

# HISTORY, STORY, NARRATIVE ECAH/EUROMEDIA 2017

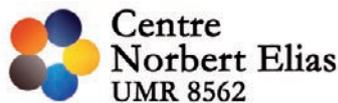
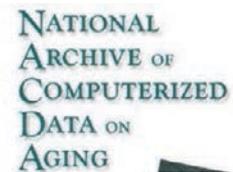
July 11–12, 2017 | Brighton, UK



**The European Conference on Arts & Humanities**  
**The European Conference on Media, Communication & Film**  
Organised by The International Academic Forum

# IAFOR Global Partners

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



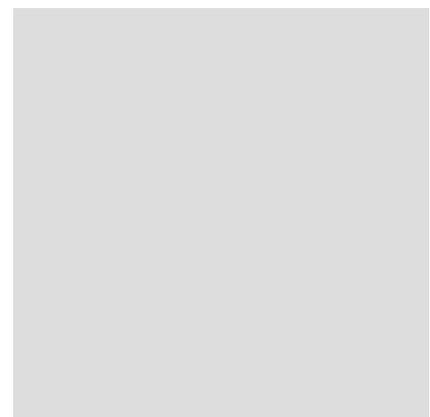


# **ECAH EuroMedia 2017**

**The European Conference on  
Arts & Humanities 2017**

**The European Conference on  
Media, Communication & Film 2017**

# Organising Committee Members



The Organising Committee of The European Conference on Arts & Humanities 2017 (ECAH2017) and The European Conference on Media, Communication & Film 2017 (EuroMedia2017) is composed of distinguished academics who are experts in their fields. Organising Committee members may also be members of IAFOR's International Academic Advisory Board. The Organising Committee is responsible for nominating and vetting Keynote and Featured Speakers; developing the conference programme, including workshops, panels, targeted sessions; undertaking event outreach and promotion; recommending and attracting future Organising Committee members; working with IAFOR to select PhD students and early career academics for IAFOR-funded grants and scholarships; and reviewing abstracts submitted to the conference.

# Welcome to ECAH2017 & EuroMedia2017

Dear Colleagues,

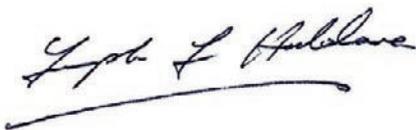
It gives me great pleasure to welcome you to the beautiful seaside city of Brighton and Hove. The city is a cultural and artistic hub of activity that boasts two world-class universities. Brighton and Hove is also home to IAFOR's European conference series, now in its fifth year, and we will welcome some 650 academics from more than 60 different countries over the two-week period in a celebration of interdisciplinary study. If this is your first IAFOR conference, and/or your first visit to Brighton, then I would like to welcome you particularly warmly, and if you are a returnee, then welcome back.

Reflecting the spirit of our host city, the programme for these conferences is diverse and exciting, and I would like to thank the many people involved with the planning of the events over the past year, from members of the Organising Committee, to members of the International Academic Advisory Board, to the dedicated team of professionals working behind the scenes at the IAFOR offices in Japan. I would like to thank the Keynote and Featured Speakers, the IAFOR journal editors, and each and every one of you for travelling from all corners of the earth, so we can come together today.

I would also like to acknowledge and congratulate the recipients of IAFOR scholarships and research awards, including the 2017 recipients of the Stuart D. B. Picken Grant & Scholarship. This award was initiated in 2017 in the name of the first Chairman of IAFOR, who sadly passed away last year, and to recognise excellence in young scholars. As well as an academic of international renown, Stuart was a kind and generous man, and it is fitting that his commitment to nurturing young academics from different backgrounds continues in the organisation he did so much to help found and shape.

The heuristic and reality of an international academic forum, in which peoples engage with each other to discuss the latest research, test ideas, and take part in rigorous and challenging debates, has never been more important. IAFOR's mission is to promote international exchange, to facilitate intercultural awareness, to encourage interdisciplinary discussion, and to generate and share new knowledge, and we encourage you, as academics working throughout the world, to forge friendships and working relationships with your fellow delegates across national, religious and disciplinary borders, and in pursuit of the research synergies that drive positive change.

It is in this spirit of friendship and international cooperation, and with the expectation of your active participation, that I express my warmest regards to you.

A handwritten signature in black ink, reading "Joseph L. Haldane". The signature is written in a cursive style and is positioned above a horizontal line that serves as a separator.

**Dr Joseph Haldane**  
Chairman & CEO, The International Academic Forum

# Welcome to Brighton & Hove



Dear Delegates,

Welcome to the city of Brighton and Hove, a vibrant and diverse centre of arts and culture.

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

Our city has a bohemian and artistic atmosphere that cannot be found anywhere else in the United Kingdom. We combine the modern with the traditional and the outlandish with the everyday, tempting and treating visitors and residents alike with a unique cultural experience.

Whether this will be your first visit, or one of many, I very much hope that you will have the opportunity whilst in the city to enjoy the atmosphere and the wonderful array of cultural and culinary delights we have to offer in Brighton and Hove, and perhaps find time for some shopping in our historic Lanes.

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

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

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

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

**Councillor Mo Marsh**

Mayor of the City of Brighton and Hove



## Conference Theme: “History, Story, Narrative”

Historians are far from the only interested party in writing history. In a sense it is an interest we all share – whether we are talking politics, region, family birthright, or even personal experience. We are spectators to the process of history while being intimately situated within its impact and formations.

How, then, best to write it? Is it always the victor’s version? Have we not begun increasingly to write “history from below”, that lived by those who are not at the top of the power hierarchy? Are accounts of history always gender-inflected, hitherto, at least, towards men rather than women? Who gets to tell history if the issue is colonialism or class? How does geography, the power of place, intersect with history? What is the status of the personal story or narrative within the larger frame of events?

This conference addresses issues of writing history from literary and other discursive perspectives. That is to say: novels, plays, poems, autobiographies, memoirs, diaries, travel logs and a variety of styles of essay. One thinks of Shakespeare’s history plays, Tolstoy’s *War and Peace*, Shi Nai’an’s *The Water Margin*, Balzac’s *La Comédie Humaine*. It also addresses oral history, the spoken account or witness, the Hiroshima survivor to the modern Syrian migrant.

Which also connects to the nexus of media and history. The great “historical” films continue to hold us, be it Eisenstein’s *October: Ten Days That Shook the World* (1925) or *Gone with the Wind* (1940). We live in an age of documentaries, whether film or TV. There is a view that we also inhabit “instant” history, the download to laptop, the app, the all-purpose mobile. How has this technology changed our perception, our lived experience, of history? What is the role of commemoration, parade, holiday, festival or statuary in the writing of history?

The different modes by which we see and understand history, flow and counter-flow, nevertheless come back to certain basics.

One asks whether we deceive ourselves in always asking for some grand narrative. Can there only be one narrator or is history by necessity a colloquium, contested ground? Is national history a myth? And history-writing itself: is it actually a form of fiction, an artifice which flatters to deceive? What, exactly, is a historical fact?

This conference, we hope, will address these perspectives and others that connect and arise.



# MEDIA ASIA<sup>17</sup>

The Asian Conference on Media, Communication & Film  
OCTOBER 27–29, 2017 | KOBE, JAPAN

## Conference Theme: History, Story, Narrative

Final Abstract Submission Deadline: **August 7, 2017**

Final Registration Deadline: **September 14, 2017**

## Keynote & Featured Speakers

William Lindesay OBE, Founder, International Friends of the Great Wall  
Professor Bradley J. Hamm, Medill School of Journalism, USA  
Professor Gary E. Swanson, University of Colorado, USA (fmr.)  
Professor Yoneo Ota, Osaka University of the Arts, Japan

## Join IAFOR at MediAsia2017 to:

- Present to a global audience in the cosmopolitan port city of Kobe
- Have your work published in the Conference Proceedings and considered for peer-reviewed, Open Access journals
- Benefit from IAFOR's interdisciplinary focus by hearing about the latest research in media, communication & film
- Participate in a truly international, intercultural and interdisciplinary event
- Take part in interactive audience sessions
- Network with international colleagues

Find out more: [mediasia.iafor.org](http://mediasia.iafor.org)

 IAFORJAPAN  @IAFOR



# Conference Guide

# Tuesday at a Glance

## July 11, 2017

- 08:15-09:15 Conference Registration | Renaissance Suite
- 09:15-09:30 Announcements & Welcome Address | Renaissance Suite
- 09:30-10:15** **Featured Presentation | Renaissance Suite**  
*Mythologizing One's Own History Through Narrative: Francis Ford Coppola's Tetro*  
Rodney F. Hill, Hofstra University, USA
- 10:15-10:45 Coffee Break | Renaissance Foyer
- 10:45-11:30** **Keynote Presentation | Renaissance Suite**  
*Testimonies of Light: Photography, Witnessing and History*  
Paul Lowe, University of the Arts London, UK
- 11:30-12:00 IAFOR Documentary Photography Award followed by Conference Photograph | Renaissance Suite
- 12:00-13:00 Lunch Break | Atrium Restaurant
- 13:00-14:00 Conference Poster Session | Library Terrace
- 14:20-14:50** **Spotlight Presentation | Renaissance Suite**  
*Re-Creating the Past: Fascist Comics and the Rehabilitation of History*  
Alfonso J. García Osuna, Hofstra University, USA
- 14:55-15:25** **Spotlight Presentation | Renaissance Suite**  
*Water Protectors or Protesters: Examining Media Coverage of the Dakota Pipeline Protests*  
Kimberly Cowden, Colorado State University – Pueblo, USA
- 15:30-16:00** **Spotlight Presentation | Renaissance Suite**  
*Doing Music Theory in a Post-Tonal, Post-Ideological World: Cultural Absorption and the Undoing of Cultural Hierarchies*  
Linda Schwartz, Ambrose University, Canada
- 16:00-16:15 Coffee Break | Renaissance Foyer
- 16:15-17:30** **Plenary Panel Presentation | Renaissance Suite**  
*The Challenges of Doing Research and Creative Activity in the Arts and Humanities Today*  
Panel Chair: Donald E. Hall  
Panellists: Anne Boddington, Amanda Bright & Linda Schwartz
- 17:30-19:00** **IAFOR Documentary Photography Award 2017 | Renaissance Suite**  
The Award Ceremony will be followed by a Drinks Reception

# Wednesday at a Glance

## July 12, 2017

08:30-10:30	Parallel Sessions
10:30-10:45	Coffee Break   Library Terrace
10:45-12:45	Parallel Sessions
12:30-14:00	Lunch   Atrium Lounge
13:00-14:30	Parallel Sessions
14:45-16:15	Parallel Sessions
16:15-16:30	Coffee Break   Library Terrace
16:30-18:00	Parallel Sessions
18:15-18:30	Closing Session   Wordsworth Room
<b>19:00-21:00</b>	<b>Conference Dinner (Optional Ticketed Event)</b> Meeting time & location: 18:30 at Library Terrace (2F) Group leaves for restaurant at 18:45

# Registration & Access

## Registration

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

Tuesday, July 11	08:00-16:00	Renaissance Foyer (LGF)
Wednesday, July 12	08:00-18:00	Library Terrace (2F)

If you have any questions or concerns, IAFOR staff and hotel staff will happily assist you.

## Name Badges

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

**Blue:** Presenters and Audience

**Yellow:** Keynote and Featured Speakers

**Red:** Conference Exhibitors and Affiliates

**Black:** IAFOR Staff

## Getting to the Conference Venue

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

London Victoria – 56 minutes (direct)

London Bridge – 1 hour 3 minutes (direct)

London St Pancras – 1 hour 33 minutes (direct)

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

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

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

**By Rail from Heathrow Airport:** Take the London Underground to London Victoria and then a mainline train to Brighton. Alternatively, take the Heathrow Express to Paddington and then the London Underground to Victoria and then a mainline train to Brighton.

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



## Lunch & Dinner

### Lunch

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

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

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

### Lunch Times

Tuesday, July 11	12:00-13:00
Wednesday, July 12	12:30-14:00

### Official Conference Dinner

The official Conference Dinner is a ticketed optional event (50 GBP). Please remember to bring your name tag to the Conference Dinner. Conference Dinner attendees should meet at the Library Terrace (2F) at 18:30 on Wednesday, July 12, 2017. The group leaves for the restaurant at 18:45. It takes approximately 15 minutes to walk to the restaurant.

**Restaurant name:** Hilton Brighton Metropole

**Restaurant address:** King's Road, Brighton, BN1 2FU

# General Information

## Internet Access

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

## Refreshment Breaks

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

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

## Printing

For your convenience, there will be an iMac computer (with Microsoft Office installed) and a printer at the conference Registration Desk. We are able to offer a complimentary printing service of up to ten A4 sheets should you need this. Please be advised that printing may not be available at peak times.

## Smoking

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

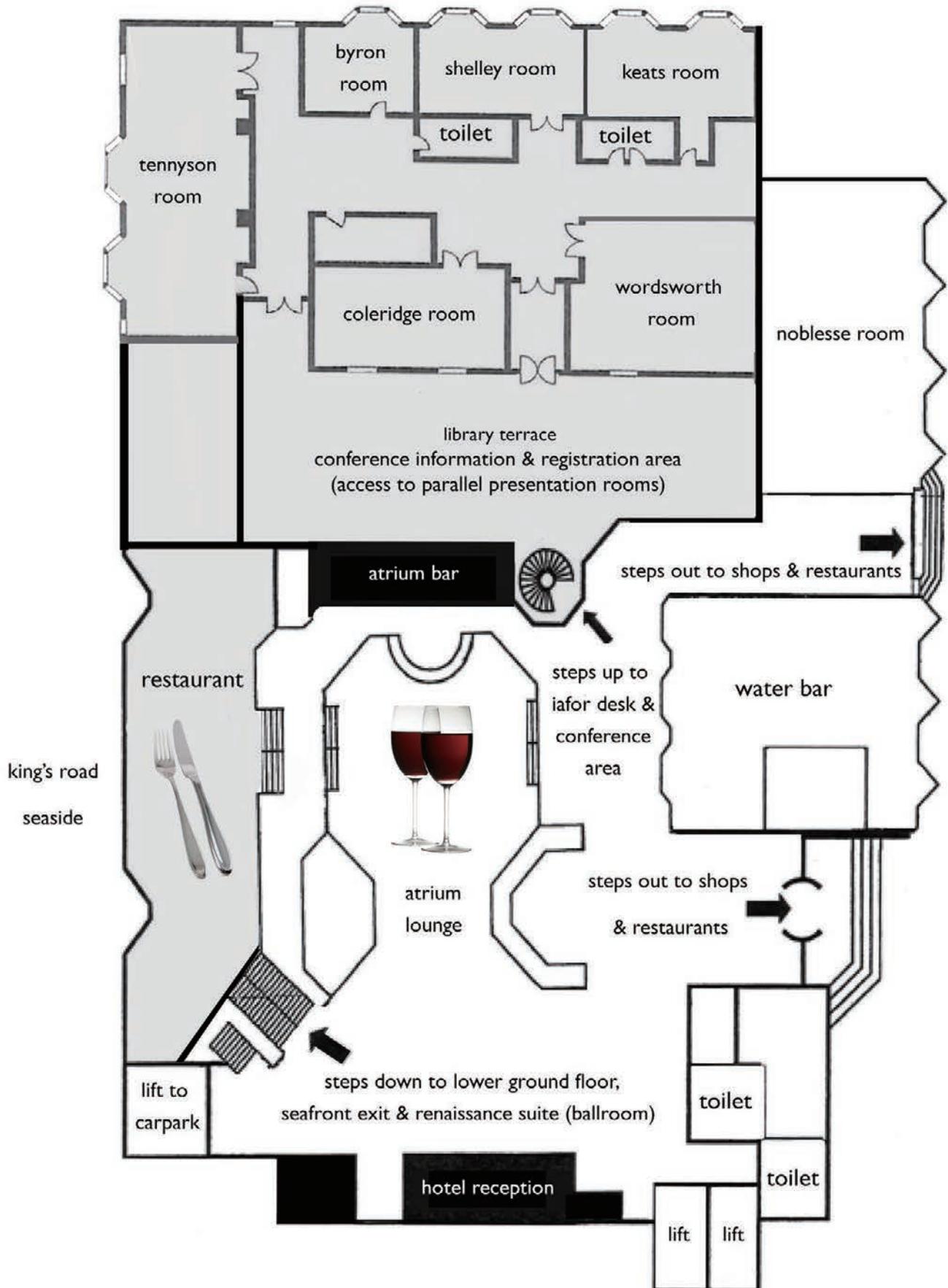
## What to Wear & Bring

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

## Photo/Recording Waiver

There may be photography, audio and video recording at the conference. By entering the event premises you give consent to the use of your photograph, likeness or video or audio recording in whole or in part without restriction or limitation for any educational, promotional, or other purpose for distribution.

# The Jurys Inn Brighton Waterfront Floor Guide





# Presentation Guide

## Conference Abstracts

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

## Oral & Workshop Presentations

Oral Presentation Sessions will run from 08:30 on Wednesday morning. They are generally organised into parallel sessions by streams. Oral Presentations are normally scheduled in sessions comprising three presentations, lasting 90 minutes in total. In sessions with two Oral Presentations, the session will last 60 minutes, and in the case of four Oral Presentations, an extended session lasting 120 minutes will be scheduled.

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

## Equipment

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

## Session Chairs

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

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



# Presentation Guide

## Poster Sessions

Poster Sessions are 60 minutes in length and take place on the Library Terrace.

The poster display boards are 1800 mm high x 1200 mm wide. Tape will be provided for putting posters up. Please be aware that there are no on-site facilities for printing posters.

## Presentation Certificates

Poster Presenters may pick up a certificate of presentation from the Registration Desk. All other presenters will receive a certificate of presentation from their Session Chair or a member of staff at the end of their session.

## Conference Proceedings

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

**Full text submission is due by August 12, 2017 through the online system.** The proceedings will be published on September 12, 2017. Authors will have PDF copies of their offprints emailed to them by October 12, 2017.

## A Polite Request to All Participants

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

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

# IAFOR Journals

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



# IAFOR Journals

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

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

## How are journal editors appointed?

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

## How do we ensure academic integrity?

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

## How are papers selected?

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

## How are IAFOR journals related to IAFOR conferences?

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

# Journal Editors

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

Dr Alfonso Garcia Osuna, Hofstra University, USA

### **IAFOR Journal of Literature & Librarianship**

Dr Richard Donovan, Kansai University, Japan

### **IAFOR Journal of Education**

Dr Bernard Montoneri, Tamkang University, Taiwan

### **IAFOR Journal of Business & Management**

Dr Anshuman Khare, Athabasca University, Canada

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

Dr Tingting Ying, Ningbo University of Technology, China

### **IAFOR Journal of Ethics, Religion & Philosophy**

Professor Lystra Hagley-Dickinson, University of St Mark & St John, UK

### **IAFOR Journal of Sustainability, Energy & the Environment**

Dr Alexandru-Ionut Petrisor, University of Architecture and Urban Planning, Romania / URBAN-INCERC, Romania

### **IAFOR Journal of Media, Communication & Film**

Dr James Rowlin, Singapore University of Design and Technology, Singapore

### **IAFOR Journal of Asian Studies**

Dr Seiko Yasumoto, University of Sydney, Australia

### **IAFOR Journal of Language Learning**

Dr Ebru Melek Koç, Izmir Institute of Technology, Turkey

### **IAFOR Journal of Politics, Economics & Law**

Dr Craig Mark, Kyoritsu Women's University, Japan

### **IAFOR Journal of Cultural Studies**

Professor Holger Briel, Xi'an Jiaotong-Liverpool University, China

### **IAFOR Journal of Psychology & the Behavioral Sciences**

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



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

It is with sadness that we inform our friends of IAFOR that the Chairman of the organisation, the Reverend Professor Stuart D. B. Picken, passed away on Friday, August 5, 2016.

Stuart Picken was born in Glasgow in 1942 and enjoyed an international reputation in philosophy, comparative religious and cultural studies, but it is as a scholar of Japan and Japanese thought for which he will be best remembered, and as one of the world's foremost experts on Shinto.

Picken entered the University of Glasgow, Scotland, aged 16 to study divinity and philosophy, and his studies culminated with a doctorate that looked at Christianity and the work of Kant. In 1966 he was ordained in the Church of Scotland, and began his career as a minister in Orkney. However, his curiosity led him from isolated rural Scotland to the world's largest city, and following a visit to Tokyo on a Rotary scholarship, Picken was appointed Professor of Philosophy at the International Christian University (ICU) in 1972. Here he turned his western theological and philosophical training to comparative religious and cultural studies of Japan, at a time when the country was emerging from the shadows of the Second World War.

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

As Japan emerged as an economic superpower in the 1970s and 1980s, and given his growing prominence as an academic, Picken was much in demand as part of a period in which Japanese wanted to learn more about themselves as seen through the eyes of the West, and where Western businesses were eager to learn from the all-conquering Japanese model. By then fluent in Japanese, he served as a business consultant to such corporations and also served as a consultant to various businesses, including Jun Ashida Ltd., Mitsui Mining & Smelting Corp., Kobe Steel and Japan Airlines. During this period he was active in the St Andrew Society, and founded the Tokyo Highland Games, which is still an annual event.

The author of a dozen books and over 130 articles and papers, Picken was to stay at ICU for 25 years, where he was a popular lecturer and mentor to both Japanese and visiting scholars, serving tenures as Chairman of the Division of Humanities from 1981 to 1983, and as Director of Japanese Studies from 1995 to 1997, as well as concurrently founding Director of the Centre for Japanese Studies at the University of Stirling, Scotland from 1985 to 1988. A keen amateur footballer, whose devotion to Japan was rivalled only by that he felt for Glasgow Rangers, he continued to play into his fifties at ICU, encouraging many students to take up the sport.



He left ICU in 1997, and from then until 2004 served as the founding Dean of the Faculty of Foreign Languages and Asian Studies at Nagoya University of Commerce and Business, and the founding Dean of the Graduate School Division of Global Business Communication from 2002 to 2004. Upon his retirement from his academic posts, he returned to Scotland to re-enter the ministry as minister of the linked charge of Ardoch with Blackford in 2005, yet he continued his academic and Japanese interests as the Chairman of the Japan Society of Scotland.

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

From 2009 he was the founding Chairman of The International Academic Forum (IAFOR) where he was highly active in helping nurture and mentor a new generation of academics, and facilitating better intercultural and international awareness and understanding. In the years immediately preceding his illness, he continued to lecture throughout the world, in Europe, North America, Asia and the Middle East.

He is survived by his wife, Hong Wen, and children, Fiona, Jeannette, William and Lynn.

Image Caption | The Reverend Professor Stuart D. B. Picken (IAFOR), Professor Arthur Stockwin, OBE (The University of Oxford) and Professor Jun Arima (University of Tokyo) enjoy a lighter moment during a discussion on Japanese security at The European Conference on Politics, Economics & Law 2014.

# IAFOR Academic Grant & Scholarship Recipients

We are delighted to announce the recipients of financial support as part of the IAFOR grants and scholarships programme, newly launched for 2017. Our warmest congratulations go to Ngozika Anthonia Obi-Ani, recipient of the Stuart D. B. Picken Grant and Scholarship, and Antarleena Basu and Angela Kim, recipients of IAFOR Scholarships, who have been selected by the conference Organising Committee to receive financial support to present their research at The European Conference on Arts & Humanities 2017 and The European Conference on Media, Communication & Film 2017.

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. The Organising Committee of the relevant IAFOR conference awards scholarships to eligible applicants who have submitted exceptional abstracts that have passed the blind peer review process and have been accepted for presentation at the conference.

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

## Ngozika Anthonia Obi-Ani Stuart D. B. Picken Grant & Scholarship Recipient

Ngozika Anthonia Obi-Ani joined the Department of History and International Studies at the University of Nigeria as a graduate assistant on May 18, 2009, and became an assistant lecturer in March 2011 after completing an MA degree. In 2012, she was elevated to Lecturer II. During this period she has attended conferences and seminars. She is a member of the Historical Society of Nigeria and Igbo Scholars Association. As a young academic she has aspirations to reach the peak of my career as a full professor in Social History. If she is able to cross the bridge of obtaining my PhD, then that vision will be attainable between the next five and ten years. She has a passion for teaching and research and hopefully with mother luck and hard work, her ambitions will be attained with ease. After her PhD programme, she will dedicate herself to teaching and research in Social History of the Igbo.

**36322 Wednesday 08:30-09:00 | Keats Room**

*Justice Delayed? The Nkanu Igbo and the Nigerian Army Occupation: 1967–1970*

Ngozika Anthonia Obi-Ani, University of Nigeria, Nsukka, Nigeria

Paul Obinwanne Obi-Ani, University of Nigeria, Nsukka, Nigeria

The Nigerian-Biafran Civil War was savagely contested by both sides of the divide. The seceding Biafra had borne the brunt of the pogrom, the counter coup d'état that decimated its officer corps in Nigeria and the sporadic outbursts of sectarian and ethnic cleansing preceded the declaration of the Republic of Biafra on May 30, 1967. In less than three months of the commencement of hostilities, Biafra lost its capital, Enugu, with all its stores. Enugu and its environs are peopled by the Nkanu Igbo and with the retreat of the Biafran forces, the civil populace predominantly of the Nkanu Igbo came under the Nigerian army occupation from September 1967 to January 1970. The occupation of Nkanu Igbo was horrendous, with the civilian population subjected to inhuman treatment such as summary execution of suspected Biafran partisans, enforcement of pass system and arbitrary commandeering of young women as sex slaves by the Nigerian army. The butcher at Agbani, the political headquarters of Nkanu Igbo, was Sergeant Clement Yildar of Nigerian army. Sergeant Yildar and his accomplices committed war crimes against Nkanu Igbo and humanity and therefore should be tried posthumously if they are all dead. Unfortunately, this heinous crime against humanity has not received any scholarly attention. This paper would amply utilize oral traditions, newspaper reports of the period and other extant secondary source materials in analyzing the occupation of Nkanu Igbo. Giorgio Agamben's theory of state exception would be applied.

# IAFOR Academic Grant & Scholarship Recipients

## Antarleena Basu

### IAFOR Scholarship Recipient

Antarleena Basu is presently pursuing a PhD in Translation Studies, Centre for Applied Linguistics and Translation Studies, University of Hyderabad, India. After completion of her MA in English in 2014, she has pursued an MPhil in Translation Studies where she researched translating trauma, focusing primarily on Partition Literature and Inter-lingual Translation, a dissertation which is to be published shortly. Interested in emerging trends in literature, her areas of interest include Trauma Studies, Translation Studies, Postcolonial Studies, Children's Literature and Graphic Narratives. Presently, alongside her research in Translation Studies, she is also working on socio-political graphic narratives written in India and across the world.

**36986 Wednesday 09:30-10:00 | Coleridge Room**

*Representation of History in the Indian Graphic Novel: An Analytical Study of History Through the Frame of Graphic Narratives*

Antarleena Basu, University of Hyderabad, India

This research paper attempts to explore how, through the amalgamation of images and words, India's historical events have been represented within the frame of the graphic narrative and how these narratives serve to uphold the "history from below", thereby providing counter narratives to the more dominant, so called "historical facts". History in the graphic narrative is a persistent theme as "the visual dimension of the graphic novel contributes substantially not only to our understanding of history but also to a larger question of how history can be represented" (Nayar, 2016, p. 14). By primarily focusing on texts like *This Side That Side: Restorying Partition*, curated by Vishwajyoti Ghosh (dealing with the Partition of India in 1947 and its aftermath), *Bhimayana* by Srividya Natarajan, Durgabai Vyam and S. Anand (dealing with the caste system in India by tracing the life of Dr Ambedkar), *Delhi Calm* by Vishwajyoti Ghosh (portraying the Emergency of 1975–76) and *Munnu* by Malik Sajad (portraying the national crisis in Kashmir) and also drawing reference to graphic narratives across the world like Spiegelman's *Maus*, Satrapi's *Persepolis*, Sacco's *Palestine*, etc, this paper aspires to uphold the omissions, loopholes and discrepancies in establish history and seeks to question and counter the dominant narratives, thereby showing how history can be represented within the graphic novel. Hence, this paper attempts to analyze and understand history and its representation through the "visual-verbal literacy" (Hirsch, 2004, p. 1212) of the graphic narrative.

## Angela Kim

### IAFOR Scholarship Recipient

Angela Kim (Keun-hae Kim) is currently a PhD candidate at SOAS, University of London in the United Kingdom. Her doctoral thesis, *Performing Korean Diaspora: Theatre as a Memory Archive*, explores the theatrical attempts of Korean diaspora theatre artists to perform an identity about which they are insecure through live performances and written scripts, and to bring memories of diasporic experiences on the stage, in the space between the performer and the audience. Born in Busan, South Korea, she earned both her Bachelor's degree and her first Master's degree in English Literature (Drama) from Sungkyunkwan University, Seoul, South Korea. She then left for London to gain her second MA at RADA (The Royal Academy of Dramatic Art) and Birkbeck, University of London. Since she finished her MA in London, she has been creating performances, performative installations and conceptual artworks in London. She pursues her career as an interdisciplinary artist-scholar.

**36659 08:30-09:00 | Shelley Room**

*Theatre of Diaspora As a Memory Archive: Representing Postmemory of Korean-Japanese Performance Artists*

Angela Kim, SOAS, University of London, UK

This research investigates issues of representing history by examining theatrical works of Korean-Japanese theatre artists including Shinjuku Ryoanpaku and Soni Kum. This paper will argue that the theatre is a perfect medium for the operation of memory and functions as a memory archive. Marianne Hirsch's idea of postmemory as a structure for the trans-generational transmission of traumatic experience will be applied to this research. Here, I give an analysis of the postmemory narrative by providing the examples of *Vegetation* (2009) by Soni Kum and *100 years, Fellas of Wind* (2011) by Shinjuku Ryoanpaku. Soni Kum who is the third generation of Korean-Japanese grown up in the North Korean community performed *Vegetation* in 2009 in Beijing. Inspired by a novel about the Jeju 4.3 Massacre in 1947, Kum attempted to illustrate her artistic interpretation of a particular scene from the novel. Shinjuku Ryoanpaku is a Tokyo-based theatre company led by an artistic director Sujin Kim. *100 years, Fellas of Wind* illustrates an epic story of the 100 years of the Korean-Japanese community in Japan. Set in a pub located in a Korean area in Osaka today, the play interweaves historical moments of Korea with realities of Korean-Japanese people residing in Japan since the colonial era. Because my specific interest is diaspora theatre as a memory archive, I investigate the presence of a collective memory of historical trauma, and how they stage these memories transmitted by their parental generation.

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## Volume 4 Issue 2

Submission deadline: July 31  
Target publication date: October 31

For details of how to submit your paper, view the Author Guidelines on the journal website: [ijah.iafor.org](http://ijah.iafor.org)

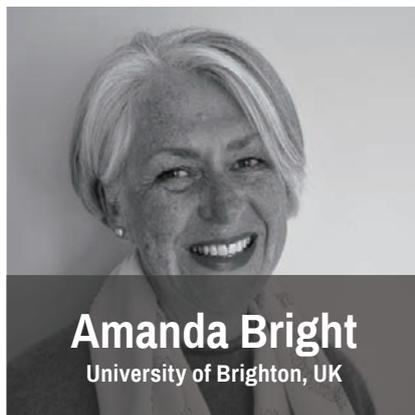
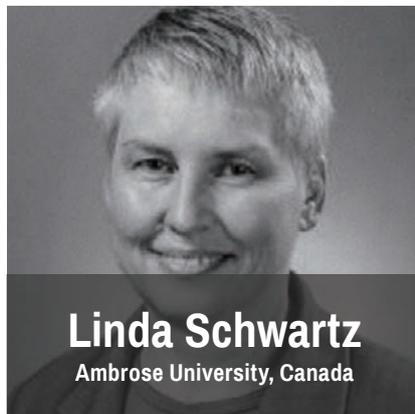


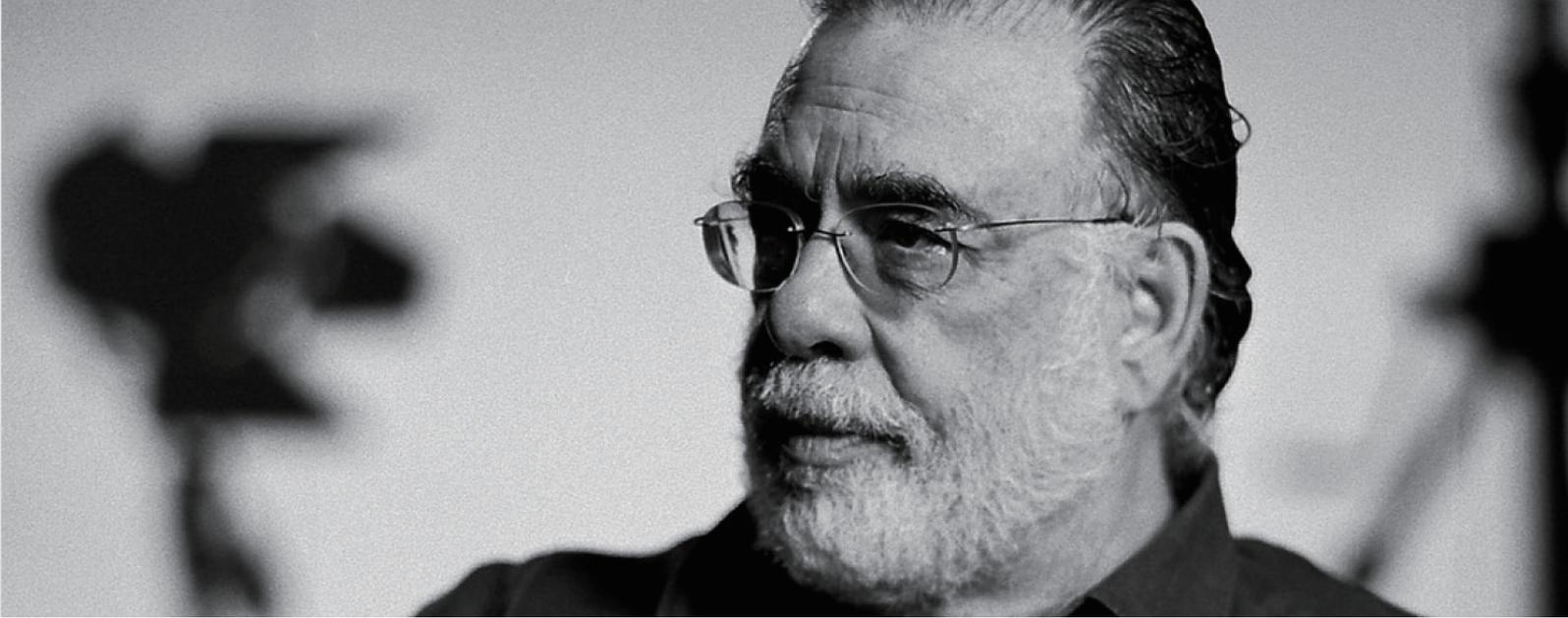
# Keynote, Featured & Spotlight Speakers

# Keynote, Featured & Spotlight Speakers

## ECAH/EuroMedia2017

The following Keynote, Featured and Spotlight Speakers will provide a variety of perspectives from different academic and professional backgrounds on the conference theme.





## Featured Presentation: Rodney F. Hill

Tuesday, July 11 | 09:30-10:15 | Renaissance Suite

### Mythologizing One's Own History Through Narrative: Francis Ford Coppola's *Tetro*

Since 2007, Francis Coppola has been pursuing a more independent, low-budget mode of filmmaking, and the results have been some of the most personal films of his career. *Tetro* (2009), Coppola's first film from an original screenplay since 1974, centres on the troubled relationships between two estranged brothers – both aspiring playwrights – and their brilliant but emotionally crippling father, a famous orchestra conductor. Key aspects of the narrative are drawn from Coppola's own family history, but only loosely so, and in transposing these conflicts into fiction, Coppola symbolises them, indeed mythologises them, into a drama of Greek proportions. In its stylistic blend of realism and artifice, combined with its narrative focus on dramatic writing, the film calls attention to its own theatricality and process of narration.

Image | Francis Ford Coppola by FICG.mx

### Biography

Dr Rodney F. Hill, Assistant Professor of Film in the Lawrence Herbert School of Communication at Hofstra University, holds a PhD from the University of Kansas and an MA from the University of Wisconsin – Madison, USA. He is co-author of *The Francis Ford Coppola Encyclopedia* and *The Encyclopedia of Stanley Kubrick*, co-editor of *Francis Ford Coppola: Interviews*, and a contributor to several other books, including *The Essential Science-Fiction Television Reader* and *The Stanley Kubrick Archives*. His essays have appeared in *Film Quarterly*, *Cinema Journal*, *Literature/Film Quarterly*, and elsewhere. In addition to his academic experience, Dr Hill worked for several years in film distribution and marketing, handling theatrical campaigns for such films as Edward Yang's *Yi Yi*, François Ozon's *Under the Sand*, and the Oscar-nominated documentary, *On the Ropes*.



# Keynote Presentation: Paul Lowe

Tuesday, July 11 | 10:45-11:30 | Renaissance Suite

## Testimonies of Light: Photography, Witnessing and History

In its relatively short history, photography has arguably become the predominant medium through which we represent the world around us. It is hard to imagine a world without the photographic image, so ubiquitous has it become as a form of communication, documentation and personal and artistic expression. Today, more photographs are taken every two minutes than in the whole of the nineteenth century. We now photograph everything, every moment of our lives and the world around us. Photography has arguably become the means through which we most strongly remember the past – and represent the present – forming the foundation of not only our collective social memory, but also our personal memories. Photographs capture a moment in time and in space, condensing and concentrating experiences into artifacts. They preserve within the frame the ghostly traces of the past as well as the knowledge that that past is no longer there, and therefore serve to preserve our sense of history and memory. As such, they form an important part of remembering, fluctuating between past and present, connecting moments in time. This is not necessarily a “stilling” of time, but rather a concentration of experience into an image that suggests time interrupted, retaining the sense of a time before the image and a time after it. As soon as the shutter closes, that moment of representation is forever in the past, yet still preserved in the present and into the future. The paradox is that although the still image is a single, discrete temporal event, it has the ability to transcend time; by playing on the imagination of the viewer, it can project backward and forward through time. The image retains within the frame a self-contained story, a sense of occurrences before the photograph and possibilities afterward. This presentation will therefore explore how the photographic image has engaged with the historical moment, from its inception in the mid nineteenth century to the present day.

Image | *View from the Window at Le Gras* (1826 or 1827) by Joseph Nicéphore Niépce

## Biography

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

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



# Spotlight Presentation: Alfonso García Osuna

Tuesday, July 11 | 14:20-14:50 | Renaissance Suite

## Re-Creating the Past: Fascist Comics and the Rehabilitation of History

In his *Theory of Mass Culture* (1953), Dwight MacDonal proposes that popular culture is a tool for controlling the proletariat. This tool is forged at the highest levels of the power structure with the objective of adapting the individual's conscience to the dominant ideology. With this paper I propose to throw some light upon the manner in which comics like the Italian *Il Balilla* and especially the Spanish *Capitán Trueno*, perhaps the most popular comics of their time, served to disseminate Fascist ideology throughout the lower classes and especially among the nations' youth. And they did so by re-creating historical events, molding them to fit current ideological needs. I also wish to demonstrate how the differences between these two comics are the result of particular historical circumstances. In *Il Balilla*, a publication that reached its greatest popularity in the 1930s and early 1940s, the stories have to do with heroic deeds by contemporary Italian youth fighting for change, for the new order. Italy is expanding into Ethiopia/Abyssinia and then becomes a constituent of the Axis powers battling the Allies in the Second World War. *Capitán Trueno*, on the other hand, begins publication in the 1950s, a time when General Franco, with the help of Fascist groups like Falange Española, has already won a civil war. The Spanish hero is a "good" Fascist, but in a XII century setting. Change, the author seems to say, has already taken place in Spain: no need to incite Fascist passions in the present.

Image | *Capitán Trueno* (modified from original)

## Biography

**Dr Alfonso J. García Osuna** has taught at Hofstra University in New York, USA, for over thirty years. He specialises in medieval and early modern literature, receiving his PhD (1989) from the Graduate School of the City University of New York. He has completed post-doctoral work at the University of Valladolid, Spain, has published six books, and is a frequent contributor to specialised journals. He received primary and secondary education in Las Palmas in the Canary Islands, the place where his family originated and where he grew up. An avid cyclist, he has completed the Road to Santiago, an 867-kilometre route through northern Spain, six times.

Dr García Osuna is Editor of the *IAFOR Journal of Arts & Humanities*. He is a member of the Arts & Humanities section of IAFOR's International Academic Advisory Board.



# Spotlight Presentation: Kimberly Cowden

Tuesday, July 11 | 14:55-15:25 | Renaissance Suite

## Water Protectors or Protesters: Examining Media Coverage of the Dakota Pipeline Protests

The Standing Rock Sioux reservation is located about an hour south of North Dakota's capital city, Bismarck. The reservation extends into South Dakota. Since April of 2016, members of the Standing Rock Sioux nation have established a camp, the Sacred Stone Camp, to protest the Dakota Access pipeline project that will cross the Missouri river on tribal lands. What started out as a few "water protectors" bloomed into thousands of visitors showing support from every part of the globe, largely due to social media. This movement has illuminated the issues of water protection, our reliance on fossil fuels, environmental implications of carbon footprints, indigenous rights and the historical and present issues of treaty compliance and respect by the dominant culture for native peoples. The protests have created an international forum for indigenous rights and sovereignty. The purpose of this study is to examine print media coverage of the Standing Rock protests (also known as #NoDAPL) from the inception of the Sacred Stone camp, located on reservation lands in Cannonball, North Dakota, through November 2016. It is important to examine how mainstream media versus Native American media portrays the activists for dissemination. This study asks: in what ways does mainstream reporting differ from a Native American-centered media regarding coverage of the Dakota Pipeline protest.

Image | *Dakota Access Pipe Line* by Carl Wycoff

### Biography

**Dr Kimberly Cowden** is an assistant professor in the Department of Mass Communication and Center for New Media at Colorado State University – Pueblo, USA. Dr Cowden specialises in public relations, crisis communication, health communication and conducting research with underserved populations. Her work has been published in the *Journal of Business Communication*, *Communication, Culture and Critique*, and the *Journal of Indigenous Research*. She is the author of a chapter in the spring 2017 edited book *Crisis Communication Cases*.



# Spotlight Presentation: Linda Schwartz

Tuesday, July 11 | 15:30-16:00 | Renaissance Suite

## Doing Music Theory in a Post-Tonal, Post-Ideological World: Cultural Absorption and the Undoing of Cultural Hierarchies

According to Terry Eagleton (2003), the Modernist turn (1910–1925) gave rise to the later period of cultural theory (1960s and 70s). Cultural theorists like Heidegger, Kristeva and Derrida lived in the present and wrote about the extremes of human experience (p. 70). Similarly, Arnold Schoenberg (modernist composer and theorist) expressed the limits of his experience through the exploration of radical social ideas in poetry, the inner psychology of the bizarre in painting, and the push to new frontiers in musical comprehension.

Unlike other creative arts theories where exploration of artist resistance to cultural norms persists, music theory is entrenched in acts of cultural preservation. Music scholars are committed to political ends that preserve musical tradition (classical and modernist) through rigorous analytical method (McClary, 1989), and this aligns with the overarching agendas of the institutions that support their work.

The twenty-first-century practice of cultural theory continues to exercise counter-cultural resistance, fragmenting metanarratives into discrete projects in the face of absorption by late capitalism. Music analysis, on the other hand, relies still on conceptualized notions of superstructure or reductive analytic technique which subsumes foreground (surface detail) into background.

Should twenty-first-century currents of music theory contribute to a more differentiated treatment of music analysis? Is there value for music analysts to hang about the edges in a non-committal way (Eagleton, p. 40), observing musical works and not giving in to notions of superstructure? How might theorists inscribe fresh hermeneutic insights on past repertoires?

## Biography

**Dr Linda Schwartz** is Dean of the Faculty of Arts & Science and Professor of Interdisciplinary Studies at Ambrose University (Calgary, Alberta), Canada. Dr Schwartz earned a Bachelor of Music (Composition) from the University of Manitoba, a Master of Music (Composition) from Western University, and a PhD (Interdisciplinary) from the University of Manitoba, specialising in critical theory and music theory pedagogy. Formerly Dean of Humanities at Kwantlen Polytechnic University (British Columbia) and Dean of Professional Studies/Performing Arts at Trinity Western University (British Columbia), she continues to research and teach in areas of music theory, critical pedagogy, aesthetic philosophy and interdisciplinary hermeneutics. Dr Schwartz is actively engaged in new faculty development, academic planning and programme quality assurance processes, and consults as a specialist in quality assurance and programme design. She publishes on academic leadership and administration in postsecondary education, and is active as a music theory scholar and analyst.

Dr Schwartz is a member of the Arts & Humanities section of IAFOR's International Academic Advisory Board.



# Plenary Panel Presentation

## Panel Chair: Donald E. Hall

### Panellists: Anne Boddington, Amanda Bright & Linda Schwartz

Tuesday, July 11 | 16:15-17:30 | Renaissance Suite

## The Challenges of Doing Research and Creative Activity in the Arts and Humanities Today

Given the rise of anti-intellectualism and increasing emphasis on technical and skills-based education, 2017 and beyond will prove particularly challenging times for those of us working in the arts and humanities. Our panellists will each speak for five to ten minutes about the broad political constraints on their work, as well as their respective national and institutional contexts of funding and prioritisation. This will be followed by a general discussion with the audience about collective experiences and strategies for individual and collective response to the challenges that we face.

### Biographies

**Donald E. Hall** is Professor of English and Dean of the College of Arts and Sciences at Lehigh University in Pennsylvania, USA. He has published widely in the fields of British Studies, Gender Theory, Cultural Studies, and Professional Studies. Prior to arriving at Lehigh in 2011, he served as Jackson Distinguished Professor of English and Chair of the Department of English (and previously Chair of the Department of Foreign Languages) at West Virginia University (WVU). Before his tenure at WVU, he was Professor of English and Chair of the Department of English at California State University, Northridge (CSUN), where he taught for 13 years. He is a recipient of the University Distinguished Teaching Award at CSUN, was a visiting professor at the National University of Rwanda, was 2001 Lansdowne Distinguished Visiting Scholar at the University of Victoria (Canada), was Fulbright Distinguished Chair in Cultural Studies at Karl Franzens University in Graz, Austria, for 2004–05, and was Fulbright Specialist at the University of Helsinki for 2006. He has also taught in Sweden, Romania, Hungary, and China. He has served on numerous panels and committees for the Modern Language Association (MLA), including the Task Force on Evaluating Scholarship for Tenure and Promotion and the Convention Program Committee. In 2012, he served as national President of the Association of Departments of English. In 2013, he was elected to and began serving on the Executive Council of the MLA.

His current and forthcoming work examines issues such as professional responsibility and academic community-building, the dialogics of social change and ethical intellectualism, and the Victorian (and our continuing) interest in the deployment of instrumental agency over our social, vocational, and sexual selves. His book, *The Academic Community: A Manual For Change*, was published by Ohio State University Press in

the fall of 2007. His tenth book, *Reading Sexualities: Hermeneutic Theory and the Future of Queer Studies*, was published in the spring of 2009. In 2012, he and Annamarie Jagose, of the University of Auckland, collaborated on a volume titled *The Routledge Queer Studies Reader*, which was published in July of that year. He continues to lecture worldwide on the value of a liberal arts education and the need for nurturing global competencies in students and interdisciplinary dialogue in and beyond the classroom.

Professor Donald E. Hall is a Vice-President of IAFOR. He is Chair of the Arts, Humanities, Media & Culture division of the International Academic Advisory Board.



Professor of Design Innovation and Dean of the College of Arts and Humanities, **Professor Anne Boddington** was educated as an architect and cultural geographer. She has particular interests in the spaces of learning and research and the symbiosis of arts and humanities education as agents of cultural, social and civic transformation. The founding Head of the School of Architecture & Design (1999–2006) and since 2006, as Dean of the College of Arts & Humanities, she was also the Director of the University's Centre for Excellence in Teaching and Learning through Design (CETLD) (a unique partnership between the University, the V&A, the Royal College of Art and the RIBA) and co-director of the HEA's Subject Centre in Art Design and Media.

A registered architect, fellow of the Royal Society of Arts (RSA), and an affiliate member of the Royal Institute of British Architects (RIBA), she has been an independent governor, trustee, chair and an elected member of many regional and national councils in the cultural sector and in higher education including as a member of the Arts & Humanities Research Council Advisory Board (AHRC); Vice Chair of Council for Higher Education in Art & Design (CHEAD) and a trustee of the Design Council/CABE. Working with HEFCE she was a panel member of the Research Assessment Exercise (RAE 2008) and Deputy Chair of D34 for the Research Excellence Framework (REF) panel in 2014 as well as a member of the REF 2014 Equality & Diversity Panel. Her research has been supported and funded by the EU, EPSRC, AHRC, the HEA and HEFCE. She has an international profile as a speaker and advisor for research development, quality assurance, enhancement and teaching innovation in Architecture, Art and Design across Europe, the Middle East and Asia. She undertakes regular peer review and research assessment for academic journals and conferences and has worked with and for research councils of Portugal, Iceland, Austria, Germany, Israel and Canada.

Professor Boddington is a member of the Arts & Humanities section of IAFOR's International Academic Advisory Board.



Since 2016, **Amanda Bright** has been the Head of the School of Art at the University of Brighton, UK. Prior to this she was Associate Dean of Academic Development and Enhancement at Central Saint Martins, University of the Arts London. She has extensive experience in academic development and quality assurance, and over the last 15 years has chaired and contributed to a wide range of Academic Reviews and Validations in the UK and overseas. Having worked as a Subject Specialist and Institutional Auditor for QAA, she currently works with the Hong Kong Council for the Accreditation of Academic and Vocational Qualifications (HKCAAVQ), with whom she is a Specialist Reviewer. Her subject background is in metalsmithing and the applied arts, and her passion for making, for materiality and for "learning by doing" continues.

Educated at Camberwell School of Arts and Crafts and the Royal College of Art, London, from which she graduated in 1987, she, specialised in patination and in the material properties of metal, particularly ferrous metals. In 1988, as part of the bi-centennial celebrations in Australia, she was invited to Canberra School of Art to represent the UK in a Metalsmith's masterclass, and ten years later, in the catalogue accompanying the major metalwork exhibition "Metalmorphosis", at the Museum of Decorative Arts in Prague, (November 1998 to February 1999) was described as "one of the most original and influential metalwork artists of her generation".

Her work has been purchased for a number of national collections in the UK, including the Crafts Council, Contemporary Arts Society, Birmingham Museum and Art Gallery, South East Arts Craft Collection, Ulster Museum, Walker Art Gallery, Liverpool. Her work has been exhibited widely nationally at venues including: the V&A, London; the Powerhouse Museum, Sydney; Galerie für Angewandte Kunst, Munich; Sørlandets Kunstmuseum, Kristiansand, Norway; Dutch Textile Museum (DTM), Tilburg, The Netherlands.

**A biography for Linda Schwartz is available on page 29.**

# THINK.IAFOR.ORG

## THE ACADEMIC PLATFORM

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

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

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

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

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

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# IAFOR Documentary Photography Award 2017

Join us as we announce the winners of this year's IAFOR Documentary Photography Award. Access to the Award Ceremony and the Drinks Reception that follows is included in the conference registration fee.

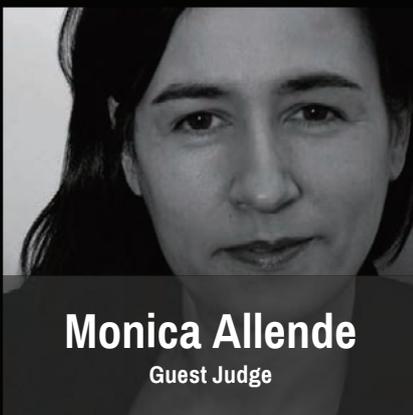
For more information about the Award, please visit: [www.iaforphotoaward.org](http://www.iaforphotoaward.org)

# Award Judges



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

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



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

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



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

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

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



# IAFOR Documentary Photography Award 2017

Tuesday, July 11 | 17:30-19:00 | Renaissance Suite

## Award Ceremony & Drinks Reception

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

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

Winners of this year's IAFOR Documentary Photography Award will be announced and their work screened as part of a special event at ECAH/EuroMedia, which will be followed by a Drinks Reception. Access to the Award Ceremony and the Drinks Reception that follows is included in the conference registration fee.

Image | From the project *Life After Injury* by IAFOR Documentary Photography Award 2016 Grand Prize Winner, Alexey Furman.

# Supporters

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

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



## Sponsorship Opportunities

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

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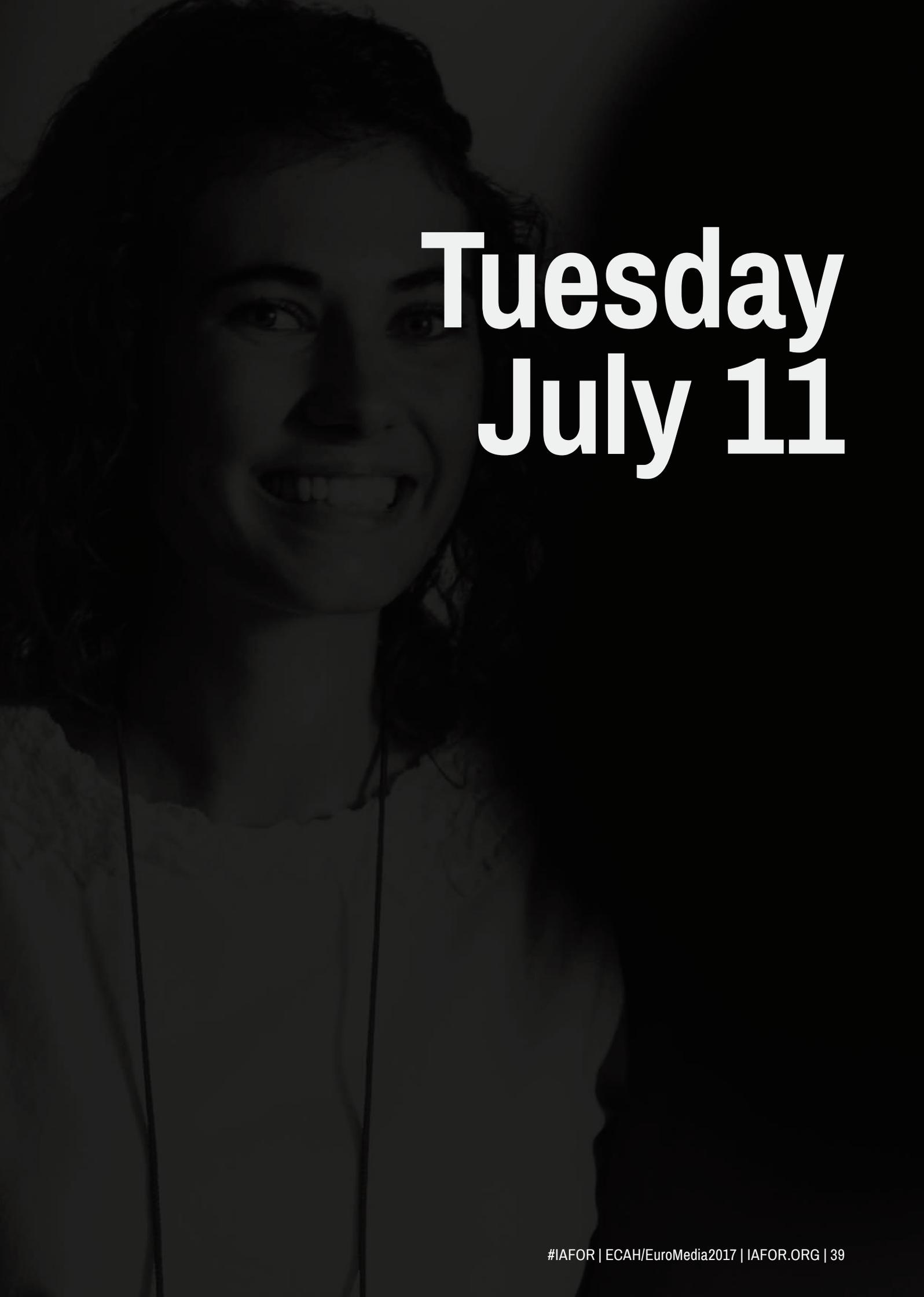
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**US**

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**Tuesday  
July 11**



## **Introducing IAFOR's Academic Grants & Scholarships**

IAFOR is dedicated to helping young scholars achieve their research and academic goals, while also encouraging them to apply the principles of interdisciplinary study to their work. From spring 2017 IAFOR is offering travel and accommodation grants and full or partial scholarships covering conference registration fees to PhD students and early career academics who might not otherwise have the financial resources to be able to attend our academic conferences.

### **Who can receive an IAFOR grant or scholarship?**

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 will be awarded based on availability of funds from IAFOR and will vary with each conference.

### **How are recipients of an IAFOR grant or scholarship selected?**

The Organising Committee of the relevant IAFOR conference will award scholarships to eligible applicants who have submitted exceptional abstracts that have passed the blind peer review process and have been accepted for presentation at one of our conferences.

### **How can I apply for an IAFOR grant or scholarship?**

If you are eligible for an IAFOR grant or scholarship and would like to be considered, please submit your abstract to the conference you would like to attend and select the checkbox for the relevant award during the submission process. Abstracts must be submitted by the initial submission deadline of the relevant conference in order to be considered for funding. Applicants will be notified of results within three to four weeks of the initial submission deadline.

For more information please visit  
**[www.iafor.org/financial-support](http://www.iafor.org/financial-support)**

# Tuesday Plenary Session

## 09:00-17:45 | Renaissance Suite (LGF)

- 08:15-09:15 Conference Registration | Renaissance Suite
- 09:15-09:30 Announcements & Welcome Address | Renaissance Suite
- 09:30-10:15** **Featured Presentation | Renaissance Suite**  
*Mythologizing One's Own History Through Narrative: Francis Ford Coppola's Tetro*  
Rodney F. Hill, Hofstra University, USA
- 10:15-10:45 Coffee Break | Renaissance Foyer
- 10:45-11:30** **Keynote Presentation | Renaissance Suite**  
*Testimonies of Light: Photography, Witnessing and History*  
Paul Lowe, University of the Arts London, UK
- 11:30-12:00 IAFOR Documentary Photography Award followed by Conference Photograph | Renaissance Suite
- 12:00-13:00 Lunch Break | Atrium Restaurant
- 13:00-14:00 Conference Poster Session | Library Terrace
- 14:20-14:50** **Spotlight Presentation | Renaissance Suite**  
*Re-Creating the Past: Fascist Comics and the Rehabilitation of History*  
Alfonso J. García Osuna, Hofstra University, USA
- 14:55-15:25** **Spotlight Presentation | Renaissance Suite**  
*Water Protectors or Protesters: Examining Media Coverage of the Dakota Pipeline Protests*  
Kimberly Cowden, Colorado State University – Pueblo, USA
- 15:30-16:00** **Spotlight Presentation | Renaissance Suite**  
*Doing Music Theory in a Post-Tonal, Post-Ideological World: Cultural Absorption and the Undoing of Cultural Hierarchies*  
Linda Schwartz, Ambrose University, Canada
- 16:00-16:15 Coffee Break | Renaissance Foyer
- 16:15-17:30** **Plenary Panel Presentation | Renaissance Suite**  
*The Challenges of Doing Research and Creative Activity in the Arts and Humanities Today*  
Panel Chair: Donald E. Hall  
Panellists: Anne Boddington, Amanda Bright & Linda Schwartz
- 17:30-19:00** **IAFOR Documentary Photography Award 2017 | Renaissance Suite**  
The Award Ceremony will be followed by a Drinks Reception

# Tuesday Poster Session

## 13:00-14:00 | Library Terrace

### 36327 | Library Terrace

#### *Tele-Typesetting and Westward-Ho: How Technology Disrupted Newspapering in 1963*

Dale Cresman, Brigham Young University, USA

This paper discusses how news was produced and distributed during the New York newspaper strike of 1962–1963. During the 114 days of the strike, readers in New York City were left without printed news and businesses were left without an advertising platform. Television and a temporary newspaper produced by a credit card company filled the void. Although wages and benefits were at issue in the strike, the printers' union was perhaps most concerned about the encroachment of tele-typesetting. This technology was not only an early manifestation of technology disrupting newspapers and threatening newspaper job security, it was also an early form of newspapering in a network, since news did not need to be printed where type was originally set. The *Times* used this technology for its short-lived Western Edition – a concept that proved slightly ahead of its time. Using an instrumentalist approach, and drawing primarily on the records of the New York Times Company related to the strike and the West Coast edition, this paper proposes to describe how technology was a central issue of the 1962–63 newspaper strike, how it allowed the *Times* to continue publishing through its "Westward-Ho" project, and how the strike opened the way to further competition from television.

### 36359 | Library Terrace

#### *The Indivisibility of Change: The Challenge of Trauma to the Genre of Coming-of-Age Narratives*

Nicole Frey Buechel, University of Zurich, Switzerland

Evie Wyld's novel *All the Birds, Singing* (2013) draws attention to the interrelation of personal history, trauma narratives and coming-of-age stories. I will approach Wyld's novel with Bergson's model of the "indivisibility of change" ("The Perception of Change" in *Key Writings*, 2002, p. 263), which reconceptualises the past as part of a "perpetual present" (p. 262), and Pederson's revised literary theory of trauma, which deviates from psychoanalysis and crucial tenets of traditional literary trauma studies such as traumatic amnesia (*Narrative* 22.3). With its unconventional structure of a backward-moving narrative strand intertwined with a forward-moving one, Wyld's novel shifts the narrator's crisis, experienced in adolescence, centre stage and shows that, in the case of trauma, coming-of-age requires a continual negotiating of this experience. The novel challenges "strategically grim" coming-of-age narratives, which incorporate difficulty "in a meaningful lesson" and represent trauma merely "as part of a narrative of the young protagonist's redemption or maturation," so that "resolution occurs as a matter of narrative convention [...]" (Gilmore & Marshall, "Trauma and Young Adult Literature" in *Prose Studies: History, Theory, Criticism* 35.1: 23). *All the Birds, Singing* demonstrates that the painstaking processing of a painful personal history by establishing a dialogue of voices – and thus of selves – in narrative is an essential prerequisite for maturation. Beside including novels which present a crisis merely as a necessary step on the way to adult life, the genre of coming-of-age narratives thus also needs to incorporate texts documenting the persistence of trauma in a protagonist's life.

### 36845 | Library Terrace

#### *Hard-Core Issue: Ukip Rhetoric in the 2015 General Election Campaign, and the Road to Brexit*

Ceri Hughes, University of Wisconsin-Madison, USA

The United Kingdom Independence Party (UKIP) won nearly four million votes in the 2015 General Election and were the only large UK political party universally in support of the successful Leave campaign in the 2016 European Union referendum. Using a mixed methodology of content analysis and utilizing a network approach, this research illustrates how UKIP effectively conflated the issues of Europe and immigration throughout the run-up to the 2015 General Election and were given ownership of, and competence on, this coalesced issue. A discursive content analysis undertaken of UKIP press releases from January 1, 2014 to the General Election in May 2015 illustrates how the party positioned itself strongly on the EU/immigration question – contrasting with the "establishment party" positions. The debate network analysis shows how UKIP leader Nigel Farage moved from being a relatively peripheral figure during the debate generally, to being the most prominent node during the immigration question. Analysis of newspaper coverage following the debate also shows how the media furthered a perception of ownership of, and competence on, the EU/immigration issue. This placed them in a strong position to potentially dictate the discourse agenda leading to the referendum. This illustrates that smaller parties can be granted elite status to possibly set, or at least surf, an extant agenda on germane issues. This research also concludes that UKIP's single-issue strategy success identifies a potentially successful path for core-issue parties.

### 36893 | Library Terrace

#### *A Discussion on the Historical Prototype of the Events in the Film the Grandmaster*

Chih-Wei Chen, National Chiao Tung University, Taiwan

This paper aims to analyse the historical narrative in the film *The Grandmaster* by Hong Kong director Wong Kar-Wai. Therefore, the purpose of this paper is to enable readers to understand the aesthetic significance of the images in *The Grandmaster*. As a great achievement among all the films of Wong Kar-Wai, the plot of *The Grandmaster* is a metaphor for change throughout the whole era. The narrative of inheritance among schools of martial arts illustrates this. Wong Kai-Wai expands the spatial background of the film into the whole of China rather than just a corner of Hong Kong. The timeline of the film encompasses historical changes of the whole of Modern China, which includes the Qing Dynasty, the Republic of China, the Northern Expedition, the Anti-Japanese Era and the Civil War. The films of Wong Kar-Wai always have unique styles and are full of artistry. The narrative structure is confined and repetitive, and the skipping type of editing makes timely descriptions to present a sense of fracture. The converting angle of view between dialogues and subtitles conceals the time-and-space background of the plot and the impression of the events. In terms of the research method, this paper adopts the theoretical analysis of narratology to discover the significance of the film text. In addition, hermeneutics also helps uncover the metaphor of the images. Moreover, the timeliness of phenomenology aims to discuss the historical events in the film. All of these methods help convey the artistic value presented in this film.



**Wednesday  
July 12**

# Wednesday Session I

## 08:30-10:30 | Tennyson Room

### Humanities

#### Session Chair: Shapour Vahdatinejad

##### **33364 08:30-09:00 | Tennyson Room**

##### *Assessing Taxonomy of Educational Objectives in Teachers Essay Grading Style*

Ibrahim Yabagi Mohammed, Jubail Industrial College, Saudi Arabia  
Omar Ahmed, University of Jeddah, Saudi Arabia

The primary responsibility of teachers is to inculcate and impart knowledge onto the learners entrusted in their care. The learning process sets out its educational objectives, which are to be achieved through the teaching and learning activities conducted in and around classrooms. The Bloom's taxonomy of educational objectives, with some modifications over the years; and a mirror through which most learning institutions gauge their achievements, analyses and evaluates educational objectives through concepts, processes, procedures and principles by classifying educational objectives into cognitive, affective and psychomotor domains. So, from time to time, it is the duty of the teachers to assess the level of understanding and comprehension during the teaching and learning process. The methods and techniques used by individual teachers to assess students learning and comprehension of the educational objectives vary from one teacher to another. This paper seeks to examine this taxonomy of educational objectives as reflected in individual teacher's essay grading style. It seeks to answer the questions: Can educational objectives be assessed through learners essay writing? Does the individual teachers essay grading style show a reflection of the taxonomy? Does the individual teachers essay grading style give clear feedback to the learners? Are essay grading rubrics reflective of the taxonomy? The paper then samples individual teachers' approach to essay grading styles and feedbacks as reflection of some aspects of the taxonomy, and how they are given to their learners. It concludes by suggesting ways teachers grading styles can be enhanced to give effective feedback.

##### **37797 09:00-09:30 | Tennyson Room**

##### *Organisational Storylistening – A Narrative-Based Recruitment Strategy*

Kate Dosanjh, CC Young & Co, UK

KPMG now use storytelling in their recruitment, gathering stories from staff about experiences, and shaping a cohesive narrative designed to convey the organisation's culture to potential candidates. As people listen to stories of the organisation's past, they imagine themselves as characters in the organisation's future. The current study draws on this, and demonstrates that creating and communicating the organisation's story to potential candidates is one of many ways in which narratives feature in the recruitment and selection process. In addition, the study demonstrates that the One Story Fits All approach does not take into account the personality elements involved with telling and hearing stories. One cohesive, grand Organisational Story works conceptually, and it can clarify core values and goals. However, people hear and interpret a narrative's message differently, based on many variables, including their past and personalities. Finally, the study turns to the notion of Organisational Storylistening, and proposes a narrative-based recruitment and selection strategy. Each hire has the potential to change the story of the organisation, especially in smaller firms. Ultimately, both parties need the truth behind the story. Is the candidate the right fit? What is it really like to work here? As humans, we use stories to make sense of the world. Based on our interpretation of the situation, we make decisions. Studying and interpreting these stories, and then applying this information, will provide a more comprehensive method for decision-making when determining a candidate's suitability for the role.

##### **36094 09:30-10:00 | Tennyson Room**

##### *A Research of Self-Disclosure on Fanpage Creators of Illustration/Text in Taiwan*

Li-Chiou Chen, Yuan Ze University, Taiwan

As technology evolves, gradually more virtual network platforms with innovative functions are being developed. Nowadays, the phenomenon of nearly every person having a personal mobile device, usually a smartphone, can be observed everywhere. Because the amount of information people receive has been increasing every day, reading habits are also changing. Compared with simple textual descriptions, pictorial expressions more easily arouse contemporary readers' interest. Thus, graphic creation is an emerging industry on social networking platforms. Among such platforms, Facebook has achieved outstanding levels of development and has a considerable number of users, thereby contributing to the online migration of many illustrators to Facebook for use as a sharing platform to rapidly gain popularity and accumulate followers. Developing and managing fan pages that feature graphic creations is currently extremely popular. This study explored the relevant applications of the self-disclosure theory on 10 graphic illustrators who manage Facebook fan pages that have considerable numbers of followers.

##### **37831 10:00-10:30 | Tennyson Room**

##### *Portrayal of Gender in the Iranian Junior High School EFL Textbooks*

Shapour Vahdatinejad, Rustaq College of Education, Oman

Gender-biased textbooks can internalize the sexist concept and can affect students' mindset and behavior against the other gender. For the majority of both teachers and students in Iran, school textbooks are the only resource therefore unbiased textbooks are necessary for students to build up their role in addressing the other gender in their lives and society. To scrutinize the issue of sexism in the textbooks, this study attempted to explore the status of sexism in the images of the current Iranian EFL junior high school textbooks (three volumes) published by the Ministry of Education in 2008. A mixed method of quantitative and qualitative CDA and CIA analysis of the images in the content was carried out to investigate whether the images of the textbooks have addressed both genders equally or not. In order to do so, two checklists were designed to analyze the status of sexism in images. Results revealed that the textbooks can be considered sexist because in the images males outnumber females and are mostly the focal characters. Besides, the images portrayed males as more active, energetic, decisive, confident, powerful, considerate, superior, and better managers. Despite the fact that according to Ministry of Education the number of female students is almost equal to males, the textbooks present students, in their early exposure to the English language, with an unfair, unbalanced and inexcusable representation of women. Some implications are advised for teachers, textbook writers and policymakers.

# Wednesday Session I

## 08:30-10:00 | Shelley Room

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

**Session Chair: Jungman Park**

**36659 08:30-09:00 | Shelley Room | IAFOR Scholarship Recipient**

*Theatre of Diaspora As a Memory Archive: Representing Postmemory of Korean-Japanese Performance Artists*

Angela Kim, SOAS, University of London, UK

This research investigates issues of representing history by examining theatrical works of Korean-Japanese theatre artists including Shinjuku Ryoanpaku and Soni Kum. This paper will argue that the theatre is a perfect medium for the operation of memory and functions as a memory archive. Marianne Hirsch's idea of postmemory as a structure for the trans-generational transmission of traumatic experience will be applied to this research. Here, I give an analysis of the postmemory narrative by providing the examples of *Vegetation* (2009) by Soni Kum and *100 years, Fellas of Wind* (2011) by Shinjuku Ryoanpaku. Soni Kum who is the third generation of Korean-Japanese grown up in the North Korean community performed *Vegetation* in 2009 in Beijing. Inspired by a novel about the Jeju 4.3 Massacre in 1947, Kum attempted to illustrate her artistic interpretation of a particular scene from the novel. Shinjuku Ryoanpaku is a Tokyo-based theatre company led by an artistic director Sujin Kim. *100 years, Fellas of Wind* illustrates an epic story of the 100 years of the Korean-Japanese community in Japan. Set in a pub located in a Korean area in Osaka today, the play interweaves historical moments of Korea with realities of Korean-Japanese people residing in Japan since the colonial era. Because my specific interest is diaspora theatre as a memory archive, I investigate the presence of a collective memory of historical trauma, and how they stage these memories transmitted by their parental generation.

**36730 09:00-09:30 | Shelley Room**

*The Political Sublime: Resilience and Protest*

Sobia Zaidi, Forman Christian College, The University of Lahore, Pakistan

"Where there is power, there is resistance" (Michel Foucault). No one knows where we would be if people didn't resist. The history of resistance is as old as the history of mankind. Man has resisted one way or the other and artist is no exception. From Botticelli's first non-religious nude and David's *Death of Marat* to Courbet's realistic stonebreakers and Allan Kaprow's happenings and Chris Burden's shoot to Banksy's wall art and the Turkish Standing Man's protests, artists have resisted one way or the other through their art. But what about the acts that were never created in the name of art but are as radical and sublime as the work of art, or sometimes even more? As Boris Groys states, no matter how political, anything created for the art institution loses its status as political. This paper will investigate the political acts of resilience looking at the case studies of Sabeen Mehmood's assassination and the protests after that, Farkhunda's burial, and Qandeel Baloch's page. This paper will look at these acts as performances and dissect in detail their aesthetics from choreography to agency and the resonance as well as compare them to the performances of the postmodern artists such as Marina Abramovich's *Rhythm 0*, Allan Kaprow's happenings and Yoko Ono's cut piece. The paper will also challenge the existing institutional definitions of art and will discuss the significance of examining such acts as art and what this kind of art is capable of. The paper will briefly touch on the protest and its popularity as a discourse, as well as why there is a need to document such acts as art and the possible emergence of a discourse of political sublime in Pakistan. It also aims to understand how saying no can become the most radical and sublime act of art.

**35980 09:30-10:00 | Shelley Room**

*Korean Military Dictatorship and Theatrical Response: Case Study of Hansi Yeondaegi (1985) and Sawol Guil (1988)*

Jungman Park, Hankuk University of Foreign Studies, South Korea

Theatre is sensitive to social change, and Korean theatre in the 1980s was impacted especially by the dominance and dictatorship of the military regime. The 1980s witnessed exemplary responses in theatre to social upheavals in these culminating years of the military control. Especially in the second half of the 1980s, the rise of political dramas and productions was remarkable. This movement reflected the general democratization mood in contemporary Korean society which included a series of historical moments such as Citizen's Uprising for Democracy in May of 1980, the military regime's Declaration for Democratization in June of 1987 and the subsequent abolition of comprehensive pre-censorship of media in 1988. Yeonwoo Mudae is an exemplary theatre company of Korean theatre of the 1980s. It focused on presenting original plays to provide a critical and historical understanding of contemporary Korean politics and culture. Using Brechtian epic theatre, elements of collective creation and local literature or history as its source, the company embodied the theatrical circle's response to social changes in the post Korean War era. Its exemplary productions *Hansi Yeondaegi* ("The Chronicle of Mr. Han", 1985) and *Sawol Guil* (April 9, 1988) both reflected and spurred the movement toward democratization and freedom of speech in the fraught political environment of a country repressed by the military-led government.

# Wednesday Session I

## 08:30-10:30 | Keats Room

### Humanities: History, Historiography

#### Session Chair: Louis Regis

**36322 08:30-09:00 | Keats Room | Stuart D. B. Picken Grant & Scholarship Recipient**

*Justice Delayed? The Nkanu Igbo and the Nigerian Army Occupation: 1967–1970*

Ngozika Anthonia Obi-Ani, University of Nigeria, Nsukka, Nigeria

Paul Obinwanne Obi-Ani, University of Nigeria, Nsukka, Nigeria

The Nigerian-Biafran Civil War was savagely contested by both sides of the divide. The seceding Biafra had borne the brunt of the pogrom, the counter coup d'état that decimated its officer corps in Nigeria and the sporadic outbursts of sectarian and ethnic cleansing preceded the declaration of the Republic of Biafra on May 30, 1967. In less than three months of the commencement of hostilities, Biafra lost its capital, Enugu, with all its stores. Enugu and its environs are peopled by the Nkanu Igbo and with the retreat of the Biafran forces, the civil populace predominantly of the Nkanu Igbo came under the Nigerian army occupation from September 1967 to January 1970. The occupation of Nkanu Igbo was horrendous, with the civilian population subjected to inhuman treatment such as summary execution of suspected Biafran partisans, enforcement of pass system and arbitrary commandeering of young women as sex slaves by the Nigerian army. The butcher at Agbani, the political headquarters of Nkanu Igbo, was Sergeant Clement Yildar of Nigerian army. Sergeant Yildar and his accomplices committed war crimes against Nkanu Igbo and humanity and therefore should be tried posthumously if they are all dead. Unfortunately, this heinous crime against humanity has not received any scholarly attention. This paper would amply utilize oral traditions, newspaper reports of the period and other extant secondary source materials in analyzing the occupation of Nkanu Igbo. Giorgio Agamben's theory of state exception would be applied.

**37400 09:00-09:30 | Keats Room**

*Television Comes to Town – The Role of Television in National Identity Formation in One Post-Colonial Caribbean Nation*

Lynette Sampson, The University of the West Indies, Trinidad and Tobago

The decolonisation movement that swept the British Caribbean and that saw all but five of the islands begin their move to self-government between 1962 and 1983 heralded a significant change in the political relationships with the metropole. It did little for the consciousness raising of the formerly colonial people to be independent. In order to address this situation, the government of the newly recognised Republic of Trinidad and Tobago (like its counterparts in the Caribbean and Africa) sought to foster national consciousness and construct a founding story for the new nation by establishing a local television station, aptly named Trinidad and Tobago Television (TTT). Against the backdrop of prevailing media theories, which advocated strongly, mass media's value for "third world" development, the ultimate goal of TTT was to move former colonials from British cultural imperialism to pride in self. TTT's success would be determined by its ability to weave together the bewildering demographic diversity of this postcolonial Caribbean society into a single identity. It is here that this paper gains its relevance. By examining the role of the state television within government policy of the 1960s, the paper will analyse the extent to which TTT, during its existence as the sole television station between 1962 and 1976, created a counter hegemonic discourse within the nation's movement from colonialism to independence. Further this paper locates this nation's struggle for identity, within the global ICT debate on media representation of developing states in this historically significant period of identity politics.

**37509 09:30-10:00 | Keats Room**

*The Canboulay Riots of Trinidad: A Study in Myth Making*

Louis Regis, University of the West Indies, Trinidad and Tobago

The Trinidad Carnival has emerged as the dominant festival of its kind in the English-speaking Caribbean, a region endowed by history with a rich and vibrant legacy of public cultural expressions. A history of the Trinidad Carnival illustrates the complex dialectical processes of cultural retention and loss, race-ethnic-class contestation and negotiation, creolisation and globalisation. It is essentially the story of how a group happening has survived the tremendous social pressures of a plural and stratified society to become a national festival and, latterly, an international activity. And yet the written histories of the Carnival do not constitute one metahistory and what is now accepted and taught as history incorporates romance and folklore. This paper examines the Canboulay Riots of 1881, the definitive act of decades-long resistance on the part of the largely African folk-urban underclass to European superstructure efforts to suppress the African kumbule which had entrenched itself in the post Emancipation Trinidad Carnival. While the Riots have been justly celebrated as a decisive victory for the exponents and supporters of the kumbule, they have become mythologised and mystified by romance and folklore, two prime elements of the folk-based, ideology-driven process of selection and accretion. This process occludes the fact that the Riots were an historical event with clearly marked antecedents, a well-defined flow of action, and most importantly for the history of the Carnival, a well-documented aftermath.

**36110 10:00-10:30 | Keats Room**

*Anna Petronella Woodart: A Cocooned Ex-Enslaved Woman of Substance*

Melsia Tomlin-Kraftner, Bournemouth University, UK

This presentation shares an archival story of "lived experiences" in a period of sociohistory when black and mixed-heritage people were either enslaved and considered property or free with minimal rights and privileges. Qualitative archival research involves the extraction of multi-layered data from historical records, which enables the analysis of and learning from past lives, which may influence our future. The social sciences explore humanity and its relationship to the environment in which humans live, thus bringing into this narrative the anthropology and development of Caribbean British and Jamaican society. This presentation focuses on the life and relationships of eighteenth-century Jamaican-born Anna Petronella Woodart and her British colonial community. Her extraordinary story, as an analytical case study, highlights a developed narrative embedded in her "lived experience". In this paper, I argue that narrative analysis represents an explorative method of unpicking and understanding those experiences thus providing socio-moral education. Anna's story takes us from her enslaved birth in 1745 in British colonial Jamaica, to her manumission by her white father who bequeathed her a substantial amount of property in Jamaica, Britain and the USA. The narrative explores the legal lengths Anna's father went to ensure her protection from a racist society including, the involvement of King George III and the Archbishop of Canterbury, all to ensure her wealth was secure when she married and had children. In addition, Anna's uncle Robert Foster, also bequeathed her his Jamaican properties making her possibly the richest black woman of her time.

# Wednesday Session I

## 08:30-10:30 | Coleridge Room

Humanities: Literature/Literary Studies  
Session Chair: Payal Madhia Sahay

**36331 08:30-09:00 | Coleridge Room**

*I Am the Va: The Relational Poetics of Suheir Hammad and Grace Taylor*

Dashiell Moore, The University of Sydney, Australia

The uncertainty of the periphery has troubled researchers for years. How are we to understand a certain subjectivity outside of our own without transparency, without blemishing its surface, or rendering it a composition of our own? Writing on this subject has led to researchers, "liberators" and others interested in the "edge of humanity" to ignore the materiality of the periphery. It is worth remembering the concerns articulated by Indigenous Researchers such as Linda Tuhiwai Smith here, who critiqued the idea of "Research" and "History" to indigenous communities in *Decolonizing Methodologies*, and listed the ethical requirements of research if we are to continue and further our relationships with indigenous communities across the Pacific. I argue that we must declare a right to opacity for all situated in anti-hegemonic subjectivities, following the work achieved by Edouard Glissant in his treatise *Poetics of Relation*. I propose to read the poetry of Suheir Hammad and Grace Taylor whilst arguing that both poets deny readers and audiences the anthropological pleasure "mapping" or "knowing", whilst simultaneously embodying the complex process of Relation as Glissant understood it. It is possible to be opaque and intimately intermingled with the surrounding world without surrendering one's identity.

**36835 09:00-09:30 | Coleridge Room**

*Theorizing Narrative Space, Memory, and Everyday Present in Tarashankar Bandyopadhyay's The Tale of Hansuli Turn*

Madhumita Chakrabarty, Central University of Karnataka, India

Village life and community, their rituals and superstitions, the sense of belonging to the "place" they live in, the events of history the people observed as an individual and as a community, the thread of nostalgic moments interlace the several generations altogether. The past belongs not to Individuals but to the group who constantly redefined it as means to control the everyday present. Today it is almost impossible to read content in the field of history that does not mention the phrase "collective memory" or its supplementary equivalent "narrative". Indeed, the twofold manifestation of these phrases is in no way coincidental. The text chosen is Tarashankar Bandyopadhyay's *Hansuli Banker Upakatha*, or "The Tale of Hansuli Turn". Change of time is inevitable and so is the change in people and their way of life. The "Upokotha" (fables) of Hansuli Bak are a tussle between stagnation and mobility. The author portrays a complex transition in which a marginal caste fragments and mutates under the pressure of local and global forces maintaining a sympathetic outlook to the desires of both older and younger generations. The use of the "place", community and the experience in relation to different generations' shifts with the change of narrative point of view from the marginalized aboriginals to landowning caste and even a tree or a city space or a barren island becomes the markers of locality and memory. And nostalgia is the dominant principle that binds together the collective experience and memory of the group.

**36986 09:30-10:00 | Coleridge Room | IAFOR Scholarship Recipient**

*Representation of History in the Indian Graphic Novel: An Analytical Study of History Through the Frame of Graphic Narratives*

Antarleena Basu, University of Hyderabad, India

This research paper attempts to explore how, through the amalgamation of images and words, India's historical events have been represented within the frame of the graphic narrative and how these narratives serve to uphold the "history from below", thereby providing counter narratives to the more dominant, so called "historical facts". History in the graphic narrative is a persistent theme as "the visual dimension of the graphic novel contributes substantially not only to our understanding of history but also to a larger question of how history can be represented" (Nayar, 2016, p. 14). By primarily focusing on texts like *This Side That Side: Restorying Partition*, curated by Vishwajyoti Ghosh (dealing with the Partition of India in 1947 and its aftermath), *Bhimayana* by Srividya Natarajan, Durgabai Vyam and S. Anand (dealing with the caste system in India by tracing the life of Dr Ambedkar), *Delhi Calm* by Vishwajyoti Ghosh (portraying the Emergency of 1975-76) and *Munnu* by Malik Sajad (portraying the national crisis in Kashmir) and also drawing reference to graphic narratives across the world like Spiegelman's *Maus*, Satrapi's *Persepolis*, Sacco's *Palestine*, etc, this paper aspires to uphold the omissions, loopholes and discrepancies in establish history and seeks to question and counter the dominant narratives, thereby showing how history can be represented within the graphic novel. Hence, this paper attempts to analyze and understand history and its representation through the "visual-verbal literacy" (Hirsch, 2004, p. 1212) of the graphic narrative.

**37875 10:00-10:30 | Coleridge Room**

*Untouched Voices: Dalit Women's Autobiographies in Dalit History*

Payal Madhia Sahay, University of Delhi, India

This paper will engage with the idea of the self as a narrated, social identity, as this is explored and articulated in Dalit women's autobiographical writing. The category "Dalit" came into use sometime in the nineteenth century to denote the oppressed and exploited "untouchable" communities of India, traditionally considered so "impure" that they were "out-castes"; and yet, simultaneously, integral to defining the system, in being its "lowest" component. However, this liminal position and status predates the emergence of the appellation "Dalit" by millennia, is as old as the caste-system itself. "Dalit" is a construction of singular political identity, out of large variety of "out-caste" communities, based on the commonality of their oppression. This paper will examine Dalit women's autobiographies as the multi-layered articulations of their engagements with a) oppressions affected by the commonality of being Dalit; b) oppressions affected by the fact of being women in a profoundly patriarchal order; c) the tensions generated in the intersections of these two. Analyzing the writings of Baby Kamble, Sumitra Bhave and Kaushalya Basantra, this paper will explore how, by virtue of these intersections, the routine narrative imperatives of the autobiographical confessional mode – e.g. emphasizing first-person perceptions and experiences – morph from individual stories of pain into gendered narratives of oppression, and thereby into ineradicable archives of the suffering and injustice that constitute the histories of the community. The paper will thus reflect on the dynamics between gender, caste and class identities on the one hand, and on their narrativizations into histories of community.

# Wednesday Session I

## 08:30-10:30 | Wordsworth Room

**Humanities: Literature/Literary Studies**  
**Session Chair: Halimah Mohamed Ali**

**34803 08:30-09:00 | Wordsworth Room**

*Unwritten Unknowns: The Novel of Late Prehistory and the Epistemic Conditions of Its Production*

Joshua Mostafa, Western Sydney University, Australia

Long neglected in Anglophone scholarship, prehistoric fiction has recently received serious attention that is both welcome and overdue, most notably from Nicholas Ruddick. But despite differences of viewpoint, Ruddick and others frame the genre as a literary engagement with Darwinian science, situating it as a close cousin of science fiction, and thus marginalising works set in later prehistoric periods. In this paper, I argue that the novel of late prehistory is animated by a different set of concerns: not the development of human *nature* as a product of evolution, but social and cultural shifts in power politics, gender relations, labour, and ecology. These changes have profoundly affected the course of subsequent societal and political development, and are thus foundational to the entirety of Western history; literature that seriously attempts to bring this period this life is not mere escapism, but helps us think through deeply entrenched cultural practices and recognise their (pre)historical contingency. I compare the approaches taken by Margaret Elphinstone, Elizabeth Marshall Thomas and Mary Mackey in portraying a past of which we have no primary historical sources, but only the evidence of archaeological remains, reconstructed protolanguages, anthropology, and comparative mythology. These unusual epistemic conditions, and the stylistic and narratological problems to which they give rise, justify consideration of the novel of late prehistory as qualitatively different both from properly historical and from purely speculative fiction. This line of inquiry will test the boundaries of the contribution of fictional narrative to our understanding of the past.

**37017 09:00-09:30 | Wordsworth Room**

*An Encounter with the Double in Hawksmoor by Peter Ackroyd*

Natalia Ciofu, University of Essex, UK

The interaction between past and present, over the last few decades, has become a central preoccupation within contemporary literary discourse in diverse disciplines. The transition from hierarchy to anarchy, determinacy to indeterminacy, transcendence to immanence and totalization to deconstruction is the pivot around which Peter Ackroyd's quintessential historiographic novel, *Hawksmoor*, develops. The proposed paper is part of my last PhD chapter focusing on the exploration of guilt and self-identity in Ackroyd's fictitious creation, in which the ontological boundaries between history, myth and fantasy are blurred. This intricately structured novel rebels against the conventions of historical fiction due to its non-linear and dual narrative, disparate time structure and the character's split personality. In *Hawksmoor*, Ackroyd attempts to recuperate the past by retreating into the history of London and focusing on two major historical disasters: the Great Plague of London and the Great Fire of London that hit the seventeenth century London leading to its restoration and renewal. Examining Ackroyd's historiographic metafiction, this paper argues that events from the past can trigger twinges of guilt in the present and (mis)lead to the self-discovery. This discussion will be supported by (but not restricted to) Sigmund Freud's theory of the double as it appears in his essay "The Uncanny". By drawing on the real facts taking place in London in 1666, Ackroyd does not necessarily intend to reproduce history or to give a new outlook on the past events, but to indicate how the past can affect and shape the present.

**37912 09:30-10:00 | Wordsworth Room**

*Looking at the Dark World from Restricted Narratives: The Nothing by Hanif Kureishi and Nutshell by Ian McEwan*

Jose Varghese, Jazan University, Saudi Arabia

Ian McEwan and Hanif Kureishi are writers who have experimented with unique narratives exploring deep human consciousness. While each have different approaches to handling them – be it macabre, or playful – they have dealt with the contemporary life of London that intersect at certain points. It could be a worthy exercise to analyse the historicity of their texts that deal with the cultural paradigm shifts in the metropolis. While this could be traced in the earlier works of McEwan, like *Saturday*, or of Kureishi, like *Something to Tell You*, the paper focuses on the latest works by these authors that make use of what could be termed a Hitchcockian film noir narrative that explore claustrophobia to great effect. *Nutshell* is a reworking of *Hamlet*. Its protagonist turns out to be a foetus, figuring out the changing world from within the womb. Though with a suspension of disbelief, the POV of a foetus addresses more Freudian concepts and Oedipal angst than the original *Hamlet* could. *The Nothing*, on the other hand, has the POV of a dying old man restricted to his wheelchair and bed, stripped of all the trappings of the world and squirming in what could be sheer helplessness. Both characters reach out for a liberation that go beyond conventional philosophical precepts of the times before the moral chaos that have begun to define our lives. The paper attempts a comparative analysis of the narrative technique of these works with reference to the changing socio-politico-cultural paradigm shifts.

**36178 10:00-10:30 | Wordsworth Room**

*The Criminal Mind: A Comparative Study of John Grisham's The Innocent Man and Ramlee Awang Murshid's Rahsia Perindu*

Halimah Mohamed Ali, Universiti Sains Malaysia, Malaysia

Nurizwani Md. Nor, Universiti Sains Malaysia, Malaysia

This paper is a comparative study of Western and Eastern crime fiction. This research will look at the mind of the criminal, both East and West. The pattern of the criminal's mind will be analysed from the works of two authors, Ramlee Awang Murshid from Malaysia and John Grisham from the United States. The criminal characters in their novels will be analysed to look at the way they think. The pattern of the crimes committed in each fiction will be analyzed and compared according to the country to which the texts belong to. This will be done by analyzing the portrayal of the characters and their stereotype images according to race and ethnicity. *The Innocent Man* (2006) by John Grisham, an American author, and *Rahsia Perindu* (2005) by Ramlee Awang Murshid, a Malaysian author, will be the two texts used in this essay. The theoretical framework that will be used to read the two texts will be formulated using the following works: *Crime and Personality* by Juliet Cheetham, *Crime and the Mind: An Outline of Psychiatric Criminology* by Walter Bromberg, *Crime, Race and Culture: A Study in a Developing Country* by Howard Jones, and *The Color of Justice: Race, Ethnicity and Crime in America* by Samuel Walker, Casia Spohn and Miriam DeLone. The framework will determine and point out the differences and similarities between the portrayal of Eastern and Western criminals by the authors. This paper will propagate these facts.

# Wednesday Session I

## 08:30-10:30 | Noblesse Room

### Arts: Social, Political & Community Agendas in the Arts

#### Session Chair: Sandra Hiett

**36688 08:30-09:00 | Noblesse Room**

*Specialist Leaders in Cultural Education: Narrowing the Attainment Gap for Disadvantaged Children*

Sandra Hiett, Liverpool Hope University, UK  
Jude Bird, Curious Minds, UK

The Specialist Leaders in Cultural Education (SLiCE) action research initiative was set up by Curious Minds (a bridge organisation for Arts Council England) as a direct response to Darren Henley's independent review of Cultural Education in England (2011) to develop teachers' capacity to strategically support cultural education in their own school and across schools' alliance in the Northwest of England. The focus on Pupil Premium was determined by Curious Minds in response to evidence from the first and second year of the SLiCE programme (Hiett, 2014 & 2015) and reflects a national drive to address the attainment gap in English schools between children from disadvantaged backgrounds and their peers (DfE & EFA; Ofsted 2014). The scope of this paper includes the analysis of 25 in depth interviews undertaken over a 12-month period with SLiCE fellows and Head Teachers, systematic analysis of qualitative data from 42 participating schools and approximately 1,000 children. The main objectives of this evaluation were to: evaluate the impact of SLiCE on the performance of Pupil Premium pupils; identify emerging patterns of professional development of SLiCE fellows; evidence the legacy of SLiCE for participating organisations. This paper presents the findings of this research and is likely to be of particular interest to those working in cultural organisations, arts education and school leadership.

**34447 09:00-09:30 | Noblesse Room**

*A History of the Sublime in Art and Its Relevance and Importance to Community Art Practice*

Audrey Emery, University of South Australia, Australia

This paper discusses the development of ideas of the sublime, from the Greek philosopher Longinus in the second century, to the categorisation of the sublime as a distinct aesthetic philosophical theory by Burke and Kant within the Romantic movement of the eighteenth century. The paper will further assess the development of the theory of the sublime in American Abstract Expressionism in the mid twentieth century through the writings of Lyotard. My paper will outline the resurgence of the sublime after postmodernism; comparing the historical with contemporary theories of the sublime with an examination of the artists Wolfgang Laib and Olafur Eliasson. Despite changes in the philosophy, the quality of the sublime that has remained central is that the experience of the sublime can engender a sense of wonder and joy which can inspire a sense of insight, empathy and resilience; that is, the experience can be transformative and can motivate a sense of responsibility to care for community and the environment. I propose it is the intersection of these core qualities of the sublime that underpin and empower the practice of community arts. As we can be absorbed and inspired by the sublime, so too can we be absorbed and motivated by making art. As a community artist of over 30 years experience, I will discuss and illustrate contemporary community art practice that demonstrates the transformative power of art and the sublime and that commemorates personal stories of joy, art and community connection.

**36353 09:30-10:00 | Noblesse Room**

*Can Design Underpin a Strong Wellbeing?*

Antonia Concha Philip Palmer, Queen Margaret University, UK

It is understood that involvement in creative activities can boost well-being, and theories behind Art and Design can also be useful to do this. One can live the life you want or live the life you are given. This is a choice that can be affected by health, work, relationships etc. In the last few years I have personally lost a job and gained a disability. This has inspired many different thoughts, a major one has been how creative doing and thinking can positively affect a new life after diagnosis, the same design principles can be used to approach a clothing brief to redesign a life. This all starts with identifying an issue and working out how best to meet that issue. My presentation will talk about a different application of design. It will also talk about creativity more generally as a means to boost resilience. It is not only a nice thing to do, it builds you back up after difficult times. I first studied fashion design, then careers guidance. My research investigates employability, disability and the impact that creativity has on someone's life. The project is called Confident and Informed.

**36052 10:00-10:30 | Noblesse Room**

*How Does Making Art Help Communicate Stories of People Using Regional Disability Services*

Emma Gentle, The University of Sydney, Australia  
Patricia O'Brien, The University of Sydney, Australia  
Colin Rhodes, The University of Sydney, Australia

Making art can have a significant impact on people who have less usual forms of communication. People with cognitive disability can use art as a medium to freely express themselves and as a tool to communicate their personal narrative when words are not sufficient. This research aims to demonstrate the impacts of art-making on people using disability services in regional Australia and how these creative processes may influence a person's self-esteem and their relationships with family, friends and community. The study took place during 9 art workshops at a local NGO and consisted of 9 participants who regularly access local art studios. The research incorporated 5 methods which included focus groups, observations, visual emotion charts and artworks as well as interviews with chosen advocates. The interviews provided objective opinions of the importance of art making in the participant's lives. Preliminary results provided through the interviews have shown how art making can be used to communicate personal narrative. The interviews included anecdotes that illuminate how art-making helps others understand the inner worlds of the artist in ways that other mediums couldn't. The art works increased their capacity to tell their inner story. Art works can describe, symbolise, illuminate and respond to internal processes in a way that feels safe to the creator. This form of communication is essential for people who often lack an outlet where they can express themselves without having to resort to conventional languages that do not necessarily serve them.

# Wednesday Session II

## 10:45-12:45 | Tennyson Room

### Journalism

#### Session Chair: Shulin Chiang

##### **36953 10:45-11:15 | Tennyson Room**

##### *Longing for a Golden Age: Nostalgic Narratives of Egypt's 2011 Revolution*

Lubna El-Elaimy, University of Auckland, New Zealand

On January 25, 2011 thousands of Egyptians took to the streets to protest unemployment, police brutality, and economic inequality. Although social media did not cause the uprising, these media enabled participants to publish their own narratives of historical events. Upon analyzing these narratives it is evident that a clear sense of nostalgia for a better past permeates them. Revolutions and nostalgia are often connected. However, nostalgia has an insidious side; "The danger of nostalgia is that it tends to confuse the actual home and the imaginary one. In extreme cases it can create a phantom homeland, for the sake of which one is ready to die or kill" (Boym, 2007). This is evident in the social media narratives of the Egyptian Revolution of 2011. This paper uses critical discourse analysis to analyse narratives of Egypt's revolutionaries and their self-appointed spokespeople, citizen journalists and activists using social media. The paper examines Twitter and Facebook posts by two groups: socialist activists and Muslim Brotherhood activists. Preliminary findings indicate that both groups exhibited nostalgia for their own idea of a Utopian Golden Age. On the one hand, socialists wished to return to Nasser's era during the 1950s and 1960s as a time when Egypt was newly free from colonialism. On the other hand, the Muslim Brotherhood's nostalgia extends 1,400 years into the past, to the imagined utopia of early Islamic Empire.

##### **37946 11:15-11:45 | Tennyson Room**

##### *Image of Ukraine in the Context of Crimea 2014/2015 – Polish and International Perspective in Media Discourse and Social Reception*

Karolina Brylska, University of Warsaw, Poland

Gackowski Tomasz, University of Warsaw, Poland

The presentation will concern the research study led at Warsaw University in the Laboratory of Media Studies and devoted to the situation in Crimea in 2014 and 2015. Authors will present cross-sectional conclusions from their own research in three areas: media coverage (press comments in 4 weeks of 2014 and 4 weeks of 2015, a poll and analysis of internet memes' reception by Poles (research made with eyetracker experiment and FGIs). 1) The aim of the study on Polish press was to examine how Polish media comment, analyse and foresee the events associated with the annexation of Crimea by Russia (with methodology of qualitative and quantitative content analysis). 2) In a poll conducted in May 2016 (CATI), on a representative sample of Polish people, we asked who they thought was responsible for the conflict in Ukraine, how long the conflict would last and whether the Polish media reliably reported the conflict. 3) In the study of memes, we checked, with a TobiiX2 60Hz eyetracker experiment connected with survey and FGI, how two groups of respondents (18-25 and 45+) view and interpret the Internet memes concerning the conflict in Crimea. Conclusions from empirical research will be supplemented by desk research findings on this topic in foreign publications and research (comparative studies, queries, existing data analysis). In effect the presentation will not only summarize how the conflict in Ukraine has been analyzed so far, but will also set out further research and analysis areas on the conflict that probably will not end soon.

##### **36784 11:45-12:15 | Tennyson Room**

##### *Narratives of Corruption in Zimbabwe: A Critical Analysis of Selected Newspaper Stories in Post-2000 Zimbabwe*

Rodwell Makombe, University of the Free State, South Africa

Zimbabwe has been ranked one of the most corrupt countries in Africa and in the world. Studies conducted by nongovernmental organisations and other civic groups have consistently affirmed that corruption in Zimbabwe has become a cancerous disease that chews the intestines of its frail economy. However, corruption by its very nature is an evasive practice which is difficult to measure and let alone prevent. Since independence in 1980, Zimbabwe has been rocked by numerous rumours of corrupt tendencies especially among government officials. This article narrows its focus to corruption-related stories involving government officials that have been published in Zimbabwean newspapers in the post-2010 period. In recent Zimbabwean history, the post-2000 period is critical because it coincides with the advent of the economic/political crisis which has arguably created a conducive atmosphere for corruption. Six stories were selected from Zimbabwe's main newspapers: *The Herald*, *newszimbabwe.com*, *The Standard*, *The Mirror* and *The Zimbabwean*. The stories were selected on the basis of their capacity to provide answers to the research questions set out in the study. The results of the study show that stories of corruption in Zimbabwe are situated in a political culture of non-accountability, bigotry and outright disregard of the rule of law. Government officials accused of corruption often deny any wrongdoing and shift blame to their political opponents (real or imagined) who allegedly fabricate corruption stories to tarnish their image and gain political mileage.

##### **35991 12:15-12:45 | Tennyson Room**

##### *Science and Visualization – The Application and Development of Visualization in Typhoon News in Taiwan (1958–2015)*

Shulin Chiang, Chinese Culture University, Taiwan

This paper aims to explore the visualization of scientific news in the case of typhoon news during the period 1958–2015. The fields of meteorology, journalism and visualization respectively have accumulated abundant literature. However, the existing literature seldom focused on the combination of these abovementioned three fields. This research intends to bridge the gap and to conduct a longitudinal analysis of the content of typhoon news since 1958, the year the Central Weather Bureau started to announce typhoon warnings. It will investigate the application and development of the visualization of meteorology, as well as the representation and production of meteorological visualization. It is hoped that the findings could contribute to the development of scientific visualization in the future, advance science communication and encourage public engagement of science. Theoretically, this research critically reviews the literature on uncertainty of meteorology, the visualization theory, how visualization was applied in science communication of meteorological information and in meteorological news. Methodically, this research will firstly collect typhoon news from the *United Daily News* during the past 57 years, and then purposively samples to collect significant events from TV and internet news. A comparative analysis on news reporting and visualization of three different media will be conducted. Secondly, consultation and interviews of meteorological experts and media staff will be conducted to investigate the following issues: the process of visualization, the criteria of selection of meteorological information into mappings, and the relation between the concerns of designers and the presentations of graphics.

# Wednesday Session II

## 10:45-12:45 | Shelley Room

### Film Direction & Visual Arts Practices

#### Session Chair: Anna-Marie Jansen van Vuuren

##### 37082 10:45-11:15 | Shelley Room

###### *Image Fragments and Text Excerpts: Narrative, Family Stories and Pierre Sorlin's The Film in History*

Ana Teresa Vicente, Faculdade de Belas-Artes da Universidade de Lisboa, Portugal

Using a set of found negatives, I focused my research on the subjects of narrative, gesture, point of view, and the idea of the fragment. By scanning portions of the original images and pairing them with selectively blacked out pages of *The Film in History* by Pierre Sorlin, I attempt to unveil new interpretations and alternative associations through the displacement of the image fragments and the text excerpts. The core of the research is based on vernacular photographs, subjected to a dislocation and a dialogue around its fragmented visual cues as a way to interrogate the construction of narratives, meanings, and the visual opacity of the images. The inherent duality of domestic photographs (they are trivial but can trigger powerful personal memories) is a point of departure to study the connection between photography, family relationships, personal histories and the passage of time. Here, text performs very differently from the usual practices within the domestic photographic field, thus exercising a tension between what is depicted and the phrases that are paired with each image. The text does not attempt to illustrate the images directly, but to open up different and possible layers of interpretation by the juxtapositions. The text snippets reflect on the idea of the passage of time, memory, and the sense of belonging to a particular culture, dealing as well with questions of identity, stance or point of view, digitisation, and the nature of research itself.

##### 36723 11:15-11:45 | Shelley Room

###### *From Greensboro to Black Lives Matter: Rethinking the Sixties Through the Comic*

Oliver Gruner, University of Portsmouth, UK

Louis Netter, University of Portsmouth, UK

This paper discusses our work in producing an experimental, graphic history of the sixties. Through a particular focus on the era's protest movements, we discuss the comic as a powerful vehicle through which to rethink this most contested of epochs. In dramatic accounts of progressive transformation or terminal decline, demands to return to the era's idealism, or appeals to leave the past behind, "the sixties" looms large as a collection of diverse and often conflicting myths, narratives and iconography. Our paper is part of an ongoing collaboration between a historian and an illustrator which has so far led to the publication of a graphic research paper in the journal *Rethinking History*. We discuss the challenges and opportunities we faced in our collaboration, while also exploring the comic as more than just a "different" way of doing history; in its formal and aesthetic qualities it can offer new contributions to political and philosophical debates on the past, constituting an example of what Alun Munslow has called "the-past-as-history-as-artwork" (Munslow, 2007). Avoiding conventional approaches to history that favour linearity, the comic can restlessly and provocatively shift time periods and play with narrative in ways that are unique to the medium. Links will be made between sixties activism, contemporary protest movements and the "image" of protest that has defined and linked global uprising. Visualising this history through the comic resists simplistic conflation of sixties narratives and instead individualises debates and conflicts while stitching together ideas which find currency together.

##### 37186 11:45-12:15 | Shelley Room

###### *The Dependence on International Film Festivals of Thai Independent Cinema*

Peerachai Kerdsint, Bangkok University, Thailand

The essay explores and critically looks at the process of independent filmmaking in Thailand, and examines various factors affecting the subject matter and aesthetic choices of Thai independent filmmakers and how this plays an important part in the whole process of independent filmmaking. The paper explores the various strategies employed by Thai independent filmmakers to achieve an "independent" or alternative/minority status for films targeted at a new audience, the emergent urban middle class who look to the West and aspire to change their own cultural environment, and place the film in the context of international film festivals. The strategies include the use of de-dramatisation, experiments with structure, the use of fragmented and non-linear stories are among the various tools employed in these films. The strategy known as "slow cinema" has been evident in many films, as well as the Western thinking which supports this concept.

##### 34721 12:15-12:45 | Shelley Room

###### *The Hero and the Shadow Deconstructing Ideology and Identity in Anglo-Boer War Film and Drama Series Narratives*

Anna-Marie Jansen van Vuuren, University of Johannesburg, South Africa

How does the predominant myth of a society influence the narratives told by its popular culture? That is the key question the author asks in this paper concerning the ideological representation of the hero archetype in selected films and drama series set during the Anglo-Boer War, also known as the South African War of 1899–1902. The author's hypothesis is that the Boer soldier, one of the prominent figures of the white Afrikaner history, has been transformed into a mythical hero during the past century – from the first South African short film, *Sarie Marais* (1931), to the most recent acclaimed South African film, *Blood and Glory* (2016). Through investigating the various archetypal guises that the Boer Hero wears, whether it be the willing hero, anti-hero or the tragic hero, the author proposes that the context and time period of the production of the specific case study directly correlates with the way in which the hero fulfills its task or mandate within the story. Therefore, the predominant ideology or the identity that the creator subscribes to directly influences the representation of the hero figure.

# Wednesday Session II

## 10:45-12:45 | Keats Room

### Social Media & Communication Technology

#### Session Chair: Yu-Chung Cheng

**36968 10:45-11:15 | Keats Room**

*The Uses of Instagram for Self-Presentation and Self-Promotion of Thai Celebrities*

Pan Chatchaiyan, Ramkhamhaeng University, Thailand

When browsing celebrities' photos on their Instagram accounts, their life stories and lifestyles are reflected. Presentation of self is a common practice for social media users around the world. People engage in social media not only for information and communication, but also for social connections with others. The focus of this article is to discuss celebrities' uses of Instagram as an alternative tool for self-presentation and self-promotion. The data is drawn from qualitative research conducted with nine celebrities who are either actors/actresses, or singers or MCs in Thailand. The research methods include in-depth interviews with the celebrities and a content analyses of their Instagram photos. This article argues that there are two purposes for the celebrities' uses of Instagram. Firstly, celebrities' uses of Instagram for self-presentation are found to be in accordance with Erving Goffman's approach. It was found that celebrities strategically and selectively choose their photos to present their 'ideal' rather than 'authentic' selves. Secondly, the uses of Instagram for self-promotion and brand endorsements are found to reflect David P. Marshall's notion of 'presentational media'. It was found that celebrities use Instagram as an alternative tool for sharing their personal lives and creating public selves beyond traditional media. Celebrities' public displays of their online selves help them to promote themselves as well as the products they want to sell to their fans and general public.

**35222 11:15-11:45 | Keats Room**

*Impact of Social Networking Sites on Social Capital and Happiness of Residents in UAE*

Safa Osman, Ajman University, UAE

Alyaa Ali Anter, Ajman University, UAE

Although there is a growing increase in using social networking sites in UAE, There are a few studies about their role in creating the social capital of UAE residents. Particularly, that UAE uses social networking sites as a tool to communicate with their residents from multi nationalities and merge them in a community. The objective of the paper is to explore the effect of intensity of using Social Networking Sites on bonding, bridging and linking the social capital of UAE residents, and its relationship with residents' happiness represented in Self-Esteem, Social Trust & Satisfaction of life. Drawing on a Survey of Arab and non-Arab residents in UAE from multinational, cultural & lingual environments that enrich the results and give chance for comparison according to gender and nationality variables. As well as, the paper, compare between impacts of various Social Networking Sites. By drawing upon the established social capital theory, the study mainly examines whether Social Networking Sites should be and could be the conveyors of social capital & Happiness among the residents in the Emirates community. Integrating social, psychological and media sciences in this paper could make the study is ready to examine such variables and present a model explaining Social and psychological effects of social networking sites on Social capital and happiness of the residents in UAE.

**36096 11:45-12:15 | Keats Room**

*Lovers or Devils – Uses and Impact of Facebook-Romantic Relationships on the Egyptian Youth: A Sociological Perspective*

Alamira Samah Saleh, Cairo University, Egypt

Like many social media trends, the romantic craze captivates youth. The romantic pages can sometimes offer a catharsis of sorts, attracting heartfelt disclosures and it could – at the same time – raise flags of moral panic when we take the social, religious and cultural context into account. Crush pages are a cross-cultural and transnational phenomenon. Several online "crush" pages have cropped up locally in the last few years, displaying a new aspect of online social interaction among youth that has raised red flags with adults. While the sites celebrate particular students' smiles, personalities or other positive traits, some crush pages, in particular, drew the attention and concerns of several parents for its more vulgar and aggressive submissions. Therefore, the current research paper tries to explore and assess textual information from three Egyptian universities' "crush pages" on Facebook. Furthermore, I will conduct three focus groups (male/female/parents) to record and analyze university students' reactions to and experiences with crush pages, identify kind of relationships which youth form online. Finally, does this phenomenon pose a state of "moral panic" or are the public concerns over romantic relations on Facebook justified?

**36475 12:15-12:45 | Keats Room**

*The Emerging Logic of Social Media Events: Platform Structures, Pictures with Texts, and User Engagement*

Yu-Chung Cheng, Hsuan Chuang University, Taiwan

Social media play pivotal roles in the development of many major events in contemporary societies. Such events include the Arab Spring social movements, general elections in the United Kingdom and United States, and acute disasters. In these events, social media are the major platforms on which people can receive and transfer information about the events, which disperse rapidly around the world through social media. Many past studies focused on the performance aspect of social media events, e.g. the quantitative dynamics of posts, the topics of posts and the social network. This study focuses on the material conditions of social media in order to explore the emergence of social media events by integrating science and technology studies (STS) and communication research. Though case studies of elections, social movements and disaster events on Twitter, we found the material conditions of social media, e.g. the platform structures, the graphic contents, and the user engagement, are the major factors influencing the formation of events in social media. Special attention is paid to how the graphic presentation and the user engagement can help the dissemination of information. Ultimately, this study will attempt to establish a critical theoretical framework for the materiality of social media, and how the duality of social media influences the logic of how an event emerges.

# Wednesday Session II

## 10:45-12:45 | Coleridge Room

Humanities: History, Historiography  
Session Chair: George Karl Ackers

**36749 10:45-11:15 | Coleridge Room**

*The Medical Intelligentsia: Life in Post-Revolutionary Russia (Doctors' Letters Material to N. A. Semashko)*

Kira Bogatyreva, I. M. Sechenov First Moscow State Medical University, Russia

In the State Archive of the Russian Federation there are many documents, including doctors' letters arrested by Cheka in 1919–1922. The letters were addressed to N. A. Semashko, the People's Commissar of Health Care of the Soviet Russia. It is more than 200 stories of the doctors and medical workers life during the Civil War and War Communism. In the stories of the events that preceded the arrest, the people, consciously or unconsciously, bring a lot of facts, indicating their life, the relationship with colleagues and with the local authorities. On the basis of this evidence, the professional relationships are analyzed, and the response characteristics of ordinary physicians on the current events are given. The aim of this study is to reconstruct a picture of the ordinary doctor's world of this time period. Practitioners have been very busy at work and, as a rule, are not interested in politics. Belonging to the doctor's estate was characterized by professionalism and a high level of culture. This is often prevented from finding a common language with the new government. After all, they were the workers and peasants by origin and they saw in a doctor not a sympathetic or neutral-minded intellectual, but rather a representative of the bourgeoisie. The professional and cultural differences were the reason of mistrustful attitude to physicians from the authorities and, at the same time, became a support, which helped to deal with disadvantaged circumstances.

**37782 11:15-11:45 | Coleridge Room**

*Looking for the Heart: From the History of Heart Transplant in the USSR*

Yana Grigoryan, I.M. Sechenov First Moscow State Medical University & The Ministry of Health of the Russian Federation, Russia

Despite the outstanding achievements of heart transplants in the experiment, the history of heart transplantation to patients in the USSR was surprisingly short. There were only three operations performed over 20 years. Why did the attempts at a heart transplant surgery suddenly terminate? The answer to this question is surrounded by mystery. In accordance with the documents of that period, there is the relation between the absence of cardiac transplantation operations and the personal position of the Minister of Health of the USSR Boris Petrovsky. He believed that it was immoral to take a person's heart if he did not die. In 1966, he issued the order on the prohibition of transplantation of any organs without special permission from the Ministry of Health of the USSR. But we know the names of the three surgeons who had a different opinion. Alexander Vishnevsky, Gleb Soloviev and Vladimir Burakovsky. They believed that their duty was to help patients, even if it threatened their future, but unfortunately none of their patients survived. The human heart is very sensitive and could not work after resuscitation. Only on March 12, 1987, professor Valery Shumakov for the first time successfully performed a heart transplant to a patient who then lived for about 9 years. But no one will ever know how many people were deprived of the chance to live with a new living heart in their chest to this date.

**36132 11:45-12:15 | Coleridge Room**

*Life and Death in Verses – A Case Study: The Writings of Lili Kasticher, The Only Woman That Wrote in Auschwitz*

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

This paper focuses on the unique works of a young woman named Lili Kasticher, written at the Auschwitz-Birkenau death camp from April to November 1944. The possession of a piece of paper or a pencil stub was absolutely forbidden in Birkenau. Anyone caught with such contraband was immediately sentenced to death. Consequently, inmates at Auschwitz produced virtually no written material, with rare exceptions, such as the Sonderkommandos, who documented everyday life at the camp, concealing their records in jars that they buried near the crematoria, in the hope that someone would find them after the war, as indeed occurred. Similarly, the Germans ordered Jewish inmates to write postcards to their relatives, describing the "decent" living conditions prevailing in their "new place". In *Moments of Reprieve*, Primo Levi describes a love letter that a gypsy inmate asked him to write, indicating that he risked both their lives to do so in exchange for half a portion of bread. No women are known to have written at Birkenau except for Lili Kasticher, who risked her life by stealing pieces of paper and pencil stubs to write poetry. She encouraged her friends to do the same by offering them a prize – a portion of her daily rations. Lili also wrote a political-social manifesto entitled "Rules of Behaviour", intended as a guide to survival for herself and her blockmates. The notes she wrote were concealed on her body until her liberation in spring 1945.

**36221 12:15-12:45 | Coleridge Room**

*Craft Imprint: The Construction of Self and Family History After Deindustrialisation*

George Karl Ackers, University of Portsmouth, UK

Philosophical literature has long idealised craftwork, the production of physical objects seen as a means to self-actualisation (Thoreau, 1854; Marx, 1845; Ruskin, 1849). Gorz (1999, p. 2) summarises this idea as "subjects achieve self-realization by inscribing themselves upon the objective materiality of what they created or produce". The move from industrial to post-industrial work has led writers to question if craftwork can still be achieved (Gorz, 1999; Sennett, 2008). These writers focus on the temporal meaning derived from such labour and its impact on people's lived careers. However little emphasis is placed on how such imprint is also a means of constructing a self and family history. This paper uses 26 work history interviews collected from 14 former Royal Dockyard tradesmen in South-East England and 12 of these men's sons and grandsons to explore this topic. The intergenerational discussions in this study revealed alongside men finding material imprint in the objects they made, imprint was also established through human recognition as fathers, sons and grandsons acknowledged the meaningfulness of each other's work. Like material imprint this process allowed them to feel their labour was recognised and continued beyond themselves. Therefore this paper advances the concept of human imprint to identify the interpersonal self-realization created within craft relationships. Further the transmission of practices and objects was also a means for each generation to embed their labour history and feel they had left an imprint on the external world that would give them presence beyond their mortal bodies.

# Wednesday Session II

## 10:45-12:15 | Wordsworth Room

Humanities: Literature/Literary Studies  
Session Chair: Tamsila Naeem

**36830 10:45-11:15 | Wordsworth Room**

*Denver's Divinatory Poetics: A Case Study of Anne Waldman, Eleni Sikelianos, and Selah Saterstrom*

Roger Green, Metropolitan State University of Denver, USA

This paper recounts the author's experience of producing and arranging sound recordings of three women poets working in the Denver area and globally. Using musical accompaniment as a hermeneutic strategy, I argue that recurring themes of divination, displaced bodies, and death-space in these authors accomplish what Maurice Blanchot called the writing of the disaster. On a broader level, these poetics/poets speak to crises in liberalism and the negotiation of ethical identities amid its collapse, voices which disembody space in order to re-territorialize a poetic disposition that is both beyond the nation-state and localized. While Anne Waldman has spent a career continuing beat ethics of travel and leading the Naropa summer writing program in Boulder, Colorado for over forty years, Eleni Sikelianos (who is Waldman's niece) has created a regional intimacy in her tracing of family migration from Greece to the United States Selah Saterstrom's southern regionalism and overt articulation of the term "divinatory poetics" in her forthcoming book, *Ideal Suggestions* (Essay Press, 2017), produces instances of mythical temporalities of disaster that reorient the reader through poetic movement. All three of these poets work regularly in close proximity (special relationships) with each other in Denver, and the author has produced sound recordings and performed live accompaniment for each of them, some of which will be shared in his presentation.

**37884 11:15-11:45 | Wordsworth Room**

*Reconstructing Korean Literature: Deborah Smith's English Translation, The Vegetarian*

Sun Kyoung Yoon, Hankuk University of Foreign Studies, South Korea

Deborah Smith's English translation of the Korean writer Han Kang's novel, *The Vegetarian* (London: Portobello, 2015) won the Man Booker International Prize in 2016. This essay examines how the Korean writer's novel was transformed and (re)written through translation to appeal to the English-language reader. I argue that Smith translated Han Kang for a new readership, focusing primarily on her decision to turn a great Korean novel into a great English novel, a great "literary" work. In order to do so, the translator took a great deal of freedom, abandoning word-for-word fidelity to the original, and reshaped the Korean novel to suit the literary conventions of the Anglo-American world through addition, omission and rearrangement. She also negotiated the vast linguistic/cultural differences between Korean and English and improved the Korean original by revising its logic and particularly producing aesthetic effects (as well as conveying meaning) through tone, rhythm and resonance. Ultimately, an analysis of this translation will show that Smith's *The Vegetarian* is as creative as its original and she is translator as writer along with the author, and so the widely-held notion that the original is superior and the translation is inferior is not relevant here. The award given to *The Vegetarian* recognised the translator as providing a creative role, as the credit goes to both writer and translator equally. In this paper, what is gained in translation will be discussed widely along with what is lost.

**37610 11:45-12:15 | Wordsworth Room**

*Psycho-Pathological Mother Archetype in The Bluest Eye*

Tamsila Naeem, University of Management and Technology, Lahore, Pakistan

The aim of this qualitative study is to examine injurious effects of hateful utterances of the White Americans on the psyche of Black females, which lead to subversion of the archetype of motherhood into a unique archetype of motherless by applying Judith Butler's notions of Excitable Speech Acts. Butler believes that when people at authoritative positions use harsh words against the weaker people in a society, their mind is bruised under the effect of such hateful utterances, and then gradually their whole body gets aggrieved. According to father of archetypal psychology, Carl Jung, the mother archetype has a psycho-pathological image associated with injuries, but Morrison's fictional mother in *The Bluest Eye*, stands apart from the universal images: "the image of goddess, and especially the Mother of God, the Virgin, and Sophia", and hence acts in a unique manner to intensify the situations created by the novelist to portray a psychologically subjectified mother living in Afro-American society. Pauline is able to conceive babies through marriage, but fails to perceive the archetypal image of a mother from her surrounding, culture, society, Dick and Jane primer and even from the movies she like to watch. The victim of her alienation yearns for her love and develops inferiority complex and eventually gets mad. After analyzing the mother-daughter relationship in different situations in the novel, it was concluded that Morrison's Pauline as a mother cannot be analyzed on the basis of the universal image of mothers as some very kind, sacrificing, loving and caring being.

# Wednesday Session II

## 10:45-12:45 | Noblesse Room

### Humanities: Literature/Literary Studies

#### Session Chair: E. Christina Belcher

**37750 10:45-11:15 | Noblesse Room**

*The Possession of Narratives: Telling and Transmitting Caste in Indian Folktales*

Siddharth N. Kanoujia, University of Delhi, India

This paper postulates that caste in India is not just a sociological category, or an existential reality, but has been historically constituted of narratives that shape both. It will elaborate this firstly, by offering a brief survey of the rich store of myths, fables and parables meant for the children that have emerged and been transmitted over a millennia in the subcontinent. These include the Jatakas (4th century BCE), the Panchtantra (3rd century BCE), and the Hitopadesh (8th–12th centuries CE) – a few of its most famous examples. These stories are deployed today to instill in children the cultural values and a sense of history. Hence, and secondly, the paper will examine some of these narratives, to see how caste is represented in them, and to analyze the implications of such representations in their repeated retellings, in contemporary India. It will attempt to show that choice of subject, theme, mode and genre of Children's Literature all substantially determine the meanings of "caste" for the "impressionable minds" they target. Through the detailed analysis, of highly popular stories in Baital Pachisi and Singhasan Battisi (11th century CE), this paper will attempt to reveal how the children in India are introduced to the ideas of caste: how, when narrated by the paternal/maternal figure, the child imbibes the ideals of caste along with the other societal norms: how these ideas are juxtaposed by the child onto her social reality, leading to the verification and concretisation of caste ideologies. Towards this end, the author will also discuss, given the current political dispensation, how important it is to question this ideology and how it can be excoriated through the very process it seeks to be validated by.

**36253 11:15-11:45 | Noblesse Room**

*Centering Literature: Literature and the History of Environmentalism in Malaysia*

Zainor Izat Zainal, Universiti Putra Malaysia, Malaysia

Environmentalism in Malaysia, which has its roots in the British colonial administration, has evolved as a social and political force. Ranging from grassroots activists to NGOs, the environmental movement is founded on the same aspirations: to increase environmental awareness, to preserve the environment and to ensure sustainable development. State-imposed constraints may be the Achilles' heel in the fight to ensure sustainability but this has not deterred the movement from developing. In the realm of Malaysian literature in English, writers have written extensively about environmental activism – although little attention has been given to this area in the local literary-critical practice. In this paper, I attempt to redress this dearth by examining four contemporary Malaysian novels in English: Keris Mas' *Jungle of Hope* (2009), Yang-May Ooi's *The Flame Tree* (1998), K. S. Maniam's *Between Lives* (2003), and Chuah Guat Eng's *Days of Change* (2010). These novels are selected due to the alignment of the key moments in the history of environmentalism and the plurality of relations and struggles depicted. This paper will analyze the environmental politics, past and present, found in the selected texts, and the solutions that their works present to ensure sustainability. It will yield a keen understanding of irresponsible environmental degradation as well as illuminate agency and transformation. More importantly, it will put literature at the core, thus demonstrate the indispensability of these works in the history of environmentalism in Malaysia.

**37619 11:45-12:15 | Noblesse Room**

*Using History, Self-Reflection, and Memoir to Reveal the True Self*

Janet Crosier, Springfield Technical Community College, USA

One's place in society, even one's place in this world, is based upon the events of the past. As extreme as it might seem, literature offers an understanding of that past while providing the pathway into one's future. Through literature, students are encouraged to reflect upon their own lives by gaining an insight into the lives of literary figures. Students who are given the creative freedom to reflect upon themselves and their abilities usually do so favorably. There must, however, be a well-balanced sharing between self-insight and self-awareness in order to produce the positive environment needed for true self-reflection. Self-reflection involves an interaction between an individual and his or her environment, which might include "the material world, the natural world, an idea" (Rodgers, p. 846) or whatever surroundings comprise the situation at hand. This research asks students to examine their histories through pictures and to write their own individual memoirs based upon those family pictures. It traces several past uses of self-reflective learning theory as a literary research study involving writings by Emily Brontë and Amy Tan. Students become their own historians and create their own places in the world as they trace their beginnings and development through photos and stories, pointing forward to what the future might hold.

**37556 12:15-12:45 | Noblesse Room**

*Culture Through Children's Picture Books: A New Kind of Reading or a New Kind of Child?*

E. Christina Belcher, Redeemer University College, Canada

Many baby boomers will remember fondly the event of the evening bedtime story. But times change. The bedtime story has had a make-over. Once, children were read to in an easy chair, or a bedroom, or on a parent's knee at home. Now, they are being read at individually by a voice on an ipad in any location possible. Once books were a staple of each elementary classroom. Now, ports of charging ipads fill the room. As culture moves ahead, technology gives and it takes away. This paper explores how changes in the foundational patterns of life can be seen through the pages of a picture book, and how changes become harbingers of prophetic voice to the days ahead. In examining cultural changes, questions emerge. What view of culture and the future do newer children's stories portray? How has writing in a picture book changed the perception of child and adult relationships? Through a content analysis of three children's picture books and their re-writes in a later decade, inferences can be made on how the perception of the family/child relationship, the roles it had, and what it is now perceived to be can be discussed. This investigation reveals some interesting ground to be held as part of an overarching narrative, not just through the historical evidence of picture books, but within the larger fabric of a hope and direction for the future readers who may become the stories they tell.

# Wednesday Session III

## 13:00-14:30 | Tennyson Room

Humanities: Media, Film Studies, Theatre, Communication

Session Chair: Jeffrey Spear

**35182 13:00-13:30 | Tennyson Room**

*The New Face of Indigenous Storytelling in South Africa*

Melany Asanda Fuma, African Film and Drama Academy, South Africa

This presentation highlights Southern African culture and the impact of a stolen history, due to apartheid, resulting in loss of customs and an identity. I also hope to shed light on how we can include our history and reclaim this culture of storytelling in the face of technological advancement. It is widely known that storytelling has always been a great part of South African culture. Stories have been passed down from generation to generation as a way of preserving history and once formed part of our legacy. Important lessons such as how medicines were discovered, how tools were used or how animals were named formed part of this passing of knowledge down from generation to generation. Apartheid eroded over 50 years of South Africa's story telling tradition and the history for black people through its devastating impacts. Apartheid was designed to humiliate black South Africans, rob them of their identity, disrupted family life by enforced migrant labor systems and inflicted mental breakdowns and suicides from the mental and physical torture inflicted on them. In African tradition, story telling is commonly accompanied by some form of poetry, music and singing. This was an integral part of preserving the teachings as stories could be recited in song and dance, making them easy to remember and harder to change. South Africans are now in the best position to take this history back and offer their splendor to a world of depleting creative storytelling.

**33825 13:30-14:00 | Tennyson Room**

*Sound and Vision: The Inspiration of Rothko*

Robert Foster, Augusta University, USA

Mark Rothko (1903–1970) was an American painter, most closely identified with the abstract expressionist movement. Many of his best-known works appear to be very simple, with a singular rectangular shape of a solid color covering most, if not all, of a very large canvas. Some viewers find these works deeply moving and profound, while others are dismissive of the merits of these works because of the apparent simplicity. There is an anecdotal story about Franz Kline (another American abstract expressionist) countering a derogatory criticism of abstract expressionist paintings by asking a viewer a series of questions that revealed that perhaps the works were not, in reality, so simple. This author will present a similar line of questioning in terms of musical perception, and will demonstrate how it may be applied to listening to music associated with the shakuhachi (Japanese bamboo flute). One important characteristic of this music is *ma*, which refers to effectively balancing the use of silence and space between the musical tones. Additionally, there are several other aspects of this music that most Western ears are not attuned to, having been conditioned to popular music that often competes for listeners' attention through high volume and relentless motion. Shakuhachi music can be a gateway to appreciate subtler aspects of music, such as singular tones, miniscule inflections, tonal shadings, variations in attacks and releases, softer volumes, and as mentioned earlier, silence as meaningful as the sounds.

**36209 14:00-14:30 | Tennyson Room**

*Hybridity and Context in Sita Sings the Blues: Appropriate or Appropriative*

Jeffrey Spear, NYU, USA

Abandoned by her husband who was working in India, the cartoonist Nina Paley found Sita's rejection by Rama to be a closer parallel to her experience than any Western myth. Her feature film, *Sita Sings the Blues* (2008), crafted over five years, is an animated musical featuring a hybrid Sita expressing herself through the voice of the 1920s blues singer Annette Hanshaw, whose records were Paley's chief solace. Instead of taking Sita's story directly from the Ramayana, she recorded a conversation about Ram and Sita between three NRI friends, depicted in the film as Wayang Kulit shadow puppets. Relying on memories of the story from various sources, they disagree among themselves. There are four narrative strands, each with a graphic style: autobiographical (realistic), NRIs' retelling (Indian poster), the Ram and Sita musical (Indian/American cartoon), scenes from the epic (Rajasthani miniature). Instead of assuming Sita to be a selective adaptation of Valmiki's Ramayana, I argue that the contexts for interpreting the Indian aspect of Sita are the diaspora community not India proper, and the Ramayana as cultural legacy not as a specific text. I read the hybridity of Sita as exemplifying the "Critical Transculturalism" posited by Marwan Kraidy (*Hybridity, or the Cultural Logic of Globalization*, 2005). Paley's key transcultural move was to incorporate an original, diasporic Indian dance and Hindi prayer representing Sita's trial by fire, which, unlike the love story of Ram and Sita, cannot be accommodated in the Western imaginary.

# Wednesday Session III

## 13:00-14:30 | Shelley Room

### Film Criticism & Theory

#### Session Chair: Hsin-I Lin

**37302 13:00-13:30 | Shelley Room**

*History Bites Back: Confronting the Atomic Leviathan in Jaws*

Sebastian Croft, University of Warwick, UK

Whilst many critics regard Steven Spielberg's *Jaws* (1975) as the monster-hit which resulted in a nationwide boycott of America's oceans, many have often overlooked the film's capacity to dive into the depths and sink its teeth into an issue of significant importance and relevance to America's current standing within the Cold War world: the atomic bombing of Hiroshima. As the traditional Hiroshima narrative goes, the government's decision to deploy "little boy" against the Japanese was formulated upon the desire to end the war quickly without resorting to an invasion of Japan that would have resulted in further loss of American life. *Jaws*, however, as I will argue in my paper, entails a revision of this orthodox narrative by foregrounding the suffering endured by American servicemen responsible for delivering the bomb aboard the USS Indianapolis – whose ill fated voyage is recalled in chilling fashion by the shark hunter Quint. Whilst educating audiences about this lesser-known naval disaster, *Jaws* also, and more significantly, utilizes this tragic event to raise a valid question about American wartime policy: If the bombing of Hiroshima was morally justifiable on the basis that it saved lives, then surely the deaths of the crew who helped deliver the atomic bomb renders this argument void? Such a question inspires greater reflective consideration of the bomb's victimization of both Japanese and American alike, allowing *Jaws* to serve as a visual commemoration of those brave and forgotten few whom risked their lives so others could live.

**36640 13:30-14:00 | Shelley Room**

*Bypassing the Camera: The Image Production Possibilities of Taiwanese Experimental Images*

Hsin-I Lin, Tainan National University of the Arts, Taiwan

In the article "Experiment – My Film History" by Taiwanese artist, Kao Chung-Li, Li stated that "animation" served as cameraless, hand-made, and physically strong "images" that remind us of the importance of "how images are produced". They reproduce and transform Taiwan's image history. Like "cameraless film" or "drawn-on-film animation", Kao reassembles ready-made objects, old photographic film, projectors, and other such things through the "physical properties" of animation, serving as a component of his own resistance to Western experimental films. This paper discusses the image production conditions of Kao's "cameraless film" works, discussing the bodies, images, and physical properties in animation. Then, the physical performance, news narrative, and theater properties of living newspapers are compared to the narrative aesthetics in Taiwanese report dramas. With the aesthetic dialect of two kinds of moving images, this paper raises the image production possibilities of Taiwanese experimental images.

**37185 14:00-14:30 | Shelley Room**

*Re-Thinking Politics in Film: Thai Independent Cinema After the Coups D'état 2014*

Sopawan Boonnimitra, Chulalongkorn University, Thailand

During the period of political instability that led to the coups d'état of 2006 and 2014, the independent cinema flourished both domestically and internationally. The political conflicts in the past decade have become an important backdrop for independent filmmakers to explore various issues. With a certain degree of freedom, their films have created a discourse on independent films that offers an alternative mode of filmmaking as well as an alternative discourse from the mainstream cinema during the periods of coups d'état. For this paper, I would like to take a closer look at some of the recent independent films that were internationally shown and made after the 2014 coups d'état, particularly the recent films, including *Motel Mist* (Prabda Yoon, 2016), *The Island Funeral* (Pimpaka Towira, 2016), and *By the Time It Gets Dark* (Anocha Suwichakornpong, 2016), and how each of them offers an alternative vision of the country following the coups d'état and made it possible for us to rethink the subject of politics in Thai cinema, particularly at a time when political subjects are under microscope of the authoritarian government.

# Wednesday Session III

## 13:00-14:30 | Keats Room

### Media

#### Session Chair: César Viana Teixeira

**37489 13:00-13:30 | Keats Room**

*Scenarios of the Pain and of the Anger in the Today Public Space*

Xenia Negrea, University of Craiova, Romania

In this study we aim to analyze how a story is built in today mediatic space. Besides the linguistics norms concerning the meaning issues, the mediatic story is a source of catharsis, to burn the psychosocial energies. The public event becomes a mediatic event and so it becomes an aesthetic event. Our thesis is that the mediatic human being is a weak reflection of the one from Homer's texts. The contemporary soul burns the pain and the anger watching TV, doing symbolic gesture, looking for uniformity. For case study we chose to analyze the stories around the disaster from the Romanian nightclub, Colectiv. During a concert, a fire started. Over 60 people died and many others were mutilated. We use the theories of E. R. Dodds, and the theories of Paul Ricoeur and, as a method, discourse analysis. We aim to describe the lexical ritual that we identified in the mediatic discourse. We describe the patterns and the schedules that generate meaning. We present also the descriptive patterns, due to nourish a special context. We show how the subjectivity and the ideology bring closer the mediatic discourse and the fictional one, and so we see that the report on such tragedy means more empathy and less information, more emotional release and less meanings storage. We can speak about the haste of a collective self to impose the ritual pain as a unique direction in front of a disaster.

**36022 13:30-14:00 | Keats Room**

*From Bawdy Ballads to Buzzfeed: Digestible Media is Nothing New*

Eleanor Healing, University of Leeds, UK

In the twenty-first century, we are bombarded with 'click-bait' articles. Information is often compacted into something simple, and easy to digest. With the development of this form of media, we have also seen the emergence of people's criticism and statements that we are becoming 'dumbed-down' by click-bait. I will show that, regardless of form, mankind has always desired 'digestible' media. I will explore how the popular bawdy ballads of the 1600s and 1700s, and later the Newgate Calendar were the equivalent of websites such as Buzzfeed. In my presentation, I will show how 18th century political satire is akin to a recent BuzzFeed article '21 Pictures That Totally Look Like Donald Trump' and how an account of an execution in the Newgate Calendar is comparable to a Thought Catalog article on the last meals of condemned murderers. Even before modern technology ensured that we had simplified list articles, the general public were enjoying news and satire in digestible formats. My theoretical framework will be the studies of Kramer, Guillory and Hancock (2013) on social emotional contagion through social networks, and Social Network Theory by Liu, Sidhu, Beacom, and Valente (2017). I will demonstrate how these can be applied to the older social networks as a method of sharing ideas and criticising power structures. Ultimately, I will demonstrate that just because digestible media has changed forms, it doesn't mean we are becoming 'dumber'. If anything, our adaptation of digestible media to suit new technology is vital to human and media development.

**36672 14:00-14:30 | Keats Room | Keats Room**

*Diversities on TV, Audiovisual and Mobile Features to Promote Local Cultures*

César Viana Teixeira, PACC/UFRJ.br, Laicom/UAB.es & Pontifical University of Goiás, Brazil

"Mostra Goiás" is a postdoctoral research and extension program of PACC/UFRJ.br and Laicom/UAB.es and deals on how audiovisual language can be used to promote local cultures creating documentaries connected to the venues of online networked systems. This media literacy practices and research present the cultures of Goiás State in Brazil via mobile video reports done by journalism and community students of the Pontifical University of Goiás. There are 87 short documentaries recorded as a pedagogical experience and presented statewide on a partnership with PUC TV Goiás. Despite training telejournalism techniques, the students test information systems formed by online platforms and mobile applications. They research about audiovisual language and produce videos on traditional culture (Catira, Congada, Folia de Reis), local foods, dialects, fashion, music and other forms of arts. The diversities of Goiás State are revealed on videos showing their local cultures. By standardizing the procedure of shots and camera movements as the classical movies, the pupils achieve sufficient quality to present the material in TV, theater, and social networks. The soundtracks give opportunity to search and use local music, promoting the artists from Goiás State. Audiovisual communication is also part of relationships of our distributed world and creates a new spatiotemporal perception and active participation.

# Wednesday Session III

## 13:00-14:30 | Coleridge Room

Humanities: Literature/Literary Studies  
Session Chair: Halia Koo

**36829 13:00-13:30 | Coleridge Room**

*Tapoi Katha: A Reconstruction of History Through an Odia Folk Travel Narrative*

Supriya Subhadarsini Sahoo, Central University of Karnataka, India

Considering the question of non-European travels and to rediscover a history on the least explored problematic of Intra-Asian travel by South Asian communities, it is important to both investigate this variety within their particular traditions and histories, and also work towards constructing larger theoretical paradigms that emerge out of the specificities of intra-Asian travel which will obviously provoke discussions on a wide variety of modalities of travel, i.e. activities ranging from pilgrimages to travel songs to labour and trader migrations to political reportage within Asia. This paper aims to respond to questions regarding the studies on accounts of travel in primordial Odia folk narratives of origins and nomadic peregrinations which has its own cultural history and tries to explore the specific modes, motives, motifs and conditions that propel travel within an intra-Asian geography and to commemorate the then overseas glories, how one such folk tale, the Odia "Tapoi legend" sung during "Khudurukuni Osa" and many other folklores, traditions and rituals are created and continued since the glorious maritime history and trading culture of Odisha portraying the medieval Kalingans' great expertise in sea voyage and trade links and commercial as well as cultural relationship across the south-east islands. Thus this paper also highlights the interrelation amongst Asian cultures and the continuation of customs based on the history of a (Odia) culture.

**36950 13:30-14:00 | Coleridge Room**

*Postmodern Simultaneity Versus European History in Contemporary Travel-Writing*

Ana Calvete, University of Helsinki, Finland

The twenty-first-century metropolis is dominated by signs, an oppressive quantity of merchandised goods, quick changes and a distortion of traditional space and time. This paper aims to study how distance is suppressed and how simultaneity replaces history in the postmodern era through the work of Pico Iyer, Baudrillard and Umberto Eco. Space and time are supposed to offer a stable frame for one's experiences and the construction of oneself: what happens when this frame is modified? The near-religious belief in progress which characterised the first part of the modern era, until the disillusion brought by the First World War, seems to be revived in the postmodern era. Clock time is no longer relevant but varies from individual to individual located in the same place, depending on the jet-lag they are experiencing. In this, the Global Soul echoes Baudrillard's America and Eco's Travels in Hyperreality. Baudrillard described "the triumph of instantaneity over Time understood as depth" (*Amérique*, 2000, p. 15). Eco's description of the United States resembles Baudrillard's insofar as he depicts "a country without a sense of history", "without a sense of experience" (Patrick Holland, Graham Huggan. *Tourists with Typewriters, Critical Reflections on Contemporary Travel Writing*, p. 161). Yet this study will unveil the remnants of stability and authenticity that can still be recovered through the imperial order, embodied by history through the myths of Antiquity and the old English Motherland.

**34500 14:00-14:30 | Coleridge Room**

*The (Hi)Story of the Encounter: The Historical and the Personal in Nicolas Bouvier's The Japanese Chronicles*

Halia Koo, Memorial University of Newfoundland, Canada

*The Japanese Chronicles* is a travel narrative by Swiss writer Nicolas Bouvier (1929–1998), who uses a narrative strategy blending the historical and the personal. Bouvier's style favours the exploration of the "Other" through the anecdote of the encounter. The (hi) story of the encounter constitutes the framework of *The Japanese Chronicles*, a book organized in significant historical episodes. It is characterized by the juxtaposition of past and present-day travels: indeed, the stories of Japan's encounters with the Western world are interspersed with personal anecdotes describing the author's experience of today's Japan, and this constant interaction between the two levels of encounter helps initiate a reflection on the intercultural contacts between East and West. In his narrative, Bouvier refers to several "chronicles" relating to Japan, e.g. the *Kojiki* ("Records of Ancient Matters") and the *Nihongi* ("Chronicles of Japan"), historical records of the first Westerners in Japan, a courtier's diary, memoirs of missionaries, annals of the Meiji era, and contemporary imperial edicts. Bouvier's personal chronicle incorporates all these diverse historical accounts and intertwines them with his recollections, in order to tell the story of his own personal encounter with Japan, and therefore marking the transition from history to the personal story. This unusual perspective also restores the individual voices of ordinary Japanese people (including a Hiroshima survivor whose spoken account is "chronicled" by Bouvier), effectively converting historical facts into living anecdotes that highlight the status of the personal story or narrative within the larger frame of events.

# Wednesday Session III

## 13:00-14:30 | Wordsworth Room

### Film & Literature

#### Session Chair: Hande Cayir

##### **36662 13:00-13:30 | Wordsworth Room**

##### *History Through Story: The Narration of Repression in Spanish Literature and Italian Cinema*

Gianluca Oluic, University of British Columbia, Canada

The Napoleonic wars have been re-told in several important European works of literature since the nineteenth century. In a similar manner, cinema and TV have heavily exploited this theme thanks to their intrinsic potential of spectacularity and dynamic representation. However, the period that follows these events is a less common topic in both literature and cinema. What took place following Napoleon's defeat, with the (ephemeral) restoration of the Ancient Régime seems to be a less appealing topic, perhaps due to the aura of repression and gloom associated with it. I intend to analyze two works that approach this period and furthermore deal with the anguish of a lost freedom as well as the critical errors of liberal advocates. I will analyze Benito Pérez Galdós' *El Terror de 1824* – one of his *Episodios Nacionales* (1877) – alongside a 1969 Italian movie: Luigi Magni's *Nell'anno del Signore* ("The Conspirators"). Both works focus on a specific time and specific places – the absolutist states of Spain and the Vatican in the years 1824 and 1825, respectively – approaching problematics of power, repression and resistance. Using two works developed with different media (print and cinema) and that originated in different historical moments (the nineteenth and twentieth centuries), I will trace the analogies and differences between them in order to determine whether it is possible to unearth a common thread in these authors' gazes.

##### **34161 13:30-14:00 | Wordsworth Room**

##### *Documentary As Autoethnography: A Case Study Based on the Changing Surnames of Women*

Hande Cayir, Istanbul Yeni Yuzyl University, Turkey

In the autoethnographic research method, researchers analyse their own subjectivity and life experiences, and treat the self as 'other' while calling attention to issues of power. At this juncture, the researcher and the researched, the dominant and the subordinate, individual experience and socio-cultural structures can be examined. As an emerging filmmaker I have made the seventeen-minute documentary *Yok Anasının Soyadı/* (Mrs. His Name, 2012) which is defined as a form of self-narrative that places the self within a social context. My filmmaking experience spread the seeds, gave birth to this investigation, created a researcher-me, in this case—and as such, theory in practice and practice in theory go hand in hand. The interdisciplinary nature of this enquiry highlights the link between surnames and identity, which is a crucial human rights debate, and also focuses on the feminist quote 'the personal is political'. As a case study and 'practice-led research', I will present my filmmaking experience. Hence, the cinema of 'me' has been transformed into collective expressions of identity. Documentary filmmakers choose whether to include their own voice into the film. A new consciousness is appearing in terms of documentaries, and 'the other' is not passive, not driven by an authority which is more reflexive and anarchic rather than obedient in autoethnographic films. In a nutshell, I will share the autoethnographic films which can bring us closer to the human experience and assist in the process of change.

##### **36884 14:00-14:30 | Wordsworth Room**

##### *Arthur Miller's The Crucible: The Transformation of History into Popular Entertainment*

Hikaru Masuda, Tokyo Junshin University, Japan

Arthur Miller wrote *The Crucible* in 1953 based on Marion Starkey's *The Devil in Massachusetts*. On the surface, it depicts the witchcraft trials of 1692 in Salem, Massachusetts, and the subsequent execution of 19 innocent victims. Yet on completion, on a deeper level, *The Crucible* was interpreted as a metaphor for the McCarthyism of 1950s America. Since its first production in the midst of the Red Purge, the play has been performed all over the world. Although the play later lost its metaphorical meaning of the time, it has been associated with tyrannies and their subsequent tragedies in different places at different times. The play was even adapted into a Hollywood film scripted by the playwright himself in 1996. Then what happened to this historical and metaphorical play? The historical implications of the Salem trials and the metaphorical significance of the anti-communist interpretation have been fading with the passage of time, but what are the elements which have remained over the years? This presentation will explore the transformation of history into a historical and metaphorical play and finally into popular entertainment.

# Wednesday Session III

## 13:00-14:30 | Noblesse Room

### Arts: Teaching & Learning the Arts

#### Session Chair: Mei-Ying Sung

**37849 13:00-13:30 | Noblesse Room**

#### *Examining the Island City Through Narrative and Collective Memory*

Nicola Crowson, University of Portsmouth, UK

Tina Wallbridge, University of Portsmouth, UK

The City encompasses different layers of history, narratives and their interrelationships result in the current urban composition and cultural identity. Theorising this information requires architects to broaden their understanding of context through the consideration of tangible and intangible characteristics in order to place-make. Therefore, this paper explores the interrelationship between collective memory, narrative, identity and architecture. It aims to investigate how narrative informs understanding of context and authentic contemporary place-making within Portsmouth, the only island city in the United Kingdom. Portsmouth has always constituted a navigating point influenced by cultures across the globe. The city density is another challenge which identifies Portsmouth as an appropriate case. Consequently, the City of Portsmouth will be considered as a constellation of stories, which map its past and reveal potential improvements to the city function. The current paper develops a cross-disciplinary approach to understanding and responding to the spatial quality of the city. A literature review will form a foundation of critique on narrative through which the city will be reviewed. Historic maps of the city will be analysed and fictional and non-fictional stories will be gathered in order to expose the city layers and interpretations. On-site analysis will be carried out to further consolidate this information. Spatial interpretations of the city will identify a series of possible developments, sites and briefs. This will highly facilitate the establishment of a new framework that enhances the city spatial quality and everyday function. This paper's output will also enrich the city's development strategies.

**37886 13:30-14:00 | Noblesse Room**

#### *Divergence in the Perception Between Static and Moving Pieces of Art*

Irena Rodriguez Točíková, Masaryk University, Czech Republic

Moving pictures are a most complex system of art – they use stories and language much like literature but they also have the visual aspects of theater and visual art, not to mention constant auditory sensations such as dialogue and music. For these reasons, moving pictures have a most powerful impact on our perception because they almost imitate real life so we can just passively take them in most times. Since they are quite familiar to us and because of the way they are packaged, it is relatively easy to take in our perceptions of moving pictures. With virtual reality, this effect is even stronger. Thanks to the common accessibility of moving pictures today, many people find it difficult to reach a focused perception of traditional static visual art. For this reason, many people are not always engaged by standard visual art. When we perceive visual art, we need to find our own connection with the artwork – or we can get it from an outside source, e.g. a gallery educator. We have to spend time with the artwork and create our own story beyond what we see. The aim of this paper is to illustrate the difference between the perception of static visual art and moving pictures including video art. Based on eye-tracking research, my project shows that there is a difference between artistic experiences evoked by unfamiliar works of art versus works that we know something about in advance.

**36633 14:00-14:30 | Noblesse Room**

#### *Teaching History or Retelling Ancient Stories with Pictures: William Blake and the School Version of Virgil*

Mei-Ying Sung, FoGuang University, Taiwan

History is not only told by words but also images and objects. This paper looks into the book illustrations of an early nineteenth-century British school book and their means and purposes for history education. The English poet and printmaker William Blake made a famous set of woodcuts for Dr Robert Thornton's *The Pastorals of Virgil* (1821), which later became the inspiration for Romantic art. Scholars have observed that Blake's unconventional engravings caused Thornton's hesitation and cutting down the blocks to fit the book. The controversial style of Blake's woodcuts was much discussed and justified by his followers "the Ancients" and modern scholars. In my book *William Blake and the Art of Engraving* (Pickering & Chatto, 2009), I have also discussed an early imitator of Blake's woodcut which reflects his contemporary aesthetic view. However, the context and motivation of Robert Thornton and his editions of Virgil have not been considered fully. This paper asks why Blake's woodcuts were not considered to fit the book. By comparing the three editions of Thornton's Virgil, I would argue that the 3rd edition was an "improved" version from Thornton's point of view and publishing and educational purposes. From the observation of the extant woodblocks engraved by Blake (in the British Museum) and other artists used in the Thornton edition (discovered by me in the Huntington Library), one may understand the contemporary contrast aesthetics and the early nineteenth-century norm for teaching young people history.

# Wednesday Session IV

## 14:45-16:15 | Tennyson Room

Arts: Arts Theory & Criticism

Session Chair: Nickolas Lambrianou

**36862 14:45-15:15 | Tennyson Room**

*Art from Tibetan Buddhist Perspective*

Mei Xue, Durham University, UK

Art, divided into art works of fine art, and art objects of religion, where religion is largely defined, which includes world religions like Christianity and Buddhism, it also includes folk religions, or local religions. Amongst religion, some objects are treated as person, it, certainly has agency, but the agency is given within a particular context. This paper is going to talk about how to understand Tibetan art within its cultural context. I am going to argue with Gell to clarify how he misleadingly understands non-Western art in his Western context. He ignores the diversity of forms of art. "The basic thesis of this book, to recapitulate, is that works of art, images, icons, and the like have to be treated, in the context of an anthropological theory, as person-like; that is, sources of, and targets for, social agency" (Gell, 1998, p. 96). Although some of Tibetan Buddhist images, icons, and the like have spiritual power, they are not merely treated as a person, some of them are further treated as guidance, such like, a map, a communication or an outline to participants, not to the outsiders of this system, which are used as reminder to guide Tibetan Buddhists in their practice. In Tibetan Buddhism, teaching, practicing, philosophy, doctrines and the like are a coherent system; art is an expression of this system.

**36236 15:15-15:45 | Tennyson Room**

*La Mise Hors Scène Screen Memory*

Hsin-I Lin, Tainan National University of the Arts, Taiwan

Regarding mise-en-scène, in Antonin Artaud's letter to theater critic, Benjamin Crémieux, Artaud candidly expressed that "mise-en-scène itself" could act as a safeguard to "another language". Reading this today, it reflects well upon Jacques Rancière's "Les Sorties du Verb". In Jean-Francois Lyotard's essay, "L'Acinéma" (1973), Lyotard expands mise-en-scène to become motions inside and outside the borders of frame, creating a re-discussion about reality and truth using the concept of "la mise hors scène". It invites the readers to use their own various perceptions to compensate for the scenes outside of the text, prompting them to reconstruct a performance in their own minds. From the aesthetic perspective of "la mise hors scène", this paper discusses how in some works of Taiwanese theater reportage and people's theater, the history and writing re-translate within the body, dispatching the body back into the body as an expression of historical writing. Then, "screen memory" is served to "recover" covered-up history as a "self-presentation" approach to imaging. Finally, this paper examines the re-translation of words, the redistribution of cultural location, and how images files can be "watched and read".

**36067 15:45-16:15 | Tennyson Room**

*Matter in Time: Aesthetics of Displacement and Reflection*

Nickolas Lambrianou, Birkbeck, University of London, UK

How can a rather neglected public monument of the 1820s bequeath us a truly interdisciplinary critical approach to materiality, displacement and the art object? S. C. G. Cantian's monumental granite bowl in front of Schinkel's Altes Museum in Berlin (1829) embodies what we might think of as a typical Biedermeier aesthetic: still, calm, well proportioned, its abstract geometric simplicity making a strong contrast with the dramatic and mythological sculptural content of the Altes itself. At the time however, the bowl was a very public technological spectacle. The process of transportation and shaping and even the "cultic" rock from which it was hewn were symbolically charged. Its status as displaced and manipulated matter was made famous by contemporary paintings by Hummel, in which even its highly reflective surface acted as a sort of quasi-cinematic, fluid panorama reflecting the contemporary urban milieu. I will argue here that the value of this object lies partly in its uncanny, culturally ambiguous, status: Neither monument nor sculpture in any straightforward sense, it can be read in the in the context of contemporary debates around the spatialization of time and the temporalization of nature as found in Goethe and German Romanticism in particular. Key discursive categories of the period – the fragment, reflection, caesura – reveal a truly interdisciplinary discourse which is somewhat lost. Furthermore, these debates anticipate, and inform, key contemporary approaches to material practice, particularly the idea of the "post-conceptual" artwork.

# Wednesday Session IV

## 14:45-16:15 | Shelley Room

### Film Criticism & Theory

#### Session Chair: Marta Frago

**36949 14:45-15:15 | Shelley Room**

*Cinematic Representations of Girls Who Participate in African Political Conflicts*

Norita Mdege, University of Cape Town, South Africa

Fictional films that mainly focus on the experiences of girls who participate in African political conflicts are often caught up in the politics and dominant ideologies of their times. In films about wars that are widely perceived as just, such as the anti-colonial wars, girls who participate in the conflicts are often represented as brave and heroic. But in films about the contemporary African civil wars, girls are largely represented as innocent and sometimes helpless victims of these “unjust wars”. This paper will consider the cinematic representations of the participation of girls in both African anti-colonial conflicts and the contemporary civil wars. It will focus on films that have a girl as the main character, paying close attention to representations of gendered experiences as well as shifts in the way girls’ experiences are imagined. The paper will argue that although these fictional films contain some feminist influences, they are also heavily tempered with both local and global political, economic, social, and other interests that may suppress the voices of the girls that these films represent. It will not attempt to determine what the authentic voices of the girls are because authenticity is dependent on perspective. Rather, it will explore the many interests, including those of the girls themselves, which inhibit access to some of the narratives about girls’ experiences in African political conflicts. Studying these fictional films is important because the films often blur the boundary between fact and fiction. Thus, they can influence the imagined identities of these girls.

**37550 15:15-15:45 | Shelley Room**

*Lesbians (On Screen) Were Never Meant to Survive*

Federica Fabbiani, Independent Scholar, Italy

My paper will focus on the evolution of the image of the lesbian on screen. We all know what can be the role of cinema in the structuring of the personal and collective imaginary and hence the importance of visual communication tools to share and spread lesbian stories “even” with a happy ending. If, in the first filmic productions, lesbians inevitably came to a bad end (grave or sanatorium), lately they have also been able to live “happily ever after”. I do too believe that “cinema (...) doesn’t give you what you desire – it tells you how to desire” (Slavoj Žižek), that is to say that the lesbian spectator had for too long to operate a semantic reversal to overcome a performance deficit and to desire only to be someone else, normal and normalized. Clearly my view is situated and it is articulated by the increase of film on/of/with lesbians of (mostly) North American productions: the invert of the first film to the beautiful and desirable woman of the 2000s. A commercial lesbian cinematography, addressed at a wider audience, which well interprets the actual trend, that most pleases the young audience (considering reliable likes and tweets) towards normality. But the question is: what would queer scholars say about this linear path toward a way of life that dares only to return to normality? No more eccentric, not abject, perhaps not even more lesbians, but “only” women. Is this pseudo-normality (with fewer rights, protections, privileges) the new invisibility?

**36931 15:45-16:15 | Shelley Room**

*Mother and Son Stories+Visual Monsters+Special Effects: The Alquimia for J. A. Bayona's Films*

Marta Frago, University of Navarra, Spain

The Spanish film director J. A. Bayona is known for three feature films that have been considered a trilogy on motherhood: *The Orphanage* (2007), *The Impossible* (2012) and *A Monster Calls* (2016). Although these films belong to different genres, they have in common a formula consisting of three elements: a script about a mother and son relationship during childhood; a visual or pictorial representation of “monstrosity” (something that is contrary to nature); and an experimentation with special effects. In this paper, we will analyse how Bayona resorts to fantasy, ghost stories or disaster cinema as frames where threat and fear of separation may acquire an extraordinary visual expression. On the other hand, we will study how in each film the representation of the unnatural turns out to be the emotional and psychic point of view of the mother (in *The Orphanage*), of mother and son equally distributed (in *The Impossible*) and of the son (in *A Monster Calls*).

# Wednesday Session IV

## 14:45-16:15 | Keats Room

### Broadcast Media & Globalization

#### Session Chair: Rebecca Ann Lind

**34722 14:45-15:15 | Keats Room**

#### *Journalism Ideology in Practice at a South African Public Radio Station*

Anna-Marie Jansen van Vuuren, University of Johannesburg, South Africa

The core functions of journalism form part of a certain belief system or “ideology” concerning journalism. Most journalists and journalism educators are trained in elements of this “belief system” and therefore they practice in the industry according to their own “journalism ideology”. Although social media has led to more power being placed in the hands of the consumer, the traditional media still has a substantial influence on the South African society, and radio is still seen by producers and advertisers alike as the most popular medium amongst audiences. This means that the journalists creating broadcast content still wields a large amount of power. Therefore this paper will investigate one of the largest radio stations in South Africa (in terms of broadcast reach and audience size), Radio Sonder Grense (RSG), as a case study in terms of how the journalism ideology that its journalists and editors subscribe to influence the way in which they produce content for the daily news and current affairs shows. RSG is one of the 11 public radio stations of the public broadcaster, the SABC, and one of only four radio stations that have a nationwide broadcast reach. At the time of writing this paper, the author had almost 10 years of experience of working on a freelance base as a journalist for these programmes, and she will draw on this knowledge combined with thorough open-ended interviews with producers and journalists of the newsroom.

**36325 15:15-15:45 | Keats Room**

#### *Perception and Construction of Children's Perspectives on Japanese Superheroes: A Comparative Study on the Ways Children in Singapore and Malaysia Appropriate Media Cultures*

Prasad Nunna Venkata, Abu Dhabi University, UAE

Shanthi Balraj, Universiti Sains Malaysia, Malaysia

Ambigapathy Pandian, Universiti Sains Malaysia, Malaysia

Japan has emerged as one of the global players in media content, and many of Japanese media artifacts enjoy immense popularity in many Asian countries, including Malaysia and Singapore. A study was designed to understand and document the perception and construction of children's perspectives on Japanese superheroes that will reveal the ways children understand their own media cultures, the difficulties, and pleasures that they encounter in their desires to engage with the superhero narratives. Furthermore, the study provides insights on how Japanese media plays a significant role in our children's lives, shaping their values and developing their awareness of the outside world. The study adopts a cross-sectional, comparative approach, looking across different media in two geographical locations: Singapore and Malaysia. These two countries have experienced significant impacts in terms of cultural and economic power with Japan. Arising from diverse cultural contexts in terms of religious and ethnic orientations, it will be interesting to note the trends in children's engagement with the Japanese superhero narrative in these neighboring countries. In this paper, we present a comparative understanding on the ways children in Singapore and Malaysia appropriate media cultures related to Japan in their everyday lives. The study reveals that the Singaporean and Malaysian children converged on several points; nevertheless, there were notable differences between the two groups. They identify with these characters and believe these series have helped them develop socially, emotionally, and cognitively.

**34926 15:45-16:15 | Keats Room**

#### *The Historical Contexts of Women's and Minorities' Access to Broadcasting in the United States*

Rebecca Ann Lind, University of Illinois at Chicago, USA

This essay extends Susan Carter's (2004) models of women's access to broadcasting to include racial/ethnic minorities. It investigates the different historical contexts of female and minority access to commercial broadcasting, and argues that women and minorities have rooted their media access in different models. The intersection of race and gender, combined with an evolving cultural, political, and regulatory environment, has had a powerful influence on which of the three access models were used by women and people of color. In Carter's first model of access, only the gender of the broadcaster changes. In this model, epitomizing liberal feminism, women fill positions traditionally held by men, but the gender content of the messages is unchanged. Extending this model to include racial or ethnic minorities, broadcast stations accept people of color, but the message remains the same and perpetuates the dominant ideology. In the second model of access, reflecting radical feminism and a transition to cultural feminism, women formed collectives to program discrete timeslots. Program collectives of racial or ethnic minorities function similarly, challenging normative Whiteness. Although the programs represent a departure from the status quo and were frequently counter-hegemonic, their potential for political impact went largely unrealized. In Carter's third model of access, a mixture of radical and cultural feminism, the entire station presents women's or minority programming. The content is purposefully not gender- or race-neutral. Women's stations were economically marginal, but that was not the case with Black-appeal radio.

# Wednesday Session IV

## 14:45-16:15 | Coleridge Room

Humanities: Literature/Literary Studies  
Session Chair: Jaime Gomez Douzet

**37026 14:45-15:15 | Coleridge Room**

*"Funny Animals" and Constellations: History, Traumatic Memory, and Graphic Representation in Maus*

Ana-Maria Gavrilă, University of Bucharest, Romania

As a cultural production tackling the horrors of the Holocaust, Art Spiegelman's *Maus* is an iconic moment both for the underground comics scene and for countering traditional narrative formats, shaping the theory and conception of the graphic novel as a genre. A Pulitzer-prize winning pair, "My Father Bleeds History" and "And Here My Troubles Began" zoom into wartime Poland, interweaving young Vladek's – the author's father – experiences of World War II and the present day. "I'm literally giving a form to my father's words and narrative," Spiegelman remarks on *Maus*, "and that form for me has to do with panel size, panel rhythms, and visual structures of the page." Using Spiegelman's conception of history, in relation to the concept of constellation, as pinned by Walter Benjamin, I will cover three main topics: the "bleeding" and re-building of history, in an excruciating obsession to save his father's – a Shoah survivor – story for posterity and to mend their alienating relationship and inability to relate; the connection between past and present, the traumatic subject and the vulnerability it assumes in drawing and writing about life during and after the Holocaust; as well as the unusual visual trope of the anthropomorphic "funny animals" and the postmodern, self-reflexive, self-referential narrative structure of the text. The key element of my study, as I analyse a range of sections of the two volumes, focuses on the profound and astonishing strangeness of the work itself, which consequently assured *Maus* a canonical status in the comics tradition.

**37664 15:15-15:45 | Coleridge Room**

*Contesting History: Revisiting Native American Identity Through the Narratives of Momaday and Erdrich*

Lalrinchhani Hmar, Mizoram University, India

This paper will study the works of prominent Native American writers like N. Scott Momaday and Louise Erdrich to illustrate how their works have surpassed the boundaries of mainstream American literature in expressing "truths" about the past that conventional history cannot articulate. Analyzing how history in the Native American context is connected to ideas of land, nationhood and spirituality, this paper will analyze the nuances of Native American identity and how Momaday and Erdrich aim to revisit and rewrite Native American history through their narrative, challenging and exploring those that were ignored or utterly misrepresented by conventional histories. Coming from a small state in the north-eastern part of India where the influence of Western culture is slowly eating away the tribal identity of the natives, this writer will draw on her own subject-position as a Mizo to reflect on the issues raised by Native American writers in articulating how tribal identity is closely intertwined with history. This paper will therefore aim to reflect the extent to which such erasure and distortion of history is echoed in this writer's own context, and how it may, arguably, be integral to the experiences of tribal nations around the world.

**37229 15:45-16:15 | Coleridge Room**

*Polyphony and Silence As Strategies for Denouncing Dictatorship in the Narrative of Luisa Valenzuela*

Jaime Gomez Douzet, Universidad de Tarapaca, Chile

This work is about the power of language and the discursive strategies used by Argentinian writer Luisa Valenzuela, when it comes to denounce the military dictatorships that ruled Argentina between 1976 and 1982. This study approaches Valenzuela's narrative as fiction based on testimonies given by victims of the dictatorship, whose voices were suppressed by the military apparatus, to prevent public knowledge of the brutal repression and the violations of human rights, that were taking place during the so called "dirty war". The texts used in this analysis are *Cola de Lagartija* (1976) and *Cambio de Armas* (1982), a novel and a collection of short stories that provide images of the brutal repression carried out by the military regime. Following Bakhtin's concept of "dialogic imagination" (1982), I posit that Valenzuela's discourse is dialogical, thus it creates the conditions for the generation of heteroglossia, or multiple perception of reality due to variations of discourse, which happens when the centrifugal and centripetal forces that energize the characters' voices in the text are hybridized with the readers' voices and silences, giving origin to a new version of the facts represented in the texts.

# Wednesday Session IV

## 14:45-16:15 | Wordsworth Room

Humanities: Literature/Literary Studies  
Session Chair: Vincenzo Cammarata

**37907 14:45-15:15 | Wordsworth Room**

*Author/Narrator/Character in J. M. Coetzee's Fictionalised Memoirs*

Minu Varghese, Jazan University, Saudi Arabia

The South African novelist John Maxwell Coetzee, recipient of the 2003 Nobel Prize in Literature, was born in Cape Town on February 9, 1940. He is known as a very private individual. In the bulk of his fictional works he has employed subtle techniques to camouflage the identity of the author which invariably permeates into them. This deliberate act of impersonalisation renders the works their inherent complexity and individualizing objectivity. The author uses his own name and biographical details when creating certain characters but he also ensures that the focus is not on chiselling out a fine persona of him through these writings but on improvising on the form and narrative modes in fiction. The trilogy *Boyhood*, *Youth* and *Summertime*, all subtitled "Scenes from Provincial Life", have the elements of fiction and autobiography inseparably conjoined in them that it is difficult to label them. Coetzee manoeuvres this estrangement to deconstruct the concept of autobiography, which manifests itself more powerfully in the third volume, *Summertime*, wherein he executes a still more complex structure. Instead of the third person single narrative, here there are multiple narrators, as the volume comprises of a series of interviews conducted by a prospective biographer of Coetzee, Mr Vincent, who sets out on his mission after the death of the Nobel Laureate, his subject. The author's identity and in the works of Coetzee, especially in *Summertime*, is analysed in this paper with special reference to insights from Cultural Studies, New Historicism and various aspects of narratology.

**36873 15:15-15:45 | Wordsworth Room**

*Colonial Personal Narrative of Two Dutch-Indies Women in Contemporary Travel Writing*

Rianti Manullang, Leiden University, Netherlands

Aya Zikken and Marion Bloem came from similar roots as Eurasians (Dutch Indies) who had spent their youth in Sumatra when it was a part of Dutch colony. As a women and Eurasian, they had a fragile position to take part in writing history, in particular the colonial history. Years after the colonialism in Indonesia has ended, they traced their history by travelling back to Sumatra and wrote travelogues. *Terug Naar de Atlasvlinder* (1981), written by Aya Zikken, and *Het Sumatra van Bloem* (2016), from Marion Bloem, are two contemporary travel writings with a historical focus that also address colonial issue in personal story. In the colonial era, travel writings were essentially being written in a "masculine" form, by men to describe largely male experience for a primarily male audience. Contemporary travel writing written by women will offer a new perspective in colonial history. The authors critically assessed the colonial narrative in the personal story of two Dutch Indies women in Sumatra, especially in the land of Batak, to show their vision of colonial past. The article will discuss the kinds of colonial narrative shown in the travel writings and how they represent identity, gender and colonial discourse; and in what ways the two authors contribute to the larger frame of colonial and postcolonial history.

**34954 15:45-16:15 | Wordsworth Room**

*Spiritualism and Decolonisation in Angolan Literature*

Vincenzo Cammarata, King's College London, UK

This study investigates how spiritualism is represented in Post-colonial Angolan Literature through Critical Discourse Analysis. The aim is to identify how language works in the representation of the spiritualist tradition as part of the process of decolonisation among national Lusophone writers. In detail, this investigation focuses on the analysis of pieces of texts containing words referring to spiritualism in order to understand the societal roles in Angolan context and the linguistic implications affecting the writers' choice of certain specific terminology. The extract describing the friendship pact of blood sealed by the four children of José Luandino Vieira's *Nós, os do Makulusu* demonstrates the importance of the spiritual dimension in Angolan culture. The scene selected contains a large amount of religion-related words that evoke the ancestral rituals of communication with spirits and the importance of such strong bond between humans and the spiritual world. The words analysed are *catandu*, *maquixe*, *mupinheira* and *quinzare* and the reasons behind their selection are the following: 1) they have not been documented in Portuguese lexicons. 2) These are words used in specific contexts and not widely known; 3) in this text they take on a specific semantic and ideological value (the ominous connotation of religious symbols in local practices of Angola). In other words, these terms do not simply refer to the traditional religious practices but they fit into a bigger picture within the story for the deadly message they bring across the book, inside and outside the scenes where these terms are found.

# Wednesday Session IV

14:45-16:15 | Noblesse Room

Humanities: Literature/Literary Studies

Session Chair: Cora Lindsay

**36550 14:45-15:15 | Noblesse Room**

*In Exile: Welsh-Americans and African-American Slaves (1838–1865)*

Gareth Evans-Jones, Bangor University, UK

The identity of the Welsh immigrants of the United States during the nineteenth century was complex. They did not migrate to forget their homeland or their native language, but the majority, according to Glanmor Williams, crossed the Atlantic in order to gain a better economic life. The American Dream seemed to appeal to the majority of these Welsh Nonconformist migrants, as the "land of the free" seemed to offer the opportunity to advance in industry, maintain Nonconformist practices without having to pay dividend to an established church, and live, at least in theory, in a more democratic society, free from monarchic rule. One of the many societal issues which faced the Welsh was the problem of slavery. The Welsh periodical press of the United States responded regularly to this issue and seemed to suggest that these Welsh-Americans empathised with the slaves as they too had experienced a form of "oppression" in their homeland, albeit a notably different form of oppression. In order to express this type of empathy, the Welsh would refer to many biblical passages, and this paper will focus primarily on their understanding of the Babylonian Exile. A discussion will follow on the complexity of the dual identity of Welsh-Americans who strived to maintain their nationalistic traditions as well as embrace their newly gained American citizenship. In this respect, I will refer to their attitude toward the slaves, as well as suggest a type of comparison between the dual identity of these Welsh migrants and African-Americans.

**36624 15:15-15:45 | Noblesse Room**

*Treasure and Travesty: Refractions of Victorian Imperialism Through Selected Contemporary Literature*

Lauren Cruz, Chapman University, USA

Racism is pervasive. Modernity shows that race broaches constant invocation, nearly becoming the standard for relations, internal and international. Moored in dominance and arrogance, the impact of race swelled uncontrollably during the imperial surge of the nineteenth century. Invasion, partition, and exploitation of Africa sowed its latent seeds and nurtured it into the irascible weed of today. During Queen Victoria's reign, Britain expanded its colonial holdings to almost one-quarter of the earth. Nationalistic zealotry and desire to "civilize those less fortunate" fueled this expansion, and societal culture thrived on rigid principles of heroism, chivalry, and mettle. Contemporary writers such as H. Rider Haggard, Sir Arthur Conan Doyle, and Joseph Conrad relied on these and other Victorian values in their various Adventure Novels, wherein courageous characters presented as great men worthy of emulation. These authors and their peers incorporated and adapted white superiority over "natives", rationalizing and propagating racial arrogance and the emergent racial paradigm. The sheer magnitude of their readership elucidates not only mass ingestion of their messages, but also a broad and unshakeable fastening of racism to human consciousness. Coupling history of Africa's imperial fate with analysis of contemporary literature highlights the exacerbation of the racial paradigm. Though watersheds like imperial enterprise and common values leave the door far ajar when it comes to sufficient address of racism's violent cornerstones, increased understanding of its conflagration through heroes and literature can foster more comprehensive discussion of its implications, misapplications and volatile potential.

**36240 15:45-16:15 | Noblesse Room**

*Arthur Hugh Clough's "Amours De Voyage": A Poetic Account of the 1849 Siege of Rome*

Cora Lindsay, University of Nottingham, UK

It is a cliché to say that we live in a time of political and historical uncertainty. Many commentators have quoted Yeats' "Second Coming" (1919) as indicative of the atmosphere of the present: "The best lack all conviction, while the worst/Are full of passionate intensity..." In this paper I would like to talk about Arthur Hugh Clough's epistolary poem "Amours de Voyage", which describes Clough's first-hand experience of the events of 1840s Europe, another time of uncertainty and rising nationalist agendas. Amours de Voyage was largely written during Clough's stay in Rome from April to July, 1849, the brief period in which the Roman Republic existed, and the city was under siege from the French. The poem is an unusual, unromantic and bemused depiction of nationalistic conflict. By the time it was finally published in Britain in 1862, the Italian struggle for independence had become one of the most celebrated and romantic causes of the century. Clough, with his questioning turn of mind, was inherently wary of such emotional responses. This poem epitomises the detached and constructive scepticism with which Clough approached political and national manifestos, questioning blind certainties and often undermining the pomposity of fanaticism through humour. Today, when the results of twentieth- and twenty-first-century fanaticisms should demonstrate the folly of unthinking belief, it is perhaps surprising that the positive and affirmative nature of Clough's scepticism is not more widely celebrated.

# Wednesday Session V

## 16:30-18:00 | Tennyson Room

Critical & Cultural Studies, Gender & Communication  
Session Chair: Marwa Al-Mut'afy

**37494 16:30-17:00 | Tennyson Room**

*Is Filial Piety Diminishing in Japanese Society? An Examination of Tokyo Story (1953) and Tokyo Family (2013)*  
Yan Chuen Chan, City University of Hong Kong, Hong Kong

Suggested by Chie Nakane (1970), Confucianism is the backbone of Japanese culture and the core value of which is filial piety. Breakdown of family or dissolution of family is often heard in recent years. Scholars like Maeda (1982) and Reischauer (1977) attribute it to the erosion of traditional values which can be seen as the result of urbanization. In modernization/urbanization theory, people move to live and work in city and left only elderly to stay in rural area. The geographical distance widened the gap between generations, it had also affected the bonding and relationship between family members. The giant Japanese film master, Ozu Yasujiro made the film *Tokyo Story* in 1953 and the film shows the dissolution of family vividly. Yamada Yoji is widely known as a socio-realistic filmmaker who depicts family under the backdrop of urbanization in the 2010s in *Tokyo Family* (2013). His film is regarded as a tribute to Ozu Yasujiro's *Tokyo Story* (1953). Through a textual and contextual analysis on these two films, this paper aims to explore if the breakdown of family is necessarily caused by the change of traditional value and if filial piety is diminishing in Japanese society due to urbanization. Under auteur theory, it is found that the film directors are trying to put forth their vision about preservation of traditional values in the process of urbanization or modernization.

**37089 17:00-17:30 | Tennyson Room**

*Gender and Minority Stereotypes in Media*

Marwa Al-Mut'afy, October University for Modern Sciences and Arts, Egypt

Media has always been accused of setting stereotypes and creating images of "the other" or anyone who audiences may see as different than themselves. Minorities in societies have been victim to those stereotypes or pre-perceived images and ideas that get sent to audiences through nightly talkshows, drama series, movies and even commercials. Gender stereotypes have been high on the list when it comes to research, but one must also consider different sets of stereotypes about people with physical disabilities, ethnic or racial groups as well as religious. This paper aims to address the changes in media attitudes and messages towards "others". The Social Construction of Reality or the Construction of Social Reality is really the question one should ask when attempting to evaluate media messages. This paper sheds light on how Egyptian television has been functioning over the past few years. Major media discussions about topics ranging from women's issues to the rights of Egyptian subcultures.

**37084 17:30-18:00 | Tennyson Room**

*Queer Approach to Homosexuality in Indian Culture*

Anuja Pandey, Pearl Academy, India

Today homosexuality and queer identity is acceptable in more Indian youths than before, but still when it comes to families, home or even school, acceptance to their sexuality and also freedom to express it openly is of constant struggle. To a society which is bound by strict and rigid norms culturally and socially, especially which dictates the terms and conditions of careers, education, marriage and even the family after, it becomes really difficult to not follow the mainstream. Despite the symbol given for progressive acceptance of homosexuality rights in India, it is really difficult to understand and watch the reaction of society when it comes to accepting it culturally. In recent research, it is observed that, major stagnation to the acceptance of the rights are due to the ignorance of families altogether. Lack of support from family can be depressing and may affect mental and physical health. Theoretically, most educated people seems to accept and support alternate sexuality and gender identities, when it comes to day to day behaviour, but there is an urgent need to change the reality when it comes to a larger picture. This research paper analysis the Indian families and Indian culture all together in homosexual context which is an important layer of family and society but are kept under cover successfully. A queer approach to homosexuality in India is required to bring it near to mainstream and uncover it.

# Wednesday Session V

## 16:30-18:00 | Shelley Room

### Film History

#### Session Chair: Pajaree Tachart

**37672 16:30-17:00 | Shelley Room**

*Alain Resnais' Films on Painting and the French Post-War Popular Art History Project*

Ivan Cerecina, The University of Sydney, Australia

While it had its precursors in pre-war European cinema, the art documentary emerged in France after WWII as one of the most important and popular subgenres in non-fiction film, flourishing in the country's dynamic and vital short filmmaking scene of the late 1940s and 1950s. Arguably the best known of the directors working in this documentary subgenre was Alain Resnais, whose first professional films in *Van Gogh* (1948), *Gauguin* (1950) and *Guernica* (1950) took as their subject the works of three major modern painters re-imagined through a rigorous approach to montage. This paper investigates Resnais' art documentaries as works of art history, exploring how the "disarticulation and rearticulation" of the original works in these films act to create an understanding of art historical forms and stylistic impulses across time. Furthermore, it argues that the unique and critical reconfigurations of artworks in these films ought to be considered within the broader continuum of French post-war popular cultural education that aimed at disseminating cultural knowledge to a broad audience. In particular, I draw connections between these films and André Malraux's major contemporary art historical work *The Psychology of Art* (1947–1950) (later edited and republished as *The Imaginary Museum*) as well as the *Peuple et Culture* and *Travail et Culture* cultural activism organisations formed just after the Liberation. I argue that these popular cultural education projects, which aimed at producing a critical understanding of cultural forms through carefully curating and disseminating works of art, find their cinematic analogue in Resnais' films.

**36402 17:00-17:30 | Shelley Room**

*Theo Angelopoulos: "A Voyage in History, Time and Space"*

Iakovos Panagopoulos, University of Central Lancashire, UK

This paper aims to analyse the historical and dialectical approach of Angelopoulos's mise-en-scène as well as its connection to historical events in his films: *Day's of '36* (1972), *The Travelling Players* (1975), *The Hunters* (1977), *Alexander the Great* (1980). Angelopoulos was particularly interested in the Greek History of the twentieth century, and he puts it under examination, because of the events that took place in the Greek nation during and after the WWII and the Greek Civil War (1946–1949). The visualization of the history by the point of view of the defeated, gives him an opportunity to develop his narratives and style and put the story into a new language: melancholy, a materialist poetics with a Marxist taste, which follows the lives of those who lost or have been lost in the turns of the historical events. This first period of Angelopoulos coincides with the most turbulent political and historical years after the WWII: the dictatorship (1967–1974) of the colonels. The director makes the dictatorship an advantage, in order to represent history from a critical point of view with a dialectic approach, making a reference to the current situation through a kind of political theatrical scene he creates in his films, which could include different places and different times, using forms and techniques of the well known Bertolt Brecht's "epic theatre". Without flashbacks he navigates into the historical events that appear in front to the audience as present.

**37968 17:30-18:00 | Shelley Room**

*The Achievements of Italian Fascist Cinema in Thailand during Field Marshal Plaek Phibunsongkhram's First Tenure (1938-1944)*

Pajaree Tachart, Chulalongkorn University, Thailand

Based on the profound impact of the Italian dictatorship around the world since the early 1930s, Thailand was not any exception. After the "Siamese revolution of 1932", the Thai dictatorial governments of Phraya Phahonphonpayahasena and Field Marshal Plaek Phibunsongkhram have strongly been influenced by the success of the Fascist regime of Benito Mussolini. Dating back to the Fascist period, cinema – valued as one of the most powerful propaganda instruments of this enormous power – was mainly used to promote the ideologies of nationalism and militarism, strengthening unity and harmony of the State, and also glorifying the policy of ruralisation in Italy and abroad. With the pro-fascist leanings of the above-mentioned Thai political leaders, Italian propaganda films: newsreels, documentaries, short films and full-length feature films, not surprisingly, were allowed to project in Thailand during the interwar period. This research, however, not only pays attention to the historical development of Italian Fascism in Thailand through the cultural production as cinema, but also focuses on the possibility of inspiration and the imitative attempts of Prime Minister Phibunsongkhram's projects resulted from the Fascist propaganda. Many primary source documents collected from various archives both in Italy and Thailand and film reels about the fascist ideology will be studied and analyzed how they contributed to promoting Mussolini's image and his political ideologies in Thailand under the diplomatic correspondence between these two nations.

# Wednesday Session V

## 16:30-18:00 | Keats Room

### Historical Narratives

Session Chair: Thomas Owen

**34757 16:30-17:00 | Keats Room**

*Different Histories, Different Narratives: ICT Uses as "Habitus"?*

Angeliki Monnier, University of Lorraine, France

History forms narratives, narratives form media uses? My presentation will address this question drawing on a research conducted on social media. The latter examines the way two LinkedIn discussion groups, held by Greek and French migrants respectively, make use of this platform. The comparative approach raises the question of habitus (Pierre Bourdieu), in its global cultural sense, i.e. as related to a set of situated and ideologically charged socio-historical representations and narratives, notably those of migration. More specifically, the online discursive practices of each group suggest that different symbolic capitals shape the groups' narratives. These divergences could be related to the positions that, historically, Greece and France hold within the international migration field. Indeed, between France and Greece, the relation to expatriation is not the same: neither in the past nor today; neither as to the reasons for the departure, nor in terms of destination countries. This relation was forged through history and continues to be reproduced in everyday life. It entails the construction of a certain self-image, the image of one's native country or country of origin, of one's membership ("national", cultural, etc.) and of the Other. Greek and French people join online migrant groups in a differentiated manner because they are impregnated with these socio-historically determined representations, which are associated to the position that their countries hold in the international migration field.

**36865 17:00-17:30 | Keats Room**

*Global Meets Local: The Panama Papers Story in the New Zealand Media*

Thomas Owen, Auckland University of Technology, New Zealand

This paper examines how the Panama Papers story was reported in the national media of a small country implicated in the leak: namely, New Zealand. What was the narrative of the Panama Papers story in the New Zealand media? More specifically, what was the narrative about New Zealand and its role in the world that the Panama Papers story forced national media to consider? This paper addresses these questions, exploring how the global story was narrated in relation to New Zealand's history of tax rules and foreign trusts, and its self-identity as a fair and rule-based nation. Empirically, the paper draws upon two data sets: all articles referring to "tax" in 2016 across 100 New Zealand news outlets (12,003 articles); and all articles referring to "Panama Papers" from the same sources (1,023). It examines these articles using the Modern Diachronic Corpus-Assisted Discourse Study approach, combining statistical analysis of linguistic signifiers with qualitative analysis of selected passages, seeking to identify discursive changes over time. The study finds that while the Panama Papers story introduced tax haven, evasion and avoidance issues, and discussion of foreign trusts, to New Zealand media tax discourse, such a focus was not sustained, and tax discourse promptly returned to its primary focus on tax cuts. Similarly, New Zealand's identity as a transparent rule-following player within the global system was briefly questioned, before tax discourse returned to the orthodox assumption of New Zealand as a fair and responsible nation.

**37860 17:30-18:00 | Keats Room**

*The Historical Narrative and Complex Dynamic Systems*

Donald James Trinder, University of Rzeszow, Poland

Since the beginning of the twentieth century, the use of narrative as a historical method has been the subject of systematic and sustained critical attack from giants such as Fernand Braudel for its lack of scientificity, lack of explanatory function, and lack of comprehensiveness. In response, a wide variety of distinguished scholars have engaged in stout defence of the essential nature of the "story" (whether it be of the individual, event or idea) as the central pillar of the reconstruction of the past. In this paper, an attempt will be made to explain how, using the mathematical model of Complex Dynamic Systems - whereby a system is best understood by starting the analysis from the end result and working backwards in order to identify the influence of individual components of the system - it is possible using the concepts of historical time and historical thinking - because we know the significance and outcome of the events which we are studying - to justify not only the use of narrative to explain why things happened, but also to excuse the lack of comprehensiveness as being scientific in nature because the historian is rarely interested in the "whole", but rather the role of individual "parts".

# Wednesday Session V

## 16:30-18:00 | Coleridge Room

Humanities: Language, Linguistics  
Session Chair: Amrita Amrita

**36896 16:30-17:00 | Coleridge Room**

*"Hae", The Lost Tai Dam Kinship Term*

Attasith Boonsawasd, Srinakharinwirot University, Thailand

Thai people in the past usually had extended family households that consisted of more than one couple and their offspring residing together. Most old Tai people had longevity. It was usual to see children in the third generation below ego living together with their great-grandparents. This meant Tai people had more terms to address their relatives in higher or lower generations than other ethnic groups who have nuclear families. Therefore, the research aims to study the basic kinship terminologies and system of Tai Dam – one of the Tai language families, and investigate if the terms can be traced to the fourth generation above ego. The data was gathered in three countries: Thailand, Laos, and Vietnam and was analyzed with the approach of componential analysis. The results found that only Tai Dam people in Vietnam have the term “hae” to address their great-grandparents’ parents, while those in Thailand and Laos have no such term.

**37022 17:00-17:30 | Coleridge Room**

*Business Name Signboards in the Area of Bang Lamphu: Analysis of a Linguistic Landscape*

Krittaphon Wangpusit, Phranakhon Rajabhat University, Thailand

Business name signboards can shape the linguistic landscape of a business area and can create its identity. This study aims at analyzing distinctive features of the business name signboards in Bang Lamphu area by adopting Thom Huebner’s (2009) framework. It is found that, in terms of language, Thai business names outnumber others with the amount of 138 names in total. Others include Thai-China names (96 names) and mixed (74 names), respectively. In terms of the alphabets used on the signboards, the most used are Thai (147 signboards), Thai-China (102 signboards) and other languages (59 signboards), respectively. Based on the analysis of components of the signboards, the linguistic landscape of Bang Lamphu can be concluded as follows. First, Bang Lamphu can be construed of signboards demonstrating the preservation of Thai conventions. Next, Bang Lamphu is an area involved with globalization effects. Moreover, Bang Lamphu is an area for those belonging to different groups and income levels.

**37453 17:30-18:00 | Coleridge Room**

*Binary Oppositions in the Narrative of Coetzee’s Disgrace: Construing Semiotic Paradigms*

Amrita Amrita, BPSWU, Khanpur Kalan, India

Pallavi Pallavi, BPSWU, Khanpur Kalan, India

Human life is a circumlocution of binary divisions which may be contradictory or complementary. When a writer creates a text, there is a world view, which is local and global at the same time because there are multiple ideological indicators in the narrative for the reader to uncover which gets generated from the friction generated from the semiotic codes. The writer’s cultural conditioning and the construct of the language code vis-à-vis the universality of themes, the appeal for aesthetic beauty and proliferation of meanings are other factors which contribute in creating the conceptual connections in a narrative. This is what creates the categorization into binary oppositions which a writer exercises with reference to his own philosophy and his perception for mankind, culture, language as well as ethnicity at large. Coetzee also creates a realm of such binary oppositions in the furores of post-apartheid in his novel *Disgrace*. What makes the narrative loaded with such multiple layers of meanings? Is it a single code or a combination of codes which creates such polarities as well as the dynamics? How such kind of semiotic density is achieved through plurisignification? The present paper makes a humble endeavour to find out the answers to these questions. The paper also attempts to explore the arbitrary nature of these binary oppositions embedded in culture. To encompass this task, a structural analysis of the relationships between signs, germinating through the opposition of concepts extending itself to relevant ontology, is also done.

# Wednesday Session V

## 16:30-17:30 | Noblesse Room

Digital Media  
Workshop Presentation

**37630 16:30-17:30 | Noblesse Room**

*Make Videos with Only an iOS Device*

Stephen Quinn, Kristiania University, Norway

Video appears to be the key form of communication on social media. Early this year YouTube’s blog said 650 million hours of video were consumed on the site each day and Facebook claimed 100 million hours of video appeared on its site each day. Given the vast amount of video available on social media, how can people ensure their video is watched? One answer is ensuring that videos sit at the quality end of the spectrum. This workshop maintains that editing is the best way to attain quality. It shows people how to be mojos. A mojo (contraction of mobile journalism) makes broadcast-quality videos with only an iOS device. Everything is done on the mobile phone: filming, editing, narration, captions and delivery to the web.

# Wednesday Session V

## 16:30-18:00 | Wordsworth Room

Humanities: Literature/Literary Studies

Session Chair: Laura Major

**37637 16:30-17:00 | Wordsworth Room**

*Traumatic Experience and Healing Process in Toni Morrison's Home*

Sy Han Fang, National Chengchi University, Taiwan

Toni Morrison's *Home* depicts the story of Frank, a modern Odysseus, on his way back to home and his experience of undergoing traumatic moments and healing process after his military service in the Korean war. What underlies this return to home is the experience of traumatic past and the potential of being healed. With an attempt to evade from the unbearable life in his hometown, Georgia, Frank regards the military service in the Korean war as the optimal solution to his crisis only to find himself traumatized by the loss of his homeboys and the image of the Korean girl he murders during the war. Instead of presenting the victor's version in a historical war, Morrison brings out serious issues of African American soldiers who are far from being located at the top of the power hierarchy after their return. Frank in her novel *Home* suffers from physical and mental problems after the Korean war, feeling isolated and rootless. For Frank, home is not simply a place for healing but also a place where traumatic experience is rooted. Traumatic root and healing process both take place in home and this entanglement renders a complete healing process irretrievable. In addition, the shifts in narrative perspective not only reveal the intricate relationship between traumatic experience and healing process but also propel readers to participate in the making of historical story. Morrison's *Home* urges readers to reevaluate the authenticity of history and explore the meaning of home concerning its traumatic root and healing possibility.

**36973 17:00-17:30 | Wordsworth Room**

*The First World War and Women As the Victims of War Trauma in Virginia Woolf's Novels*

Mahinur Aksehir-Uygur, Manisa Celal Bayar University, Turkey

The First World War was a devastating experience for Europe. As the first war in history in which human loss was experienced in great masses due to the excessive use of weapons of mass destruction, it was a traumatic experience even for the ones who were not personally involved in the armed conflict. The dehumanization induced by the war caused a disillusionment as to the ideals of enlightenment and progress of the Modernity Project. As Elaine Showalter suggests in *The Female Malady* war trauma was observed in higher numbers in people, especially women, who did not actually experience the war rather than the troops. Virginia Woolf was one of the writers who were deeply traumatized and disillusioned by the experience even though she was not an active participant of the strife. In her novels like *Jacob's Room*, *Mrs Dalloway* and *To The Lighthouse*, she offers us a depiction of women as traumatized victims of the war. This paper, thus, aims to evaluate the First World War and the trauma and disillusionment caused by the war as experienced by women through the novels of Virginia Woolf in the light of the theories of Elaine Showalter and scholars such as Margaret R. Higonnet.

**34077 17:30-18:00 | Wordsworth Room**

*Metaphysical vs Historical Truths in Yaffa Eliach's Hasidic Tales of the Holocaust*

Laura Major, Achva Academic College, Israel

Yaffa Eliach's *Hasidic Tales of the Holocaust* bases itself on the centuries-old oral tradition of Hasidic storytelling, a tradition that highlights faith, love, and optimism. Hasidic tales are didactic, inspire to action, and in their very telling are an act of faith. Miracles feature regularly and events that seem unlikely are commonplace too. Hasidic storytelling as a religious practice depends on belief – even if the storyteller or listener has doubts about the historical veracity of every detail. They can believe that the story conveys the meaning of life, in other words, a metaphysical truth. This idea of metaphysical truth in Hasidic tales is complicated, however, when paired with the historical event of the Holocaust, where we expect testimony to be historically accurate. Eliach painstakingly describes the long process of collecting the oral stories, their subsequent verification and the transformation of the oral into written form. This process, together with the historical details provided in the Tales' footnotes, purports to strengthen our perception of the tales as important, and true, primary documents of the Holocaust. Yet, on reading the tales, we, at times, feel the need to suspend belief regarding the "facts" of the story in order to access the metaphysical truth. This paper will provide the context for the discussion, followed by examples from the Tales of the tension between historical and metaphysical truths. Finally I shall attempt to resolve such tensions by deconstructing ideas of truth and highlighting the uniqueness of the genre.

# Closing Session

## 18:15-18:30 | Wordsworth Room

Closing remarks from members of the conference Organising Committee.



# Virtual Presentations

# Virtual Presentations

[www.vimeo.com/iafor](http://www.vimeo.com/iafor)

**34053**

## *Manufacturing Politicians: Angela Merkel's Image in the Spanish Press During the German Federal Elections*

Lorena Romero-Domínguez, University of Seville, Spain  
Miriam Suárez-Romero, University of Seville, Spain

Spanish public opinion shows, according to sociological surveys, a disaffection towards the Chancellor of Germany, Angela Merkel. From the influence of the media on current prevailing opinion in society, this article analyzes the opinion pieces published in the Spanish reference press: El País, El Mundo and La Vanguardia. The period surrounding the last three federal elections in the German country is taken as temporal reference point. Through the methodological technique of content analysis applied to these texts, the investigation studies what kind of valuations are transmitted about a woman erected as leader of Europe, who does not have the sympathy of the citizens of so-called peripheral countries. Aspects like the media ideological influence in the image-creating process are also analyzed in order to establish whether a distorted image based on a negative-aspects approach has been created or not.

**34539**

## *Writing of the History: Ernesto Rogers Between Estrangement and Familiarity of Architectural History*

Lejla Vujicic, Union Nikola Tesla, Serbia

Ernesto Rogers was the key figure of the post-war Italian architecture. Architect, educator, writer, editor, he was a man of a great erudition and talent. As with many intellectuals of post-Second World War Italy, he theorized history and used somewhat eclectically sources to promote his idea of continuity as a temporal model in architecture. His theory came on one hand out of particular Italian pre-war intellectual tradition but was also based on a wide spectrum of resources such as Enzo Paci, Henry Bergson, John Dewey and Henri Focillon, among others. It found its way into writing a story of architecture in some of the work of his office, namely projects for Torre Velasca and Castello Sforzesco in Milano that we will use as case studies in this paper. Following his idea of "sensing the history" he created buildings and pieces that are in constant state of flux between what one might feel is familiar, a "true" representation of the history and, on the other hand, estrangement that comes with desire to physically embody history in the field of pre-existing environments (i.e. cities or natural environments) that was never really present. The result was the uneasiness that comes with the question of representation of history in the physical form that oscillates between history as we imagine it and history as source of future imagination.

**34932**

## *Self-Reflection on Buddhist Dhamma Teachings Through Acrylic Paintings and Video Art: Experiential Approach of Understanding*

Chollada Thongtawe, Silpakorn University, Thailand

This research aims to study the experiential method of learning and understanding of Buddhist teachings on Truth or Dhamma through self-reflection of the artist creating acrylic paintings and video art. The qualitative research methodology was used in data collecting and analysis. The result of the research has shown that the experiential approach of artistic works could accelerate personal growth of the artist on Buddhist teachings through self-reflection and self-healing at the deep level. Artistic practice could increase inner peace/meditative state of mind, leading to intuitive understanding of philosophical scriptural teachings. This suggests that one of the best ways to learn Buddhist philosophical teachings, which generally explains the nature of mind and life, is through the experiential exploration within of one's own mind, that is, through artistic practice.

**35293**

## *Discovering the Self: Farshid Maleki's Improvisation Within the Crisis of Identity in Iran*

Niloofer Gholamrezaei, Texas Tech University, USA

Discovering and narrating about the self can be an act of reflecting time. Indeed, there is no clear distinction between exploring and constructing identity and reflecting a historical condition. In this presentation, I will argue improvisation for Farshid Maleki, an Iranian contemporary painter, functions for exploring his present self. I will suggest for him improvisation is also a reaction to many other Iranians, who sought their identity not by discovering their present self, but by returning to Iranian traditions. Here, I will provide a brief historical context of Iran in relation to the question of identity in the Iranian contemporary culture. I will explore how within the identity crisis, many intellectuals and artists sought their present identity in Iranian traditions rooted in their past. For example, the painters who were associated with the Saqqa-Khane School of art found formal elements from Sagha-Khana traditions rooted in Shiite Islam to solve the crisis of identity. Maleki, however, shifted his way of thinking in his late years of career and started making improvisational paintings based on his spontaneous association of thoughts. In my presentation, I will suggest that improvisation in Maleki's paintings is a way of self-discovery, and constructing identity. Therefore, improvisation, in contrast to the idea of returning to Iranian traditions rooted in the past, is a way through which Maleki can reflect aspects of the present historical condition of Iran.

**36182**

## *Silesia and Oikology: What Knowledge of Home Does Silesia Offer?*

Aleksandra Kunce, University of Silesia, Poland

The author addresses the problem of the philosophy of the Silesian home. Silesia is a borderland in Central Europe now located mostly in Poland, with small parts in the Czech Republic and Germany, whose cultural and political history was influenced by various traditions. The Silesian narrative of home, the unique Silesian oikology, brings us closer to renewing our discipline of life. Oikology is an idea that binds *oikos* (home) and *logos* (knowledge, reason, word, idea), but it also involves something else, that which is in between: a correspondence between the two which all at once is also distance, care and desire. The author tries to interpret the Silesian oikology as a unique Silesian made product.

# Virtual Presentations

[www.vimeo.com/iafor](http://www.vimeo.com/iafor)

**36355**

## *Women as Reflected in Egyptian TV Commercials*

Nesrin El-Sherbini, Modern Sciences and Arts University, Egypt  
Salwa Darwish, Institute of African Studies and Research, Cairo University, Egypt  
Iman Bastawisi, Institute of African Studies and Research, Cairo University, Egypt  
Maha El-Tarabishi, Modern Sciences and Arts University, Egypt

In the Arab countries, many studies have tackled the image of women in different media platforms, like in drama, movies, literature, and in theatre; however, very few studies have focused on the image of women in advertisements whether in electronic or in print media. In Egypt, representation of women in TV commercials has received little attention. Since advertising is considered a mirror for the society, and a platform that reflects real life, it is essential, therefore, to study the image of women in Egyptian TV commercials. In light of the Feminist Theory which is concerned with females and their suppression, this study aims to examine the representation of women in Egyptian TV commercials. The study employs the qualitative methods of analysis discourse along with in-depth interviews with advertising professionals to examine, on a population census of Egyptian TV commercials of the year 2016, how the commercials portrayed Egyptian women in different contexts (e.g. rural or urban), occupations, ages, physical appearances, lifestyles, social roles, social values, and social stratifications. In addition to some technical features of the advert like the type of appeal(s) used, and the visual technique.

**36916**

## *The Representation of History in The Chronicles of Yerevan Days*

Shmavon Azatyan, La Trobe University, Australia

The film *The Chronicle of Yerevan Days* is unique in the way it uses city ambience as a narrative technique. Set in the capital of Soviet Armenia, Yerevan, it features a peculiar spatial narrative through location shooting and portrayal of historical buildings. As a result, history materializes and overbears humans. In this paper, I draw on the ideas and theories of Mallet-Stevens, Ockman, Schwarzer and Vaz da Costa about architecture and film and suggest there is an interactive dynamics between history and narrative in the film – each shaping the other. I argue that the narrative constructs story using a particular historically charged iconography. History is manifested in form of urban space and architecture and mutely tells about the past and narrates the present and the actual moment. Figuring as a narrative, history is a fact, and the protagonist's attempts to obliterate historical facts are futile, because the solid stone buildings and the non-embraceable urban environment are beyond him. Yerevan maintains history and "writes" history – buildings "guard" facts that shape people's destinies, while streets and squares control the character's movement and determine accidents and happenstances. The building of the National Archive of Armenia, built in 1901, is the inanimate antagonist. A mixture of styles – ancient Armenian and European/Russian classicism – it reinforces the presence of history as an invincible force, as well as it safeguards citizens' "identities and biographies", which traumatize them and ruin their lives, through the archives reveal the truth.

**36965**

## *From Greatcoats to Gym Tunics: Reading History Through Images of Women Playing Netball*

Margaret Henley, University of Auckland, New Zealand

Visual representations of women playing sport have always struggled to gain a consistent foothold in the visual history of sport. The most significant period of visual scarcity was in the pre-television era when few had the funds or the ability to record and distribute moving images. Cinema newsreels and locally produced films which showcase women in action are therefore historical, cultural and ideological treasure troves offering rich points of entry through which to explore women's sporting "herstory". This paper explores the significance of two pieces of early film capturing women playing netball in very culturally different circumstances and recorded with very different intent. The earliest, produced by the British Ministry of Information in 1918, is of WAACs stationed at the Western Front celebrating their one afternoon off a fortnight by engaging in a robust game of netball dressed in their army greatcoats. This is primarily a propaganda film screened in British cinemas to help change the puritanical view of the public towards women in uniform who served in France. The second is a very recently re-discovered and restored film of the 1932 Dominion Basketball (netball) Tournament in New Zealand. For the next 20 years this cherished fragment was shared around the often isolated provincial basketball associations in the country. It provided the only accessible source of moving images for local women to glimpse their game being played at a representative level and tells a story more vivid than just healthy settler society New Zealand women at play.

**37499**

## *Reading RPF as Digital Fiction: New Perspectives for Interpretation*

Judith Fathallah, Bangor University, UK

Real person fiction is a type of fanfiction utilizing real (living) people as characters. It tends to flourish within subcultural fan communities, and has been little studied by academics. Almost all fanfic is now produced for and on digital platforms, and I argue that in order to understand it, we need to incorporate some established tools from the study of digital narratives. Metalepsis, or the self-conscious movement between "levels" of reality and fiction, is a particularly important tool here. Further, building on Paul Booth's concept of the "interreal", I argue that we understand appeals to the putative subject of RPF as directed to a "fictionalized addressee", that is, to an addressee who is neither purely fictional nor purely nonfictional, but a construct of mediated activity that demonstrates the communal construction of the subcultural celebrity.

# Virtual Presentations

[www.vimeo.com/iafor](http://www.vimeo.com/iafor)

37799

## *Race and the Quest for Identity in Chimamanda Adichie's Americanah*

Shaden Adel Nasser, Ain Shams University, Egypt

Stories matter. Many stories matter. Stories have been used to dispossess and to malign, but stories can also be used to empower and humanize. Stories can break the dignity of a people but stories can also repair that broken dignity (Chimamanda Ngozi Adichie). In most of her works, Chimamanda Adichie, the Nigerian author, sheds light on the cultural misunderstanding that takes place when we forget that everyone's lives and identities are composed of many moving stories. She believes that one should tell his/her own story because if people are reduced to only one, then they are losing their humanity and identity. Accordingly, the study will show how Adichie in her novel *Americanah*, reveal race and displacement as main factors contributing to the development of the protagonist Ifemelu's self-image in her struggle for an identity as a black immigrant living in the United States. It will display to what extent the definition of "race" has changed through time, shedding light on the way race is treated in America in the twenty-first century and how interactions between the African immigrants and Americans leads to a psychological injury. In addition, the study will explore how Ifemelu, as an African woman, succeeds in maintaining her Nigerian upbringing while simultaneously adapting to American culture.

36163

## *De-Westernising Travel Journalism: Consumerism Meets Postcolonialism*

Andrew Duffy, Nanyang Technological University, Singapore

Scholars have long viewed travel writing and travel journalism from a postcolonial perspective, based on the history of "the West visiting the rest". Today, however, travel and tourism is multi-directional, with increasing leisure travel among the rising powers of Asia. To counter this western-dominated perspective, this paper uses a grounded-theory approach to assess how travel journalism is done in a non-Western country, Singapore. It proposes that consumerism rather than colonialism is a better framework to explore dominance and subordination. Using content analysis of English and Mandarin newspapers in Singapore, it examines how cultural background affects attitudes towards destinations. We consider how travel journalism creates the destination so that consumption is justified and validated. To do this, we analyse newspaper travel journalism and code three categories of how the journalist recreates a country: the mythologies of country and people that the journalists weave into their articles; the expectations that the journalists carry with them and the way they are guided round a country; and the way journalists behave while in the country. These are three ways they create the country to be consumers within it, and it can be a locus for consumption. Every culture tells a story about other cultures; and in doing so, it tells a story about itself; this study is a step towards counterbalancing the traditional, western-dominated analytical frameworks for looking at travel texts.

25523

## *In Search of Justice Narratives in Music Performances*

Santosa Soewarlan, Indonesia Institute of the Arts, Indonesia

Since the Indonesian independence era, the topic of justice has become the concerns of gamelan composers believing that music possesses power to deliver ideals that are deeply conceived by audiences. Through gamelan performances, they can criticize the misconduct of rulers, disagree with the management of natural resources, condemn the behavior of bureaucrats, and promote government's programs. In a way, music can be used as a means of expressing voices in which people are struggling for justice. Government agencies, party's rulers, social leaders, and cultural patrons are also aware of how narratives in gamelan influence the minds of their listeners. When portrays social issues, the music explores human rights, social welfares, freedoms, and liberties. The reflections and metaphors that it contains can match audience's world-view that eventually forms their conceptual turns. In this way, musical ideals are emphasizing the issue of justice among people in the community. Using appropriate themes musicians articulate issues in social, political and cultural domains that result in the concepts of: the balance of status, the recognition of right, the refinement of social conducts, the better relationship between human and natures, and the like. Through metaphors in performances they mediate between what people envisage and the reality they want to manifest in their contexts.



# Conference Highlights: The Past 12 Months

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



The Asian Conference on Social Sciences 2017 (ACSS2017), The Asian Conference on Sustainability, Energy & the Environment 2017 (ACSEE2017) and The Asian Conference on Aging & Gerontology (AGen2017), were held in Kobe, Japan, June 8–11, 2017.

**Above left:** Dr Toshiya Hoshino gives a Keynote Presentation as part of an ACSS2017 Plenary Panel entitled “East Meets West”. Dr Hoshino is Professor at Osaka School of International Public Policy (OSIPP). He is a member of IAFOR’s Board of Directors. **Above middle:** Professor Haruko Satoh of Osaka School of International Public Policy (OSIPP), Osaka University, Japan, addresses delegates as part of the same ACSS2017 Plenary Panel. Professor Haruko Satoh is a member of IAFOR’s Academic Governing Board. **Above right:** Professor Michael Anthony C. Vasco, Dean of the Faculty of Arts and Letters at the University of Santo Tomas in the Philippines, sits on the same Plenary Panel at ACSS2017.

**Below left:** Director of the NACDA Program on Aging and Vice-President of IAFOR Dr James W. McNally gives a Featured Presentation on methodologies for the collection of comparative community-level public health data at AGen2017. **Below right:** Dr Hiroshi Ishida, Professor of Sociology at the Institute of Social Sciences, University of Tokyo, Japan, sits on an AGen2017 Plenary Panel entitled “East Meets West – Healthy, Active and Beautiful Aging in Asia”.

**Bottom left:** ACSS2017 Featured Speaker Dr Philip Sugai of Doshisha Business School, Japan, examines the concept of value in marketing. **Bottom right:** ACSEE2017 Spotlight Speaker Dr Maxime Jaffré, Assistant Professor in Sociology of Culture at the Ecole des Hautes Etudes en Sciences Sociales and a member of IAFOR’s International Academic Advisory Board, questions whether data science can do without the field survey.

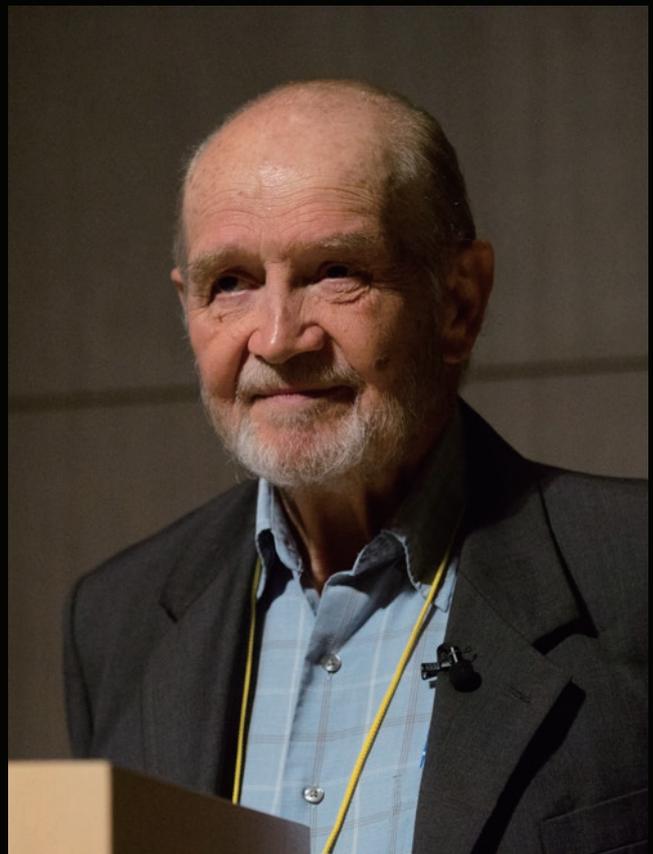




The Asian Conference on Cultural Studies 2017 (ACCS2017), The Asian Conference on Asian Studies 2017 (ACAS2017) and The International Conference on Japan & Japan Studies (IICJ2017), held June 1–4, 2017, brought together delegates from all over the world to explore the theme of "Global Realities: Precarious Survival and Belonging".

**Above left:** Professor Gaurav Desai of the University of Michigan, Ann Arbor, USA, examines the figure of the migrant in recent Anglophone fiction from Africa and South Asia in his ACCS2017 Keynote Presentation entitled "Precarious Futures, Precarious Pasts: Migritude and Planetarity". **Above right:** In a Featured Panel Presentation at ACCS2017, Professor Donald E. Hall, Professor Emerita Sue Ballyn and Professor Emeritus Yasue Arimitsu discuss the challenges of doing Cultural Studies today, exploring the emerging geo-political constraints on their work, as well as their respective national and institutional contexts, and interact with the audience on the topic of strategies for individual and collective response to the challenges that we face.

**Below left:** In his ACAS2017 Featured Presentation entitled "Buddhist Terrorism?", Dr Brian Victoria of the Oxford Center for Buddhist Studies examines the long history of those calling themselves Buddhists who engaged in warfare, despite Buddhism's long-standing reputation in the West as a religion of peace. **Below right:** The University of Barcelona's Professor Emerita Sue Ballyn gives a Spotlight Presentation at ACCS2017 on the subject of surgeons on eighteenth-and-nineteenth-century female convict transports, often the unsung heroes of hazardous passages to the Antipodes, discussing the importance of their power at sea and on land, their care of their charges and how medical improvisation very often saved a patient's life.





**Above:** To ensure that delegates have an especially memorable experience, IAFOR conferences include tours to places of historic and cultural interest, led by experienced tour guides.

Fushimi Inari Grand Shrine in Kyoto, Japan, features a pathway lined with orange torii, each donated by a Japanese business, that leads 4 km up the mountain.

**Below left:** Professor Ted O'Neill of Gakushuin University, Tokyo, Vice-President (at large) of IAFOR, gives a Keynote Presentation entitled "Change in Japanese Tertiary Education: Implementing Content and Language Integrated Learning (CLIL) in Japan" at The Asian Conference on Language Learning 2017 (ACLL2017). **Below centre:** Featured Speaker Professor Mark Pegrum presents on moving beyond web 2.0 when designing authentic mobile learning for everyday contexts in Asia at The Asian Conference on Technology in the Classroom 2017 (ACTC2017). Mark Pegrum is an associate professor in the Graduate School of Education at The University of Western Australia, where he specialises in mobile learning and, more broadly, e-learning. **Below right:** Professor Barbara Lockee, Associate Director of the School of Education and Associate Director of Educational Research and Outreach at Virginia Tech, USA, explores the changing landscape for instructional design professionals in educational contexts and their potential to serve as change agents in the adoption of learning innovations at ACTC2017.





**Above left:** During the annual haiku workshop at The Asian Conference on Literature 2017 (LibrAsia2017), Hana Fujimoto of the Haiku International Association, Japan, gives a background and history to haiku and invites participants to write their own poems. **Above right:** Also at the LibrAsia2017 haiku workshop, Emiko Miyashita, a prominent haiku poet who is also a councillor for the Haiku International Association, reads world-famous haiku before inviting audience members to compose haiku of their own. In addition to the yearly haiku workshop, LibrAsia2017 features the IAFOR Vladimir Devidé Haiku Award Ceremony, at which all award-winning entries are read out. The IAFOR Vladimir Devidé Haiku Award is an open competition for previously unpublished haiku written in the English language. The award is for haiku regardless of whether in the traditional or modern style; it transcends haiku divisions and is based only on literary merit.

**Below left:** Celebrated international pianist and former Fulbright scholar Marusya Nainggolan of the University of Indonesia, Indonesia, gives a resounding performance at The Asian Conference on Arts & Humanities 2017 (ACAH2017). Marusya Nainggolan performs music nationally and internationally, as well as teaching European Studies at the University of Indonesia and serving as a music counsellor for studies on music and health in the Indonesian National Health Department. **Below right:** At The Asian Conference on Arts & Humanities 2017 (ACAH2017) Dr Yutaka Mino, Director of the Hyogo Prefectural Museum of Art and the Yokoo Tadanori Museum of Contemporary Art, and Honorary Director of the Abeno Harukas Museum of Art, Japan, speaks on “Art and Narrative in the Public Sphere”, examining art as a medium for telling stories and creating narrative, and how curation can be used to contextualise and situate works of art.

**Bottom left:** Professor Georges Depeyrot is a monetary historian at the French National Center for Scientific Research (CNRS) in Paris. As part of a Featured Panel Presentation on “Constructing History” at The Asian Conference on Literature 2017 (LibrAsia2017), he discusses the importance of the construction of national history in the creation of personal and national identity. **Bottom right:** In the same Featured Panel Presentation at The Asian Conference on Literature 2017 (LibrAsia2017), Professor Myles Chilton, a member of the Department of English Language and Literature at Japan’s Nihon University, explores how history shapes our political decisions today, and how we go about building, revising and deconstructing history.





**Above left:** In a Featured Panel Presentation on the right to education at The Asian Conference on Education & International Development (ACEID2017), Osaka University's Professor Haruko Satoh, Chair of the Politics, Law & International Relations section of IAFOR's International Academic Advisory Board, examines the conference theme, "Educating for Change", in the context of the conference screening of *Among the Believers*, and the friction between preserving culture and challenging culture in areas of the world where education is highly politicised. **Above right:** At the same conference, Professor Adrian Ziderman, Sir Isaac Wolfson Professor in Economics and Business Administration at Bar-Ilan University, Israel, gives an interactive Spotlight Workshop on publication ethics as part of his role as Research Chair and Trustee at the Committee on Publication Ethics (COPE).

**Below left:** Also at ACEID2017 Featured Speaker Jessica Loh gives an engaging presentation entitled "Values for Global Citizenship: Fostering Innovation and Access with the Higher Education Context". Jessica Loh is Director of Outreach at the Institute of International Education, Thailand. **Below middle:** Professor Hiroshi Nittono, Full Professor of Experimental Psychology at the Graduate School of Human Sciences, Osaka University, Japan, gives a Keynote Presentation on the psychology of Japanese "kawaii" culture at The Asian Conference on Psychology & the Behavioral Sciences 2017 (ACP2017). **Below right:** ACP2017 Featured Speaker Professor Ronald Mellado Miller of Brigham Young University – Hawaii, USA, presents on "A Poverty of Hope: Towards a Psychology of Humanitarian Success", discussing how programmes and implementations can meet both physical and psychological needs and how taking into account psychology can enhance humanitarian success and achieve far more than simply extending life.

**Bottom left:** In a Featured Panel Presentation at The Asian Conference on Ethics, Religion & Philosophy 2017 (ACERP2017), Professor Koji Higashikawa of Kanazawa University, Japan, engages the audience on the subject of free speech and hate speech in the context of the conference theme, "History, Story, Narrative". **Bottom middle:** In the same ACERP2017 Featured Panel Presentation, Shiki Tomimasu discusses the important ethical issues surrounding Japan's recent Hate Speech legislation, drawing on his experience at Kanagawa Law Office, Japan. **Bottom right:** In a Featured Panel Presentation entitled "Perspectives on Natural Religion" Professor Thomas Brian Mooney of Charles Darwin University, Australia, discusses key commonalities in the theory and practice of Natural Religion at ACERP2017.





The IAFOR Dubai Conference Series was held in February 2017 at the The InterContinental Festival City Event Centre in Dubai, UAE. This interdisciplinary event considered the joint themes of “Educating for Change” and “East Meets West: Innovation and Discovery”.

**Top left:** Professor Donald E. Hall, Dean of the College of Arts and Sciences at Lehigh University, USA, gives a compelling Keynote Presentation at The IAFOR International Conference on Education – Dubai 2017 (IICEDubai2017) on “Interdisciplinary Education for Innovation and Change”. Professor Hall is Vice-President of IAFOR. **Top right:** IICEDubai2017 Keynote Speaker Professor Christina Gitsaki of Zayed University, UAE, addresses delegates on the topic of “Education: A Supertanker in an Ocean of Change and Innovation”, discussing change in education from a number of different perspectives, at The IAFOR International Conference on Education – Dubai 2017 (IICEDubai2017).

**Below left:** In a Featured Presentation at The IAFOR International Conference on Education – Dubai 2017, Dr Fadi Aloul speaks on bringing education to schools and universities to help create future innovators. Dr Fadi Aloul is Professor and Department Head of Computer Science and Engineering and the Director of the HP Institute at the American University of Sharjah (AUS), UAE. **Below right:** As a Featured Speaker at the same conference, Dr Sufian Abu-Rmaileh of UAE University, UAE, presents on “Leadership Skills & Styles for Successful Administrators”. Dr Abu-Rmaileh is President of TA Toastmasters and former President of TESOL Arabia.

**Bottom left:** In a lively Featured Presentation at The IAFOR International Conference on the Social Sciences – Dubai 2017, Dr Virginia Bodolica, American University of Sharjah, UAE, discusses “Managing for Innovation and Sustainability: Lessons from the Gulf Region”, illustrating the recent accomplishments of several Gulf-based nations in espousing the principles of the knowledge-based economy and delineating strategic priorities for attaining sustainable development goals. **Bottom right:** Dr Christine Coombe of Dubai Men’s College, UAE, gives a Featured Presentation as part of The IAFOR International Conference on Education – Dubai 2017 on educators’ productivity, sharing the results of a research project investigating how the most productive TESOLers “fit it all in” and attain the ever-elusive work-life balance.





In January 2017, The IAFOR Hawaii Conference Series 2017 was held at The Hawai'i Convention Center, Honolulu, Hawaii, USA, as two consecutive events on the themes of "East Meets West: Innovation and Discovery" and "Educating for Change".

**Top left:** Professor William G. Staples of the University of Kansas, USA, speaks on "Everyday Surveillance: A Case Study of Student Information Systems" at The IAFOR International Conference on the Social Sciences – Hawaii 2017 (IICSSHawaii2017). Professor Staples is well known internationally for his work in the areas of social control and surveillance. **Top right:** In her Keynote Presentation at The IAFOR International Conference on Sustainability, Energy & the Environment – Hawaii 2017 (IICSEEHawaii2017), Dr Jaimey Hamilton Faris of the University of Hawaii at Manoa, USA, introduces the audience to the concept of "liquid archives". Her academic writing focuses on issues of global trade networks and systems, environmentalism and sustainability in contemporary art, especially in the Asia-Pacific context.

**Below left:** Featured Presenter Donna McIntire-Byrd discusses eco-diplomacy and water conservation at The IAFOR International Conference on Sustainability, Energy & the Environment – Hawaii 2017 (IICSEEHawaii2017). Donna McIntire-Byrd serves as Chief of the Energy & Sustainable Design Unit for the US Department of State Bureau of Overseas Buildings Operations. **Below right:** In a Keynote Presentation, Dr Linda Furuto of the University of Hawaii at Manoa, USA, addresses the audience at The IAFOR International Conference on Education – Hawaii 2017 (ICEHawaii2017) on the topic of "Pacific Ethnomathematics: Navigating Ancient Wisdom and Modern Connections".

**Bottom left:** Professor Curtis Ho of the University of Hawaii at Manoa, USA, sits on a Featured Panel that explored how we educate for positive change, striking a balance between the need to challenge while also respect and preserve local and indigenous cultures and their languages, at The IAFOR International Conference on Education – Hawaii 2017 (ICEHawaii2017). **Bottom right:** In a Featured Presentation at The IAFOR International Conference on Technology in the Classroom – Hawaii 2017 (IICTCHawaii2017), Dr Kristin Palmer discusses the use of open educational resources (OER) and massive open online courses (MOOCs). Dr Kristin Palmer is the Director of Online Learning Programs at the University of Virginia, USA.





**Above:** Aunty Kehaulani Lum and Uncle Bruce Keaulani of the Living Life Source Foundation, Hawaii, demonstrate a traditional Hawaiian greeting at IICEHawaii2017.

**Below left:** Distinguished psychologist Professor Michael B. Salzman of the University of Hawaii at Manoa speaks as part of a Featured Panel on “Aloha as a Way of Being: Hawaiian Perspectives on Learning” at The IAFOR International Conference on Education – Hawaii 2017 (IICEHawaii2017). **Below right:** Dr Xu Di, also of the University of Hawaii at Manoa, addresses the audience as part of the same IICEHawaii2017 Featured Panel. Dr Di’s recent publications focus on bridging Eastern and Western philosophy for educational practices.

**Bottom left:** Professor Ken Urano, Featured Speaker at The IAFOR International Conference on Language Learning – Hawaii 2017 (IICLLHawaii2017), presents on the topic of “Developing and Implementing an English for Specific Purposes Syllabus for Business Majors in Japan”. Professor Urano is a member of the Faculty of Business Administration, Hokkai-Gakuen University, in Sapporo, Japan, where he mainly teaches English to business students. **Bottom right:** In a Featured Presentation on statistics in the cognitive/ risk era, award-winning research scientist and innovator Dr Nathaniel Newlands of the University of Victoria, Canada, discusses the increasingly critical role statistics plays in unravelling the complexity of our world at The IAFOR International Conference on the Social Sciences – Hawaii 2017 (IICSSHawaii2017).





The Asia-Pacific Conference on Security and International Relations 2016 (APSec2016) brought together a range of academics, policymakers and practitioners to discuss the evolving issues in security and international relations in the Asia-Pacific, a volatile region in which states and peoples fight for power, influence, resources and basic human rights.

**Above left:** Ambassador Yukio Satoh gives his Keynote Presentation entitled “Shifting Strategic Balance and Asian Security” at APSec2016. Former Permanent Representative of Japan to the United Nations and former ambassador of Japan to Australia and the Netherlands, Yukio Satoh is now based at the Japan Institute of International Affairs, Japan. **Above right:** Current President of the Asian Political and International Studies Association (APISA) and Associate Dean of the Graduate School of International Studies, Ewha Womans University, South Korea, Professor Brendan Howe welcomes delegates to APSec2016, held jointly with APISA’s tenth annual congress in Osaka, Japan.

**Below left:** In a Keynote Presentation at APSec2016, Professor Jun Arima, based at the Graduate School of Public Policy, University of Tokyo, Japan, speaks on Asia’s energy outlook. Professor Arima was Director General of the Japan External Trade Organization (JETRO), London, UK, and Special Advisor on Global Environmental Affairs for the Ministry of Economy, Trade and Industry (METI) in Japan from 2011 to 2015. **Below right:** Keynote Speaker Xingzui Wang, Executive Vice-President of the China Foundation for Poverty Alleviation, addresses delegates at the Plenary Session of APSec2016 on fighting poverty in China.





**Above left:** Did news coverage create the man or did the man create the news coverage? Professor Gary Swanson discusses the rise of Donald Trump at at The Asian Conference on Media & Mass Communication 2016 (MediAsia2016). Professor Swanson has received more than 75 awards for broadcast excellence including three EMMYS. **Above middle:** Grand Prize Winner of the IAFOR Documentary Film Award 2016, *PLACEBO: ALT. RUSSIA* – a documentary which explores the alternative cultures that are present within Russia's major cities, directed by Charlie Targett-Adams and announced at The Asian Conference on Film & Documentary 2016 (FilmAsia2016) in Kobe, Japan. IAFOR is proud to support the IAFOR Documentary Film Award, a global competition celebrating the best in documentary filmmaking. Documentary has a rich history of exposing truths, telling stories, raising awareness and creating discussion – all practices valued at IAFOR. **Above right:** Professor Richard Roth of Northwestern University's Medill School of Journalism, Media, Integrated Marketing Communications delivers his Keynote Presentation on contemporary issues in journalism at MediAsia2016.

**Below:** The International Academic Forum is proud to be based in Japan, and we organise a number of events throughout the year that showcase the best of Japanese culture, ranging from the raw power of the taiko drums to the understated beauty of the tea ceremony, from martial arts demonstrations by world class masters to hands-on calligraphy workshops by university clubs and haiku workshops by leading poets. Built into our conference programmes, this range of activities gives delegates a taste of Japan's rich and unique culture.





**Above left:** Addressing delegates at The Asian Conference on Education 2016 (ACE2016), Dr Peter McCagg gives a Keynote Presentation entitled “International Liberal Arts: Meeting Japan’s Higher Education Needs in the Global and Digital Era”. In his talk he identified dimensions of the university experience in Japan that can and need to be strengthened in order to create coherence and integrity in students’ intellectual experiences. Dr McCagg is the Vice President for Academic Affairs at Akita International University, Japan. **Above right:** In her Keynote Presentation, Professor Insung Jung of the International Christian University, Japan, examines the ways MOOCs are being used by individual learners and university systems, and their impact on access, quality and cost in higher education, at The Asian Conference on Society, Education and Technology 2016 (ACSET2016).

**Below:** Professor Grant Black (**below top left**), Vice-President of The International Academic Forum (IAFOR), chairs a Featured Symposium entitled “The Globalisation Process for University Education in Japan” at The Asian Conference on Education 2016 (ACE2016) in Kobe, Japan. Professor Grant Black is an associate professor in the program for Modern Languages and Cultures, Faculty of Humanities and Social Sciences at the University of Tsukuba, and an adjunct lecturer in the Faculty of Commerce at Chuo University, Japan. The symposium aimed to integrate education theory and research with the context of long-term social processes in order to address policy reform and structural change in Japanese universities, and contributors included Dr Fumiko Kurihara of Chuo University (**below top middle**), Dr Maria Gabriela Schmidt of the University of Tsukuba (**below top right**), Dr Yasuo Nakatani of Hosei University (**below bottom left**), Dr Yukiko Mishina of the University of Tokyo, Japan (**below center middle**) and Dr Reiko Yamada of Doshisha University (**below bottom right**), all based in Japan.





**Above left:** At The IAFOR International Conference on the City 2016 (City2016), renowned critic and theorist Professor Bill Ashcroft of the University of New South Wales, Australia, gives a Keynote Presentation on the concept of the Transnation. **Above centre:** Alonso Carnicer, a news reporter at TV3, the Catalan Television channel, and Keynote Speaker at City2016, discusses his Catalan Television documentary, *Shanty Towns, the Forgotten City*, which tells the story of impoverished settlements in Barcelona. **Above right:** Novelist, playwright and poet Gloria Montero, Global2016 Featured Speaker, delivers a talk entitled "Filling in the Lonely, Empty Places" at The IAFOR International Conference on Global Studies 2016 (Global2016).

**Below:** An image from the series *Life After Injury* by Ukrainian photojournalist Alexey Furman, Grand Prize Winner of the 2016 IAFOR Documentary Photography Award. "With this project I would like to raise awareness on a growing number of war veterans in Ukraine." Winners were announced at The European Conference on Media, Communication & Film 2016 (EuroMedia2016) in Brighton, England. As an organisation, IAFOR's mission is to promote international exchange, facilitate intercultural awareness, encourage interdisciplinary discussion, and generate and share new knowledge. In keeping with this mission, in appreciation of the great value of photography as a medium that can be shared across borders of language, culture and nation, and to influence and inform our academic work and programmes, the IAFOR Documentary Photography Award was launched as a competition that would help underline the importance of the organisation's aims, and would promote and recognise best practice and excellence. In support of up-and-coming talent, the IAFOR Documentary Photography Award is free to enter. For more information about the award please visit: [www.iaforphotoaward.org](http://www.iaforphotoaward.org).



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## Volume 5 Issue 1

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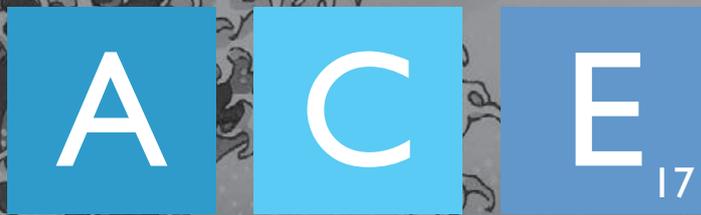
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