's p-value is 0.0395, less than alpha 0.05, which shows the significance of this study with R^2 0.9997. The present study accepts the present study hypothesis and rejects the null hypothesis with a significance F value of 3.1737.

Film and Literature: Artistic Correspondence

72018 | *An Autoethnographic Study of Co-Creating a Script with Artificial Intelligence Whilst Walking Through Pere Lachaise Commentary*

Timi O'Neill, University of Wales Trinity Saint David, United Kingdom

An Autoethnographic study of co-creating script with Artificial Intelligence whilst walking through Pere Lachaise Commentary Throughout this paper, an autoethnographic approach is used to investigate the potential for creative dialogue resulting from walking in Paris and interacting with artificial intelligence (AI) for scriptwriting. The focus is on creating a Jewish romantic comedy short film called 'Finding Samuel Beckett' co-written with an AI system during a series of walks through Pere Lachaise cemetery. The AI creates dialogue and action for the female character, while the author provides the action and words of the male character. The narrative structure is co-generated. The paper documents the walking experience, AI-generated text, writer reactions, and the impact of the autoethnographic approach on the research process through audio, photos, a journal, and an AI map of the walking route. Initial testing shows that the AI-generated text sparks new ideas, enriches the plot, and generates unexpected twists. The autoethnographic approach helps the author reflect on their experience and develop a deeper understanding of the creative process. Additionally, the walking experience enables the author to connect with their environment, engage in conversation, and document their thoughts, resulting in a more collaborative and inclusive creative process. The paper provides valuable insights into the integration of AI in the creative process and highlights the importance of embodied experiences and autoethnographic approaches in enhancing creativity. This study contributes to a better understanding of AI in the creative industries and how technology shapes and mediates our creative experiences of the world.

MediAsia2023 Pre-Recorded Virtual Presentations

Film Criticism and Theory

74886 | *Identity Re-Articulation, Muslim Hip Hop and 'Mappila Cool' in Kerala, South India: Reading "Thallumaala"*
Mukulika Radhakrishnan, University of Sussex, United Kingdom

This paper seeks to analyse the recently released Malayalam film "Thallumaala" (2022) in the context of Muslim hip-hop and Hindutva in Kerala, India. A carnivalesque action film that dabbles in themes like love and heartbreak, "Thallumaala"s soundtrack, album, choreography, sartorial choices, making etc signal the arrival of 'Muslim hip-hop' in India. This paper makes use of Syed Abdul Khabeer's theory of 'Muslim Cool' – a way of being Muslim in the context of rising Islamophobia in the post 9/11 world – and argues that "Thallumaala" represents an emergent phenomenon called 'Mappila Cool' (referring to the Muslims of north Kerala), by which there is an active re-articulation of the self formulated according to the unique Mappila experience blended with transnational elements borrowed from hip-hop. Arjun Appadurai has argued that culture produces the 'capacity to aspire' and this is crucial when we consider that "Thallumaala" is set in Malappuram, Kerala's sole Muslim majority district and Mappila heartland, which is currently at the receiving end of Hindutva's campaign that projects it as a regressive hotspot. Yet, evidence shows that this is far from the truth and that Muslims in Kerala are at the cusp of a 'renaissance' unlike their counterparts in any other state, reflected in the community's stupendous performance in many facets of Kerala society. The world created by "Thallumaala" is thus antithetical to the narrative within which the hegemonic discourse tries to box Malappuram and Muslims in, and raises the question: what does it mean to be Muslim, Mappila, and cool.

74603 | *Further Studies of Temporality in Japanese Film: Phenomenological Reflections on 'Ma'(間), and the In-Betweenness of Sound*
Pellegrini Sascia, School of the Arts of Singapore, Singapore

This presentation is part of an ongoing investigation into the absence, presence, and in-betweenness of sound and music in selected movies from the post-war Japanese film industry: Japanese film presents a distinct aesthetic that is often sparse and parsimonious in its use of sound and music. In these Japanese films, a notion of in-betweenness resonates with the concept of 'Ma' (間) a word standing for pause, gap, or emptiness in the Japanese philosophical tradition. 'Ma', is the Deleuzian rhizome that disperses rigid post-Cartesian dichotomies of absence and presence in sound and music: 'Ma' is a concept which collapses dichotomies of space-time relations and transcends any definition of space-time intervals. A notion closely relating to the Philosophical School of Kyoto and the predicament of its main scholars, the Japanese philosopher Kitaro Nishida. Drawing connections between selected works of film directors Nagisa Ōshima, and Kiyomi Kuroda, all of whom have a particular relationship to the concept of 'Ma', I maintain that the absence of sound in these films relates to what in the western philosophical tradition is subsumed into the Husserlian phenomenological notion of retention and protention: the perception of a presence just passed, or yet to be. In this investigation, by examining the specific relation of Japanese film to music, I maintain that the dialogue between moving images and sound is never absent: rather that sound in Japanese film, even when unheard, is prepared, or amplified by its own ostensible muteness; by the temporal protraction of silent moments of stillness.

Films and Digital Distribution

73082 | *Portrayal of Women on OTT: A Critical Discourse Analysis of Content Released from 2017-2022*
Aastha Tiwari, Guru Gobind Singh Indraprastha University, New Delhi, India

The arrival of Over-The-Top (OTT) platforms like Amazon Prime, Hotstar, Netflix, and Sony Liv has brought an evolution to the entertainment industry. It has made a century-old film industry reach the pockets of audiences through digital distribution technology. It stands among the most popular and influential mass media as it has made audiences habitual of binge-watching. The content presented in both films and web series depicting numerous realistic situations through different characters in their storylines has been a prominent reason for promoting cross-cultural exchange in social values. Women characters have been too significant since the dawn of cinema that their presence cannot be overlooked now on the OTT. Thus, it becomes crucial to understand how various films and web series released on OTT platforms depict them in different storylines. The study analyzes the portrayal of women characters in select Hindi films and web series released on the mentioned OTT platforms through a critical discourse analysis method of the qualitative research approach. The selected period for the study is 2017 to 2022. The study tries to ascertain how women characters are placed in different social and cultural settings in OTT-based content. It aims to examine the significance of their roles in the storylines of the films and web series on OTT platforms released during the last five years. The study also attempts to determine how various (social, personal, and romantic) relationships of women characters have been treated and represented in them.

Media History

72905 | *Determined, Brave and Loving Her Job: A Female War Correspondent in the First World War*
Gabriella Jeki, Károli Gáspár University of the Reformed Church in Hungary, Hungary

In wartime, communication is of most importance, especially when it comes to shaping public opinion. In fact, journalists play an indisputable role in deciding what information, in what form, and with what content reaches the readers. This significance was even more crucial at the turn of the century, during the birth of journalism. Throughout the First World War, the media became the highly acclaimed fourth branch of power, capable of exerting a fundamental influence on the course of historical events. In my presentation, I will follow the journey of a war correspondent who visited 14 countries during the four years of the war. This Hungarian journalist was also a woman, taking on this perilous job in a world where women's social roles were primarily limited to the triad of housewife, wife, and mother. However, Margit Vészi was among the first to go to the frontlines as the only female war correspondent from the Faculty of War Correspondents of the Austro-Hungarian Monarchy (on the Hungarian side), representing the daily newspaper, Az Est. How did she endure the horrors of war? How did she present the events? Whom did she meet at the front, and how did she manage to conduct interviews and gather information? Where did she find the courage to fulfill her duties? Margit Vészi had more than a hundred articles published in the Hungarian-language press, and her reports were also picked up by Italian newspapers, for example. She wrote two volumes of reports about her experiences in the war.

MediAsia2023 Pre-Recorded Virtual Presentations

Visual Communication

72936 | *Reading the Bollywood Film Posters: Semiotic Analysis of Gender Representations from 1970-2020*

Hitender Sehrawat, Amity University, India

Film studies have primarily focused on the analysis of films and have neglected film posters' analysis, even though posters have been an essential tool in film promotions in earlier times as billboards and current times on social media in digital forms. Film posters not only communicate just about the content of the films, but when analyzed collectively, they may convey the changing culture over the years. Gender as a cultural construct has been of prime relevance in the traditionally patriarchal society of India. However, gender analysis of Bollywood film posters has remained under research. To address this gap in the literature, the present study takes a semiotic approach to trace the changes in the depiction of gender protagonists in Bollywood film posters over fifty years from 1970-2020. Based on the analysis of two hundred Bollywood film posters and thirty one-on-one semi-structured interviews, we found interesting insights. The study contributes to the film and communication literature in three ways. First, it highlights the importance of film posters, which have remained neglected. Second, it builds on and advances the semiotic theory in film poster analysis by focusing on elements like props, postures of the protagonists, lighting, colours, facial expressions, body language, and so on. Last, the study shows how film posters are reflective of the cultural changes, in our case, gender issues in India.

Notes

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Notes

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Barcelona

September 18-22, 2024

The Barcelona Conference on Education
The Barcelona Conference on Arts, Media & Culture

Chiang Mai

February 15-19, 2024

The Southeast Asian Conference on Education

Honolulu

January 3-7, 2024

The IAFOR International Conference on Education
The IAFOR International Conference on Arts & Humanities

Kyoto

October 14-18, 2024

The Asian Conference on Media, Communication & Film
The Kyoto Conference on Arts, Media & Culture

London

July 11-15, 2024

The European Conference on Education
The European Conference on Language Learning
The European Conference on Arts & Humanities
The European Conference on Aging & Gerontology

Paris

June 13-17, 2024

The Paris Conference on Education
The Paris Conference on Arts & Humanities

Tokyo

November 22-25, 2023

The Asian Conference on Education

March 25-29, 2024

The Asian Conference on Education & International Development

The Asian Conference on Psychology & the Behavioral Sciences

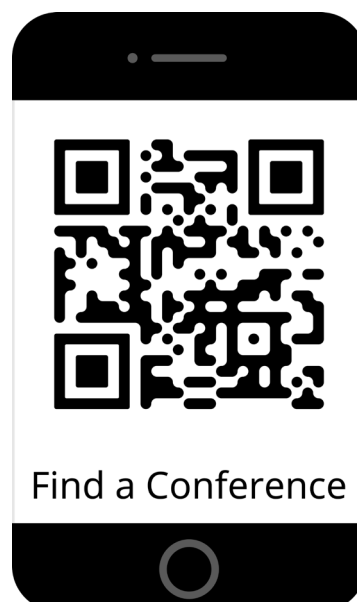
The Asian Conference on Aging & Gerontology

May 23-27, 2024

The Asian Conference on Cultural Studies

The Asian Conference on Arts & Humanities

The Asian Conference on the Social Sciences



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