

ECAH/EuroMedia2019

The 7th European Conference on Arts & Humanities

The 6th European Conference on Media, Communication & Film

RECLAIMING THE FUTURE

PROGRAMME & ABSTRACT BOOK

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Organised by The International Academic Forum (IAFOR) in association with the IAFOR Research Centre at Osaka University and IAFOR's Global University Partners

JULY 12–13, 2019 | BRIGHTON, UK



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IAFOR Global Partners



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

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



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Conference Theme: "Reclaiming the Future"

We live in a period characterised by rises in regionalism, nationalism and authoritarianism; a time of great global uncertainty and anxiety, as well as inequality and iniquity which both reflects and drives political divide, and undermines international systems of cooperation. Clashes of identities, beliefs and ideologies are evident in academia, media and the arts, contributing to a feeling that humanity is spiralling out of control; that our relationships with each other, as well as with the earth and environment, have never been worse.

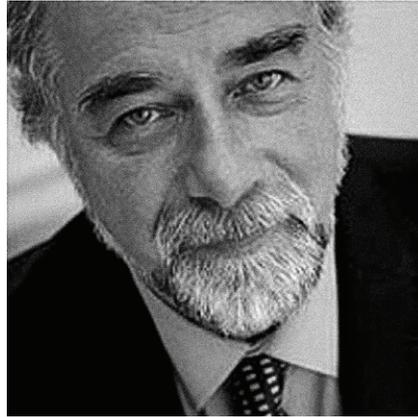
Yet, as humans, we are not conditioned by fear alone, but instead by a remarkable ingenuity, and a capacity for hope, self-reflection, activism and action. This agency to improve our own lives, and those of others, is the theme of this international conference, inviting us to consider the ways in which we contextualise and process the past, reimagining ourselves, our relationships, and our environments; driving positive change and reclaiming the future as a time we look towards with hope, and even optimism.

This conference is organised by IAFOR in association with the IAFOR Research Centre at the Osaka School of International Public Policy (OSIPP) in Osaka University, Japan.

Organising Committee



Anne Boddington
Kingston University, UK



Bruce Brown
Royal College of Art, UK



Matthew Coats
University of Brighton, UK



Joseph Haldane
IAFOR, Japan



Donald E. Hall
University of Rochester, USA



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

Letter of Welcome



Dear Colleagues,

Welcome to The International Academic Forum's 7th European Conference series in the UK, a sequence of four events in Brighton and London over which some 600 people from more than 50 different countries will come together to share ideas, and search for the personal, professional and research synergies that drive new relationships, partnerships, ideas, and knowledge.

The first three smaller events will take place in the diverse, artistic and cultural hub of Brighton, nestled between the ever-changing colours of the sea and the green hills of the South Downs, and our final and largest event will see IAFOR in the great city of London for the first time.

In the global political context, we are witnessing increasing authoritarianism and nationalism, where othering, dehumanising, and policies of exclusion abound in countries which have until recently served as more positive models of inclusion. As individual nations struggle to provide safety and security to their own citizens, identity-based politics thrive, and the international rules-based system and supranational organisations such as the UN and EU are facing crises of legitimacy, and the United Kingdom, with its ongoing Brexit saga has rarely looked so divided. These conferences offer a timely coming together, underlining the extent to which we are less independent than we might sometimes think; whether individuals, communities or nations, we are reliant on those that also share our planet.

For the past ten years, IAFOR has brought people and ideas together in a variety of events and platforms to promote and celebrate interdisciplinary study, and underline its importance. In the past twelve months, we have engaged in many cross-sectoral projects, including those with universities (the University of Barcelona, Hofstra University, UCL, University of Belgrade and Moscow State University), think tanks (the East-West Center, and the Asia Pacific Higher Education Research Partnership), as well as projects with the United Nations in New York, and most recently with the Government of Japan through the Prime Minister's office. With the IAFOR Research Centre at the Osaka School of International Public Policy (OSIPP) at Osaka University in Japan, we have engaged in a number of interdisciplinary initiatives we believe will have an important impact on domestic and international public policy conversations.

It is through our conferences that we expand our network and partnerships, and I have no doubt that this venue will offer a remarkable opportunity for the sharing of research and best practices, for the meeting of people and ideas. I would like to thank our global partners, and particularly those in the UK (Sussex, Birkbeck, UCL and Lincoln universities), the Organising Committees, for their work in the development of the programme, the Featured and Keynote Speakers who will be sharing their unique insights with us, and each and every one of you, for taking the decision to come (back) to an IAFOR event.

We have so much to learn from each other, and I expect the resultant professional and personal collaborations to endure for many years.

I look forward to meeting you all.

Dr Joseph Haldane
Chairman and CEO, IAFOR

P.S. For those of you that are active on social media, please feel free to share your conference photos and join the conversation on Instagram and Twitter using the hashtag #IAFOR.

Mayor's Welcome Letter



Dear Delegates,

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

Ever since the Prince Regent first visited in 1783, Brighton & Hove has been England's most exciting seaside city, and today it's as vibrant, eccentric and cosmopolitan as ever. Our city has a bohemian and artistic atmosphere that can't be found anywhere else in the UK. We combine the modern with the traditional and the outlandish with the everyday; tempting and treating visitors and residents alike with a unique cultural experience.

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

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

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

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

Councillor Alexandra Phillips
Mayor of the City of Brighton & Hove



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The 11th Asian Conference on
Arts & Humanities

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**10% REGISTRATION DISCOUNT
FOR ECAH/EUROMEDIA2019 DELEGATES**

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Conference Guide

Directions & Access

Floor Guide

Conference at a Glance

IAFOR Membership

Room Schedule

General Information

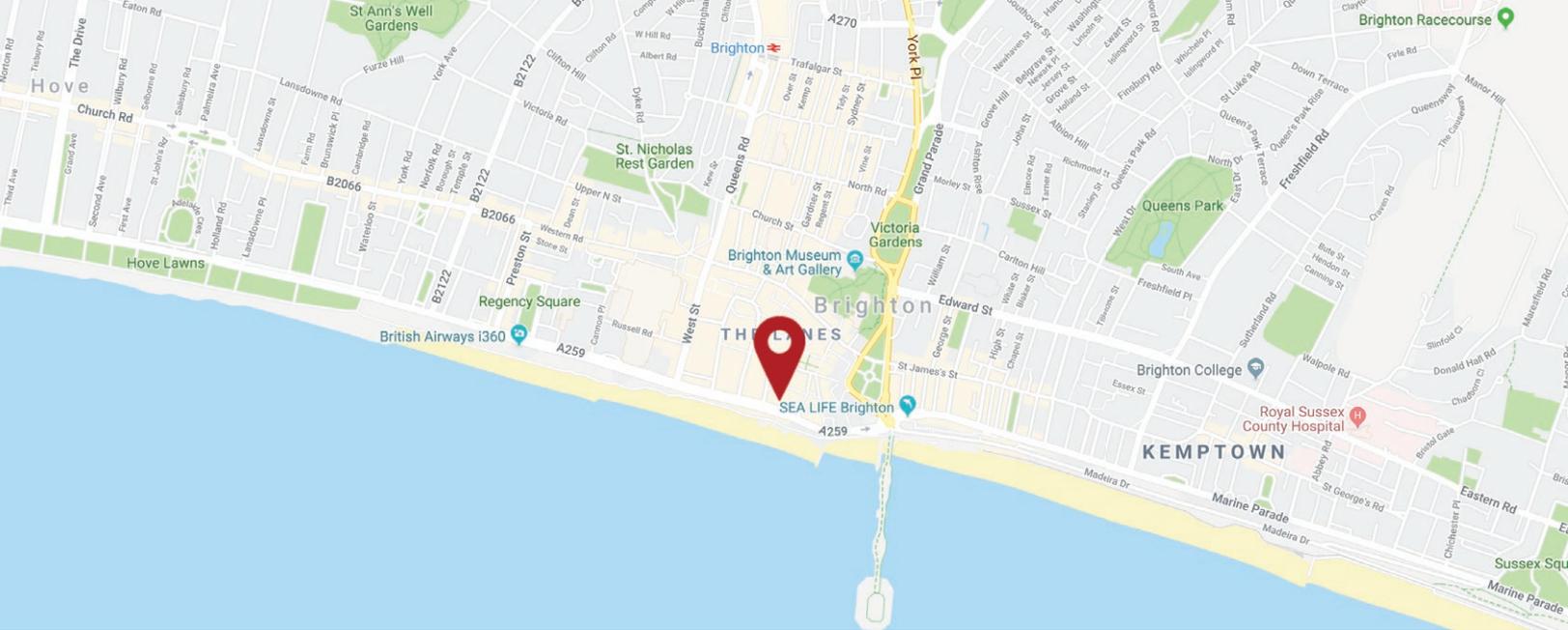
Presentation Guide

Lunch & Dinner

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

IAFOR Academic Grant & Scholarship Recipients

IAFOR Publications



Jurys Inn Brighton Waterfront, Kings Road, Brighton, BN1 2GS

Directions & Access

By Rail from London

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

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

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

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

By Rail from Gatwick Airport

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

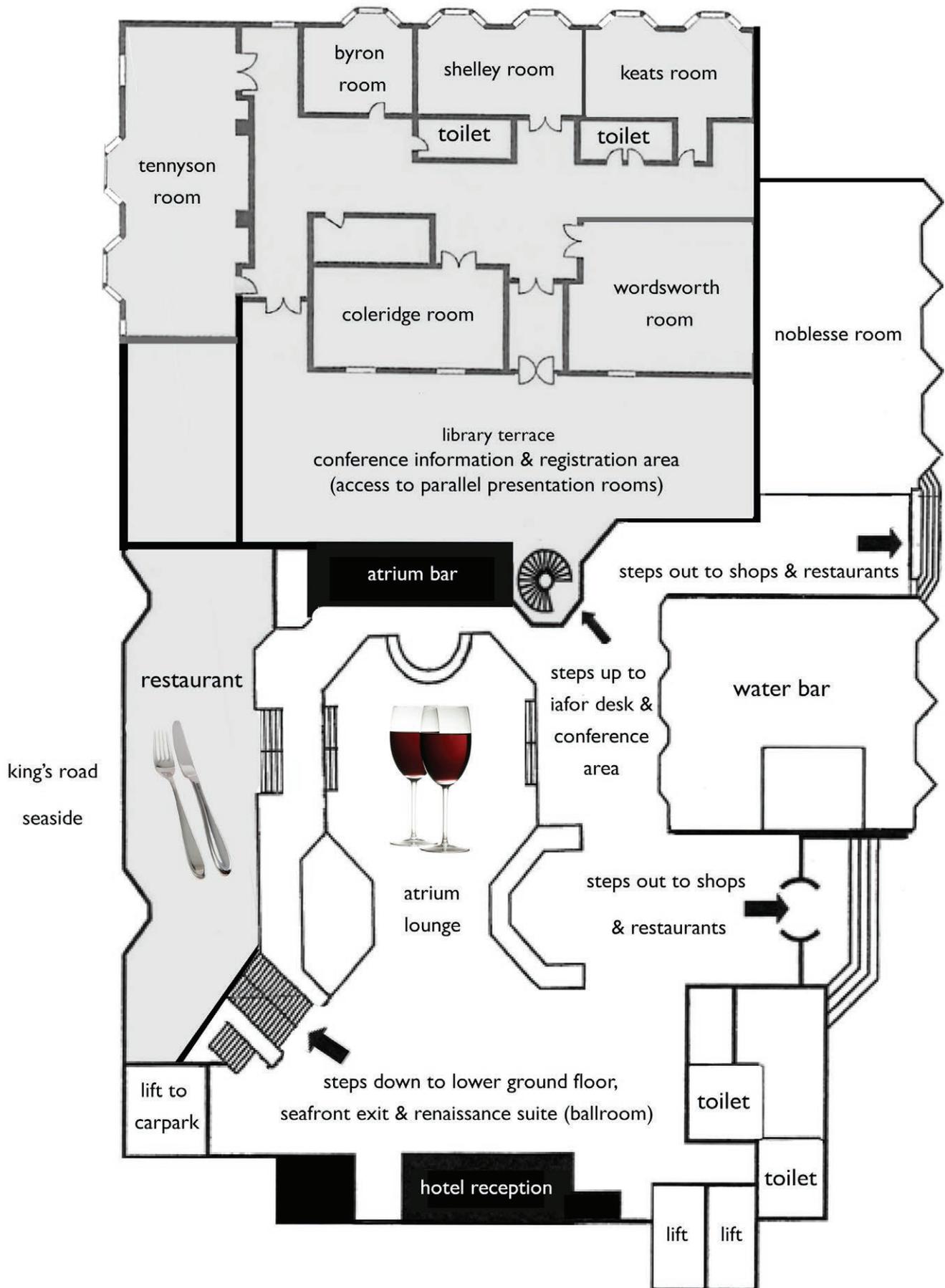
By Rail from Heathrow Airport

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

By Coach from Heathrow Airport

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

Jurys Inn Brighton Waterfront Floor Guide





July 12, 2019

Friday Morning at a Glance

- 08:15-09:00 Conference Registration & Morning Coffee | Renaissance Foyer
- 09:00-09:15 **Announcements & Welcome Address | Renaissance Hall**
Brian Aycock, IAFOR, Japan
Joseph Haldane, IAFOR, Japan
Recognition of IAFOR Scholarship Winners | Renaissance Hall
- 09:15-10:00 **Keynote Presentation | Renaissance Hall**
The Impact of Geography and History on Moulding the National Character and Identity: A View from Russia
Svetlana Ter-Minasova, Lomonosov Moscow State University, Russia
- 10:00-10:45 **Keynote Presentation | Renaissance Hall**
Resisting the Cynical Turn: Projections of a Desirably Queer Future
Donald E. Hall, University of Rochester, USA
- 10:45-11:15 Coffee Break
- 11:15-12:00 **Keynote Presentation | Renaissance Hall**
Haute Couture in Occupied Paris and Beyond, in World War Two: Issues of Nazi Cultural and Economic Control and the Diffusion and Consumption of Luxury Paris Fashion in War Time
Lou Taylor, University of Brighton, UK



July 12, 2019

Friday Afternoon at a Glance

- 12:00-12:30** **Plenary Panel | Renaissance Hall**
Reimagining the Future
Anne Boddington, Kingston University, UK
Bruce Brown, Royal College of Art, UK
Matthew Coats, University of Brighton, UK
Donald E. Hall, University of Rochester, USA
- 12:30-12:45 Conference Photograph | Renaissance Hall
- 12:45-13:45 Lunch Break | 2F Restaurant
- 13:45-15:00** **Parallel Session I**
- 15:00-15:15 Coffee Break | Library Terrace
- 15:15-16:30** **Parallel Session II**
- 16:30-16:45** **IAFOR Documentary Photography Award | Renaissance Hall**
- 16:45-17:30** **Keynote Presentation | Renaissance Hall**
Van Gogh's Last Supper: Striking New Evidence
Jared Baxter, Independent Researcher, USA
- 17:30-18:45** **Conference Welcome Reception | Library Terrace**
- 19:30-21:30** **Official Conference Dinner (optional extra)**
Meet at the Hotel Lobby near the Bartholomew Square (back) entrance at 19:00



July 13, 2019

Saturday at a Glance

09:00-10:40	Parallel Session I
10:40-10:55	Coffee Break
10:55-12:35	Parallel Session II
12:35-13:35	Lunch Break
13:35-14:25	Parallel Session III
14:25-14:40	Coffee Break
14:40-16:20	Parallel Session IV
16:30-17:00	Featured Presentation Tennyson Room <i>The Demise of Homo Sapiens: Thought and Perception in the Kingdom of Technology</i> Alfonso J. García-Osuna, Hofstra University, USA
17:00-17:15	Conference Closing Session



Become an IAFOR Member

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

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

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

To learn more about IAFOR membership, please visit:

www.iafor.org/membership

July 12, 2019

Friday Schedule

	Renaissance	Tennyson	Shelley	Wordsworth	Library Terrace
09:00-12:45	Plenary Session I	-	-	-	-
12:45-13:45	Lunch				
13:45-15:00	Film Theory	Technology	Language	Politics	-
15:00-15:15	Coffee				
15:15-16:30	Journalism	Technology & Social Media	Education	Identity	-
16:30-17:30	Plenary Session II	-	-	-	-
17:30-18:45	-	-	-	-	Welcome Reception

July 13, 2019

Saturday Schedule

	Tennyson	Shelley	Wordsworth
09:00-10:40	Race & Culture	Education	Self-Awareness
10:40-10:55		Break	
10:55-12:35	Gender	Literature & History	Human Experience
12:35-13:35		Break	
13:35-14:25	Workshop	Business	Health
14:25-14:40		Break	
14:40-16:20	-	Justice & Sustainability	Community & Memory
16:30-17:00	Featured Presentation	-	-
17:00-17:15	Closing Session	-	-



General Information

Registration

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

Friday	08:15-12:45	Renaissance Foyer
Friday	12:45-16:30	Library Terrace
Saturday	09:00-17:00	Library Terrace

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

Name Badges

When you check in, you will receive a registration pack, which includes your name badge. Wearing your badge is required for entrance to the sessions. You must wear your badge at all times during the conference.

Internet Access

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

Instructions on how to connect to the Wi-Fi will be available at the registration desk.

Refreshment Breaks

Complimentary coffee, tea and water will be available during the scheduled coffee breaks at the Plenary Session on Friday 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.



General Information

Printing

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

Smoking

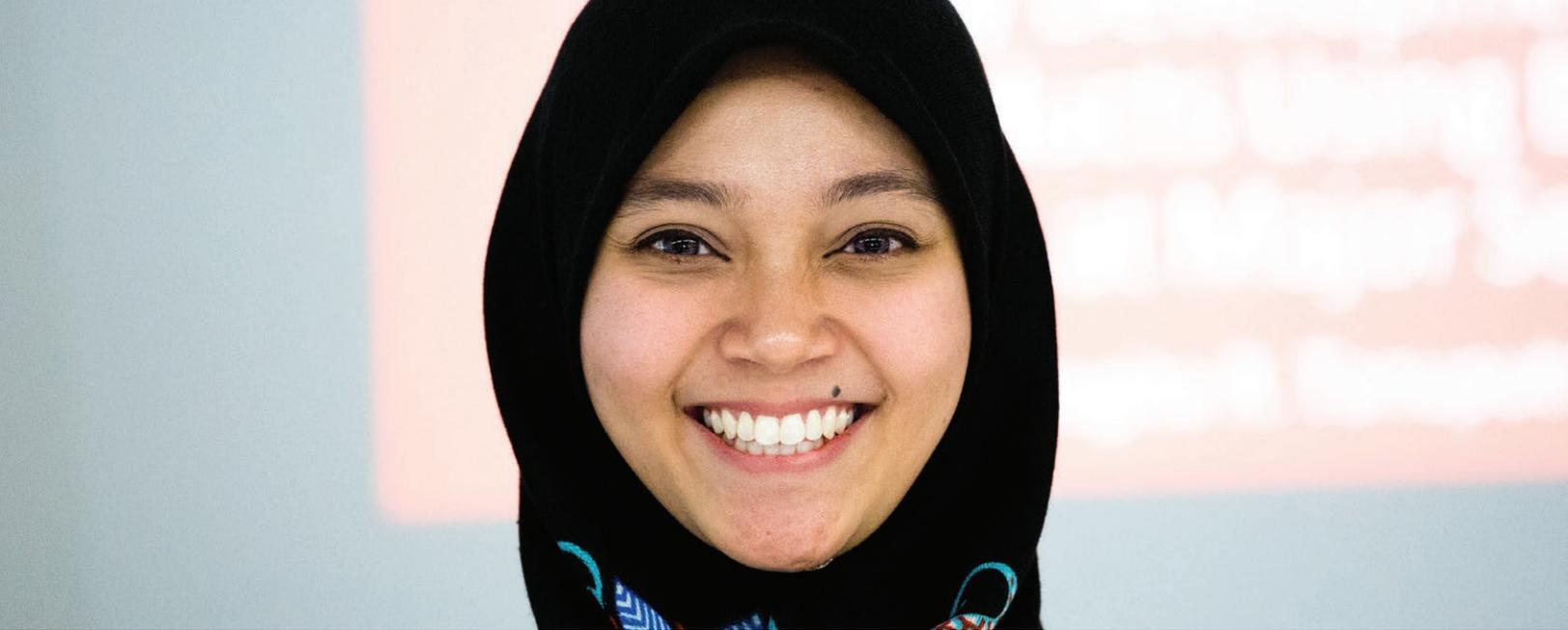
Smoking is not permitted in the Jurys Inn Brighton Waterfront. Please smoke outside of the building in designated smoking areas.

What to Wear & Bring

Attendees generally wear business casual attire. You may wish to bring a light jacket or sweater as meeting rooms are air-conditioned and sometimes cool.

Photo/Recording Waiver

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



Presentation Guide

Oral & Workshop Presentations

Oral Presentations are normally scheduled in sessions comprising three presentations, lasting 75 minutes in total. In sessions with two Oral Presentations, the session will last 50 minutes, and in the case of four Oral Presentations, an extended session lasting 100 minutes will be scheduled.

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

Equipment

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

Session Chairs

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

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



Presentation Guide

Presentation Certificates

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

Conference Proceedings

The Conference Proceedings are published on the IAFOR website (papers.iafor.org), 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 13, 2019 through the online system. The proceedings will be published on September 13, 2019. Authors will have PDF copies of their offprints emailed to them by October 13, 2019.

A Polite Request to All Participants

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

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



Lunch & Dinner

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

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

Lunch Times

Lunch is available between the following times:

Friday	12:45-13:45	Atrium Restaurant, Jurys Inn Brighton Waterfront
Saturday	12:35-13:35	Atrium Restaurant, Jurys Inn Brighton Waterfront

Conference Dinner

The official Conference Dinner is a ticketed optional event (35 GBP). Please remember to bring your name tag to the Conference Dinner. Conference Dinner attendees should meet at the Hotel Lobby near the Bartholomew Square (back) entrance at 18:50 on Friday, July 12. The group leaves for the restaurant at 19:00. It takes approximately 10 minutes to walk to the restaurant.

Restaurant name: Donatello

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



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

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

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

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

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

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

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

IAFOR Academic Grant & Scholarship Recipients

Our warmest congratulations go to Chien Yang Erdem, Ewa Sulek, Cesar Portillo, who have been selected by the conference Organising Committee to receive grants and scholarships to present their research at ECAH/EuroMedia2019.

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

Find out more about IAFOR grants and scholarships: www.iafor.org/financial-support

Chien Yang Erdem | Stuart D. B. Picken Grant and Scholarship Recipient

51593 (EuroMedia)

Performance of Right-wing Populist Masculinity on Screen and Formation of Gendered People on Street
Chien Yang Erdem, Istinye University, Turkey

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

Ewa Sulek | IAFOR Scholarship Recipient

51051 (ECAH)

The Past Living in the Future: Ukrainian Politics of Memory in Visual Arts After the Maidan Revolution
Ewa Sulek, Nicolaus Copernicus University in Toruń, Poland

Ewa Sulek is an art historian, researcher, independent curator and writer, based in Warsaw, Poland. She studied art history at the University of Cambridge, UK, and University of Warsaw. Currently a PhD student of Interdisciplinary Doctoral School "Academia Copernicana" at the Nicolaus Copernicus University in Toruń. She is author of a book about contemporary Ukrainian art *Chłopak z pianinem. O sztuce i wojnie na Ukrainie (The Boy With The Piano. On Art and War in Ukraine, PWN, Warsaw 2018)*. She is also director of the art centre and experimental exhibition space "Lescer" in Zalesie Górne. Her interests include contemporary Ukrainian art and art and politics.

Cesar Portillo | IAFOR Scholarship Recipient

51328 (ECAH)

Hearing the Future: Impacting the Future of Audio Description for Visually Impaired Audiences

Cesar Portillo, University of West London, United Kingdom

Cesar Portillo is an audio engineer and sound artist with a background in post-production. After graduating from Middlesex University, with a degree in sound engineering, Cesar is now innovating and implementing 3D immersive sound features through international, award-winning film productions. Sound not only feeds our hearing and imagination but, through Cesar's innovations in sound design, also provides the option for blind and visually impaired audiences to fully immerse themselves in visual stories; transcending the current limitations of basic audio description. Cesar is a strong believer that audio-visual mediums should be accessible to all audiences and his recent work embraces inclusive sound design approaches using sound spatialisation, auditory perception and the use of sound cues as a language to make visual stories accessible and experiential for all audiences.

Introduction

IAFOR's publications provide a constructive environment for the facilitation of dialogue between academics at the intersections of nation, culture and discipline. Since 2009, when the organisation was established, over 20,000 academics have presented their research at IAFOR conferences – a wealth of ideas have been generated and partnerships formed. Our various publications, from Conference Proceedings, to peer-reviewed journals, to our online magazine, provide a permanent record of and a global online platform for this valuable research. All of our publications are Open Access, freely available online and free of publishing fees of any kind. By publishing work with IAFOR, authors enter into an exclusive License Agreement, where they have copyright but license exclusive rights in their article to IAFOR as the publisher.

Conference Proceedings

As a presenter at an IAFOR conference you are encouraged to submit a final paper to our Conference Proceedings. These online publications are Open Access research repositories, which act as a permanent record of the research generated at IAFOR conferences. All of our Conference Proceedings are freely available to read online. Papers should be uploaded through the submission system before the Final Paper Submission Deadline, which is one month after the end of the conference.

IAFOR Journals

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

How are papers submitted?

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

How does IAFOR ensure academic integrity?

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

Where are the journals indexed?

IAFOR Journals are indexed in Scopus, DOAJ, ERIC, MIAR, TROVE, CiteFactor and EBSCO, SHERPA/ROMEIO and Google Scholar. DOIs are assigned to each published issue and article via Crossref. Please note that indexing varies from journal to journal. (continued on the following page).

What's the reach?

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

Selected IAFOR Journals are available for purchase on Amazon. Search for The International Academic Forum (IAFOR).

What's the cost?

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

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

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

Current IAFOR Journal titles include

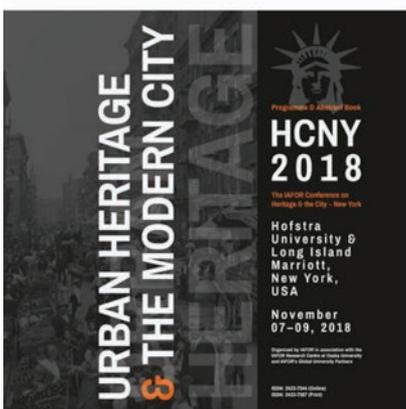
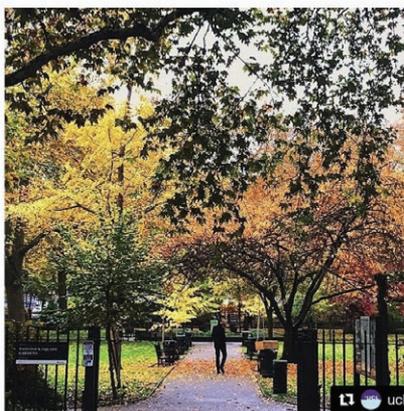
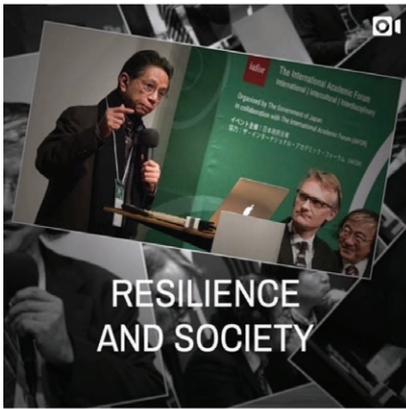
IAFOR Journal of Arts & Humanities
IAFOR Journal of Cultural Studies
IAFOR Journal of Education (Indexed in Scopus)
IAFOR Journal of Language Learning
IAFOR Journal of Media, Communication & Film
IAFOR Journal of Psychology & the Behavioral Sciences

THINK

THINK, The Academic Platform, is IAFOR's online magazine, publishing the latest in interdisciplinary research and ideas from some of the world's foremost academics, many of whom have presented at IAFOR conferences. Content is varied in both subject and form, with everything from full research papers to shorter opinion pieces and interviews. *THINK* gives academics the opportunity 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 audience.

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Friday July 12

Plenary Session

Keynote Presentation: Svetlana Ter-Minasova

The Impact of Geography and History on Moulding the National Character and Identity: A View from Russia

Friday, July 12 | 09:15-10:00 | Renaissance Hall

The fact that Geography has a considerable impact on a people's History and together they determine a people's way of life has been known since very old days: Herodotus, the famous "Father of History", stated it very clearly and convincingly in Ancient Greece in the 5th century BC. Indeed, the habitat of people determines their means of survival depending on their food supply and production, habits, traditions, national anthropological cultures, arts, etc.

Language as the main means of communication and both – a mirror and a tool of culture – reflects and at the same time moulds the national identity and the national character.

These statements are illustrated by examples from the Russian and English languages and cultures as the output of the geography and history of the nations speaking these languages.



Svetlana Ter-Minasova

Professor Svetlana Ter-Minasova is President of the Faculty of Foreign Languages and Area Studies at Lomonosov Moscow State University, Russia, and Distinguished Professor in the University. She holds a Doctorate of Philology from the University, has published more than 200 books and papers on Foreign Language Teaching, Linguistics and Cultural Studies, and has lectured widely throughout the world.

She is Chair of the Russian Ministry of Education's Foreign Language Research and Methodology Council, President and founder of both the National Association of Teachers of English in Russia, and the National Association of Applied Linguistics. She holds the Lomonosov Award, Fulbright's 50th Anniversary Award, and was named Doctor Honoris Causa by the University of Birmingham, in the UK, the State University of New York, in the USA, and the Russian-Armenian University, in Armenia. She is Yunshan Professor of Guangdong University of Foreign Studies in China, and Honorary Member of the Academy of Sciences, in Georgia. She is also Visiting Professor at P.G. Demidov Yaroslavl State University and National Research Tomsk State University, in Russia.

Keynote Presentation: Donald E. Hall

Resisting the Cynical Turn: Projections of a Desirably Queer Future

Friday, July 12 | 10:00-10:45 | Renaissance Hall

While the current political moment certainly invites a sense of defeatism among those of us in arts, humanities, and cultural studies – and makes a retreat into cynicism and political apathy an attractive option – the times call for a renewed sense of commitment and a much more assertive response. We on the cultural left – especially in higher education – have a base level responsibility to lead the way out of our climate of reactionary nationalism and anti-intellectualism. We are the ones best able to imagine a different future and articulate its desirability. Practitioners in the arts, humanities, and cultural studies are best positioned to provide the utopic thinking that has the power to motivate. In returning to some of the core tenets of activist-based queer theory, and melding those with the tentative and probing dialogics offered by the philosopher Hans-Georg Gadamer, we have tools to rally those who feel oppressed and defeated by current political rhetoric. A calculated, cautious, but deliberately vocal optimism serves the interests of our students, our profession, and our fellow citizens. The cultural right asks us to withdraw, to be silent, to give up hope – our best response is to do the opposite. By imagining and articulating a more egalitarian, cosmopolitan, and desirably queer future, we can direct attention to the true cynics – those who believe that top-down power will be accepted without question and that sexism/racism/homophobia can be normalized in order to divide, scare, and manipulate the masses. We – artists, writers, philosophers, and theorists – have the creativity and mental nimbleness to challenge and change the world, if we accept our responsibility as educators and re-commit ourselves to doing so.



Donald E. Hall

Donald E. Hall is Dean of the Faculty of Arts, Sciences, and Engineering at the University of Rochester, USA. Prior to moving to Rochester, he was Dean of Arts and Sciences at Lehigh University, USA. Dean Hall has published widely in the fields of British studies, gender theory, cultural studies, and professional studies. Over the course of his career, 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, USA. Before that, he was Professor of English and Chair of the Department of English at California State University, Northridge, USA, 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 Lansdowne Distinguished Visiting Scholar

at the University of Victoria, Canada, was Fulbright Distinguished Chair in Cultural Studies at Karl Franzens University in Graz, Austria, and was Fulbright Specialist at the University of Helsinki, Finland. He has also taught in Sweden, Romania, Hungary, and China. He 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. From 2013 to 2017, he served 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 activist intellectualism, and the Victorian (and our continuing) interest in the deployment of instrumental agency over our social, vocational, and sexual selves. Among his many books and editions are the influential faculty development guides, *The Academic Self* and *The Academic Community*, both published by Ohio State University Press. *Subjectivities* and *Reading Sexualities: Hermeneutic Theory and the Future of Queer Studies* were both published by Routledge Press. Most recently he and Annamarie Jagose, of the University of Auckland, USA, co-edited a volume titled *The Routledge Queer Studies Reader*. Though he is a full-time administrator, 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.

Keynote Presentation: Lou Taylor

Haute Couture in Occupied Paris and Beyond, in World War Two: Issues of Nazi Cultural and Economic Control and the Diffusion and Consumption of Luxury Paris Fashion in War Time

Friday, July 12 | 11:15-12:00 | Renaissance Hall

The themes of this conference propose discussion on 'the ways in which we contextualise and process the past and issues inequality and iniquity and today's rise in nationalism.' All of these issues arise inevitably when we examine the history of Paris couture in WW2. In the midst of traumatic upheavals of World War Two, a text with such a focus - still a contentious issue - might seem perverse and my long commitment to examining this topic will be explained.

French couture fashion leading up to WW2 was an unrivalled, lucrative, international business, the jewel the crown of French culture. Once Paris was occupied from June 1940 and France divided, Otto Abbezt, the 'German Ambassador' in Paris, a keen Nazi, immediately activated Goebells' Propaganda-Staffel policies for the establishment of Franco-German 'cultural collaboration'. This was based on the premise that an active continuation of French intellectual life, re-aligned on a Nazi axis, would enhance the illusion that a 'normal life' was continuing in Paris - despite the deportation of Jews, the torturing of Resistants in the cellars of the Hotel de Ville, the looting of art collections and forced labour schemes. Hence the luxury high society life of the Tout Paris collaborating circles. Hence too the continuation of the work of Paris couture which can now be seen as a highly successful example of Nazi 'cultural collaboration,' despite the wishes of most of the couturiers. The trade could have been shut down in an instant but with their 'ruthless sense of national and personal entitlement to own everything in their path' (Kershaw 1999:240) the Nazi authorities permitted its continuation.

This presentation will examine style development and making under conditions of extreme shortages, the consumers and resisters at home and in Allied and Occupied countries and the fate of Jewish fashion industry professionals in France, and all over Europe.



Lou Taylor

Lou Taylor is a dress historian who has played a vital developmental role in establishing the discipline and has been with the University of Brighton for many decades. She is the author of *Mourning Dress: A Costume and Social History*, Allen and Unwin, 1983; *The Study of Dress History and Establishing Dress History*, Manchester University Press, 2002 and 2004; She has co-written with Amy de la Haye and Eleanor Thompson, *Fancy and Fancy Dress: The Messel Dress Collection, 1870-2005*, Philip Wilson and the Museum of Brighton, 2005; and co-edited with Marie McLoughlin, the forthcoming, *Paris Fashion and World War Two: Global Diffusion and Nazi Control*, Bloomsbury Press, 2019.

Plenary Panel: Anne Boddington, Bruce Brown, Matthew Coats and Donald E. Hall

Reimagining the Future

Friday, July 12 | 12:00-12:30 | Renaissance Hall

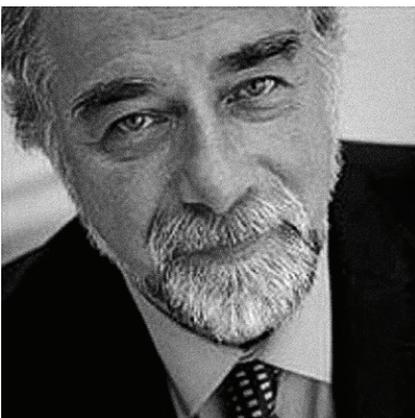
Members of the Conference Organizing Committee will discuss the conference theme of "Reimagining the Future" with reference to both the current regional and global political contexts, and taking inspiration from the morning's speakers, set the scene for the hopes and expectations of the rest of the conference.



Anne Boddington

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

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



Bruce Brown

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

to Chair Main Panel D in the 2014 UK Research Excellence Framework. Prior to this he chaired Main Panel O in the 2008 Research Assessment Exercise. Bruce served as a member of the Advisory Board of the UK Arts and Humanities Research Council and has advised international organisations including the Hong Kong Council for Academic Accreditation and the Qatar National Research Fund. (Continued on the following page).

(Continued from the previous page).

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



Matthew Coats

Matthew Coats was educated at the London College of Fashion and, until 2017, was a fabric designer at Chanel in Paris, working for Karl Lagerfeld. After spending several years working as a fashion designer for both luxury and high-street brands, he is now lecturing in Fashion at the University of Brighton, having previously lectured in Creative Direction at Birmingham City University. Alongside his work in education, he also runs his own fashion-led interior textiles business. As a designer, his work is focused on combining modern technology with traditional fabric weaving, and is executed in a vibrant, colourful style. Having also

worked as an agent at one of London's leading model agencies, Storm, Matthew is familiar with the many sides of the fashion industry. He feels passionately about the cultural significance of the industry and the continuing importance of high-quality fashion education.

Professor Donald E. Hall's biography is available on page 29.



Keynote Presentation: Jared Baxter
Van Gogh's Last Supper:
Striking New Evidence

Friday, July 12 | 10:00-10:45 | Renaissance Hall

Having demonstrated, in academic journals and the media at-large, the likelihood that Vincent van Gogh painted a Symbolist depiction of the Last Supper, I revisit the subject, *Cafe Terrace at Night* (1888), by offering new evidence, a deeper understanding of the painter's ethos and progress while he conceived it, and finally a call, a plea, to certain individuals, in the search to recover specific pieces of physical evidence.

New evidence includes: settling the case *Cafe Terrace at Night* should be considered Symbolist, van Gogh's exposure to Frederick von Uhde's depiction of the Last Supper from the 1887 Paris Salon, a robust evaluation of Paul Gauguin's *Vision After the Sermon* (1888) as a response piece to *Cafe Terrace*, French art critic and Symbolist champion G. Albert Aurier's original ownership and admiration of the painting, and the profound effects of two articles from the July, 1888 *Revue des Deux Mondes* that inspired Vincent to contrive for a brotherhood of twelve artist-monks who would forge a 'Southern Renaissance' that was distinctly Symbolist.



Jared Baxter

Jared Baxter is an independent researcher living in Washougal, Washington, USA. Over the last six years, his research has focused on Vincent van Gogh, in particular, how Vincent's enduring embrace of Christianity manifested itself in his later life and artwork. His research has been published in the January, 2014 *Art History Supplement*, and the July, 2014 *Anistoriton Journal of History, Archaeology and Art History*. Numerous mainstream outlets have also commented on his work including *The Huffington Post*, *ArtNet News*, *The Siouxlend Observer*, and *The Da Vinci Code* author Dan Brown.

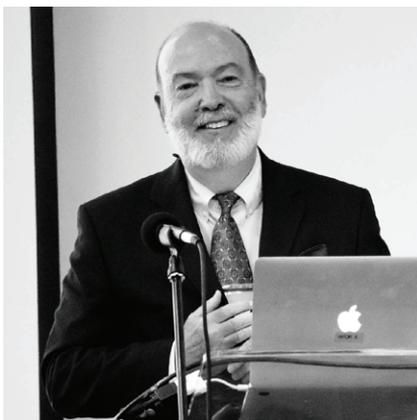
Mr Baxter has participated in several previous IAFOR conferences, including as a Featured Speaker at the 2015 Asian Conference on Arts & Humanities (ACAH) and as the Keynote Speaker at the 2016 European Conference on Arts & Humanities (ECAH). He has also accepted invitations to other academic conferences, including the 2015 Dutch Association of Aesthetics and the 2016 International Conference on The Arts in Society.

Featured Presentation: Alfonso J. García-Osuna

The Demise of Homo Sapiens: Thought and Perception in the Kingdom of Technology

Saturday, July 13 | 16:30-17:00 | Tennyson Room

The currency of the public discussion converging on issues such as fake news, sham testimonials, manipulation of images and political swindles signals the need for a vigorous, comprehensive debate regarding the state of our culture. Much is being said regarding this issue, with arguments aligning behind the general assumption that there is something amiss in the way in which we interact, create social capital and fashion political associations. This unease has animated this paper's attempt to isolate what circumstances might be historically specific to the current cultural malaise. Social critics, in their desire to find evidence of the fraud, duplicity and general immorality that is at the heart of our ailments, never tire of pointing to the political establishment as the foremost cause and offender. While not defending politicians under any circumstances, I will argue that the muddle and disarray that characterise current politics are incidental to a much more pernicious threat. What is commonly overlooked, especially by media analysts and observers, is the distinctive contribution of technology to the degradation of culture.



Alfonso J. García Osuna

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, USA. He has completed post-doctoral work at the University of Valladolid, Spain, has published six books, and is a frequent contributor to specialised journals. Alfonso 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.

The IAFOR Documentary Photography Award 2018

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

www.iaforphotoaward.org



Friday, July 12 | 16:30-16:45 | Renaissance Hall

IAFOR Documentary Photography Award 2018

Award Winners Screening

The IAFOR Documentary Photography Award was launched by The International Academic Forum (IAFOR) in 2015 as an international photography award that seeks to promote and assist in the professional development of emerging documentary photographers and photojournalists. Another important objective of this contest is to help bridge the divide between the world of practicing photojournalists/documentary photographers and the world of academic scholars, and create an accessible and exciting ground for dialogue and discussion at our conference events, and beyond. 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, Simon Roberts, Simon Norfolk, Emma Bowkett, Monica Allende, Jocelyn Bain Hogg, Maria Teresa Salvati and Ziyah Gafic as Guest Judges.

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, and 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 practices and excellence. In support of up-and-coming talent, the IAFOR Documentary Photography Award is free to enter.

Now in its fifth year, the award has already been widely recognised by those in the industry and has been supported by World Press Photo, *British Journal of Photography*, Metro Imaging, MediaStorm, Think Tank Photo, University of the Arts London and RMIT University, among others.

The work of last year's winners will be screened at ECAH/EuroMedia2019.

Image by Ezra Acayan | 2018 Grand Prize Winner



Paul Lowe | Founding Judge

Our Founding Judge, Dr Paul Lowe is a Reader in Documentary Photography and the Course Leader of the Masters program in Photojournalism and Documentary Photography at the London College of Communication, University of the Arts London, UK. Paul is an award-winning photographer who has been published in *TIME*, *Newsweek*, *Life*, *The Sunday Times Magazine*, *The Observer*, and *The Independent*, amongst others. He has covered breaking news the world over, 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.

His book, *Bosnians*, documenting 10 years of the war and post-war situation in Bosnia, was published in April 2005 by Saqi books. His research interest focuses on the photography of conflict, and he has contributed chapters to the books *Picturing Atrocity: Photography in Crisis* (Reaktion, 2012) and *Photography and Conflict*. His most recent books include *Photography Masterclass* published by Thames and Hudson, and *Understanding Photojournalism*, co-authored with Dr Jenny Good, published by Bloomsbury Academic Press. Paul is an Emeritus Member of VII Photo Agency.



Maria Teresa Salvati | Guest Judge

Maria Teresa is Founder and editor-in-chief at Slideluck Editorial, which exhibits a selection of the best photographic works and multimedia presented during Slideluck events worldwide, as well as works from guest artists.

Maria Teresa conceived and curated the project *Born the Same*, a selection of ten different works exploring sub-cultures and micro-stories working as reminders that we are all born the same, despite cultural, emotional and political conditions. The project was first presented at Les Rencontres De La Photographie Arles

2017, during La Nuit de l'Année, and is now travelling globally.

She co-edited and co-curated *Hungry Still*, an exhibition and publication produced and designed by Slideluck London, FORMAT Festival and QUAD, and printed by AKINA Factory. The collective project showcases twenty-four of the best works that have contributed to the English platform, since its inception, with a selection of images combined with personal anecdotes and recipes.

Maria Teresa is also a personal branding consultant. She helps photographers find their "spot of beauty" and vision, advises them on how to build their identity, and helps them communicate via the most appropriate channels (i.e. social media). Now she teaches in Bari, Italy at F.Project School of Photography and Cinematography, in Rome at Officine Fotografiche, and as a guest lecturer at the London College of Communication (LCC).



Ziyah Gafić | Guest Judge

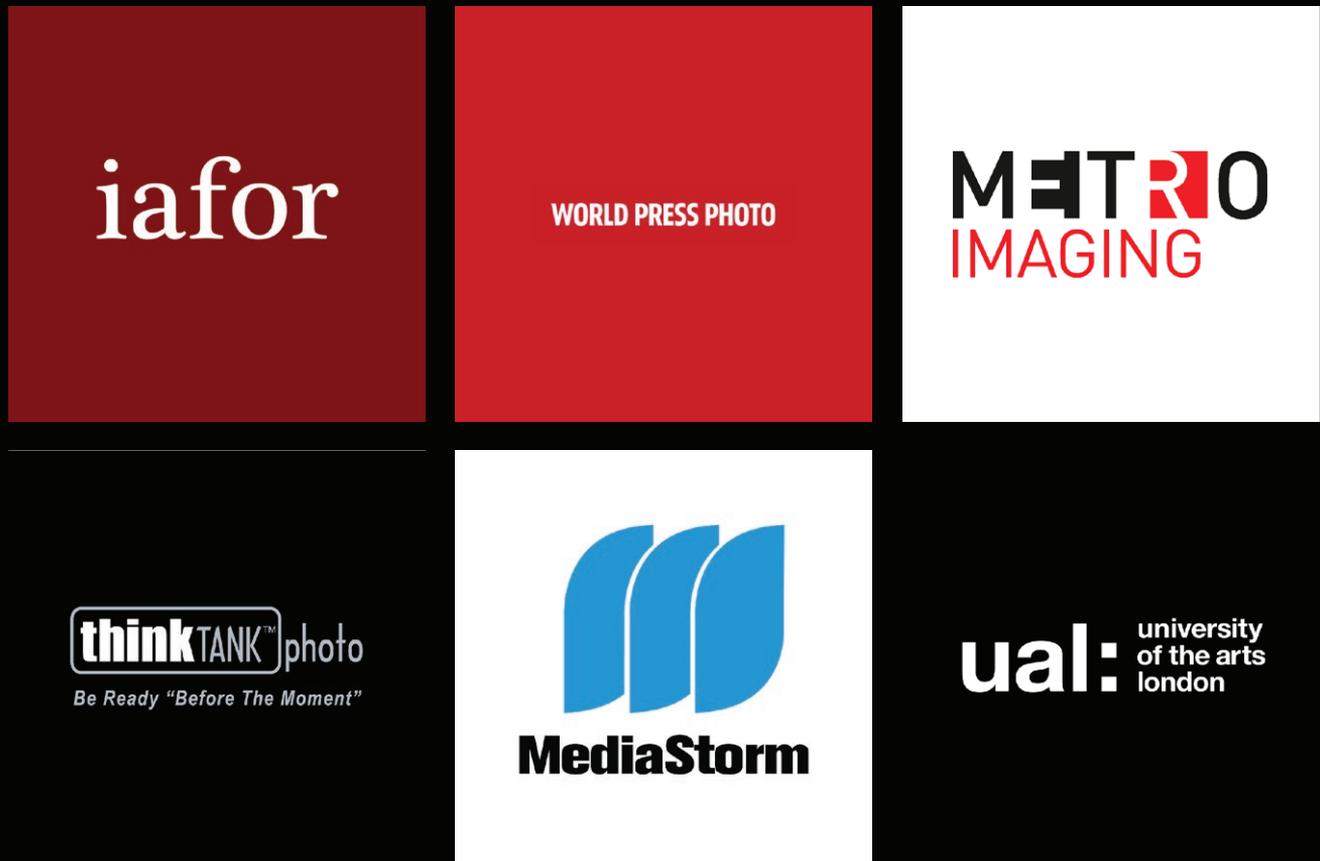
Ziyah Gafić is an award winning photojournalist with 19 years of experience, focusing on societies in conflict and Muslim communities across the globe. He covered major news stories in over 50 countries. His work has appeared in *TIME*, *Le Monde*, *The New York Times*, *GEO*, *The Sunday Times Magazine*, *La Repubblica*, *The Telegraph Magazine*, *The New Yorker*, among others. He authored five books including *Troubled Islam*, *Quest for Identity*, and *Heartland*. His work won a plethora of awards, including multiple awards at World Press Photo, Visa pour l'image, Arles Rencontres de la photographie and grants from Magnum Foundation, Getty Images and Prince Claus Fund.

Ziyah is member of VII Photo Agency and a TED Speaker.

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.

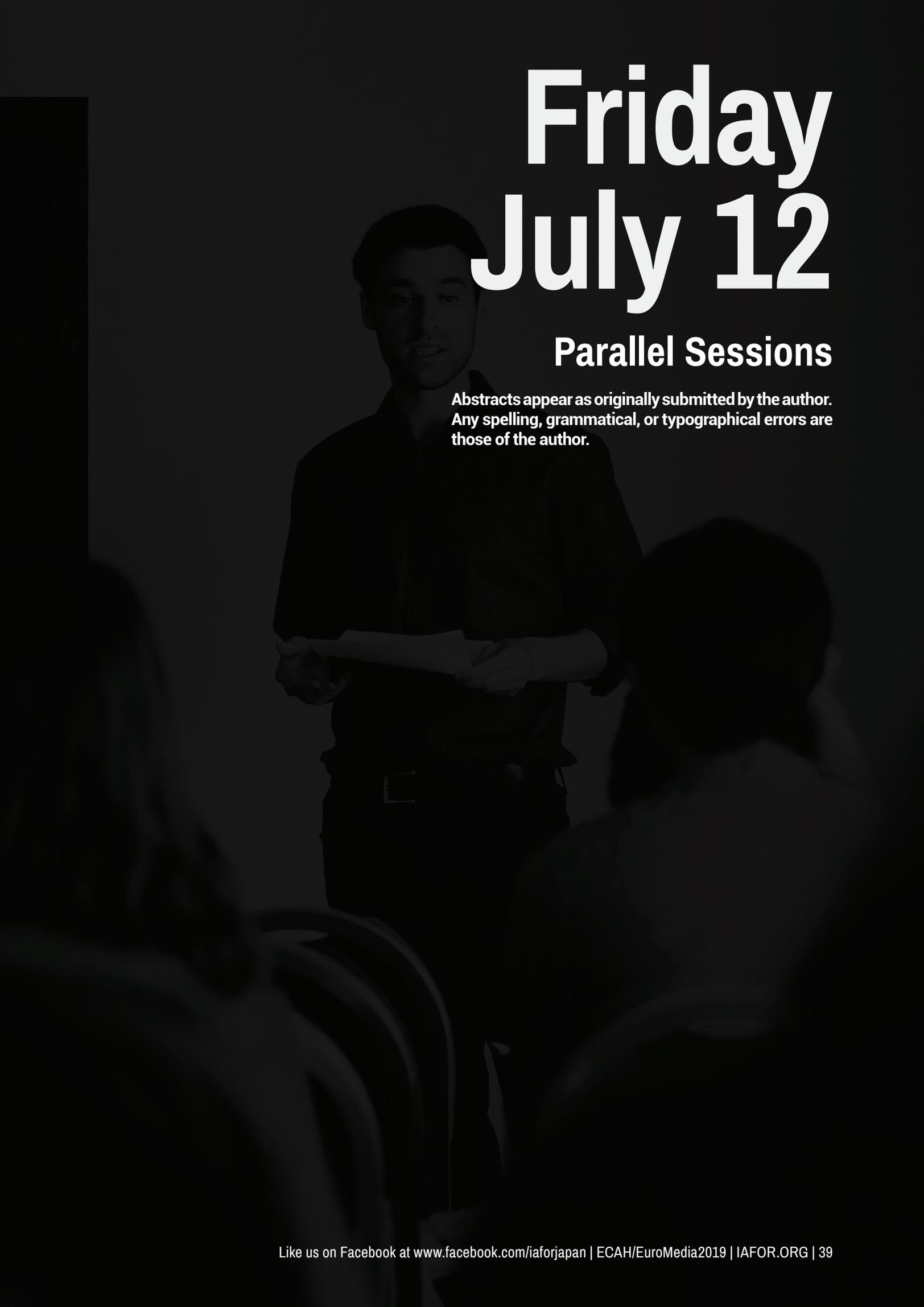
The IAFOR Documentary Photography Award would like to thank the following organisations for their support:



Sponsorship Opportunities

As a key organisation involved with the IAFOR Documentary Photography Award, you will add to the experience of these emerging professionals while showcasing the authenticity and responsibility of your brand. Through social media, product integration, logo placement, potential press coverage, promotion at the award ceremony and subsequent exhibitions in Japan, Spain, 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, Creative Director, IAFOR Documentary Photography Award (tpope@iafor.org).



Friday July 12

Parallel Sessions

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

13:45-15:00 | Renaissance (2F)

Friday Session I

Film Theory

Session Chair: Norberto Mínguez

50890 13:45-14:10 | Renaissance (2F)

The Discussion of Still Frames and Motions on Timing Value: A Case Study of Some Awards Best Animated Shorts
I-Chun Liu, Shih Chien University, Taiwan

The sense of accomplishment is seeing these still images come alive in the linear spatial reality in which we live, the restored concept of time reenacted amid stop-motion frames brings about the static consecution and dynamic reconstruction of moving images. Amid stop-motion frames where time can either pause or move forward, we are given a chance to rethink the definition of the recurrence of temporal consciousness. Therefore, in addition to the physical definition of time, the sense of time reshaped in space and the space constructed in time mark the instant when animated life is created. Within linear time structure, animated life and actual noumenon often form multiple overlapping senses of present space-time amid the spatiotemporal cycle of reconstructing and retracing past time and memorized moments aroused by the subconsciousness. This research essay focuses on exploring and expounding on the observation of temporal flow and spatial sense through frame by frame, as well as the observation of infinite from memory and memory points through life. The illusions created still images and frames and existing in space and time, and by discussion the subject of time-space and ponder the extension of image structures to satisfy viewers at a spiritual level. In addition, an echo can be aroused in viewers with the universal value of human activities, so that the viewers can gain an insight into this subject matter.

51590 14:10-14:35 | Renaissance (2F)

The Spectator Facing the Cut: A Neurocinematics Review

Javier Sanz, Universitat de Barcelona, Spain

Juan José Caballero, Universitat de Barcelona, Spain

Carlos Aguilar, Universitat de Barcelona, Spain

Lydia Sánchez, Universitat de Barcelona, Spain

The cut, conceptualized as articulator of the filmic fact and as a sense-generating agent, constitutes the nuclear occupation of the most incipient film theory. From the texts and experiences of Eisenstein, Vertov or Kuleshov, to the theoretical debate focused on the construction of the film discourse and its structuring through the cut in the work of theorists such as Burch, Mitry, Oudart, Miller or Deleuze, the attempts to unravel the cut have always been either speculative, aesthetic or strictly technical proposals. Today, thanks to the contributions of neurocinematics, we have a new methodological access to the analysis of the cut. This presentation is based on electroencephalographic records collected over the course of a four-month fieldwork at the University of Aalborg's Cognition Lab with a sample of 21 participants. The neuronal activity of spectators experiencing the cut was subjected to in-depth analysis through the study of the Event-Related Desynchronization/Synchronization of the EEG rhythms. What is presented here is the conjunction of the results obtained in the laboratory with the analytical tradition that is the foundation of the nuclear concepts of the cinematographic theoretical corpus such as the interval, découpage or suture.

51654 14:35-15:00 | Renaissance (2F)

The Essayistic Form in Contemporary Spanish Film

Norberto Mínguez, Universidad Complutense de Madrid, Spain

The essay film is a cinema of thought in which the ideas coming up from sounds and images are produced together with the linguistic framework that articulates them. Film essays do not borrow pre-established discourse structures, but rather invent for the occasion their own communicative strategy. Thus the interest is not only in the ideas but also on how they are constructed. The purpose of this presentation is twofold: a) to characterize contemporary Spanish essay film through the results of a research project that identifies and catalogues a body of works and authors that draws the map of the Spanish contemporary audiovisual essay. b) to analyze three Spanish non-fiction films in light of the essayistic feature that they share: *Mercado de Futuros* (Mercedes Álvarez, 2011), *Holy Thriller* (María Cañas, 2011) and *Mapa* (Elías León Siminiani, 2012). I conclude that in these films images are used not just to document or represent reality but to establish a critical and subjective discourse on that reality. They consider themselves as exploratory works with no restrictions to renew film aesthetics or to try innovative approaches to social or political matters. They represent different formal and thematic approaches to the essayistic as established in the first part of my paper: the subjective observational essay in *Mercado de Futuros*; a critical an ironic look at popular culture through replaying the archive in *Holy Thriller*; the intimacy of the filmed diary as an essentially auto reflexive form in *Mapa*.

13:45-15:00 | Tennyson (2F)

Friday Session I

Technology

Session Chair: Rafe Clayton

50046 13:45-14:10 | Tennyson (2F)

Digital Motherhood in the Australian Home: The Role of Mediatisation in Contemporary Mothering

Fae Heaselgrave, University of South Australia, Australia

The presence of communication technologies in the home is shaping the way women with children interact with digital media and how they perform their motherhood role. Mothers not only manage their own direct interactions with technologies for entertainment, sociality, work and digital domestic duties, they also engage in vicarious interactions with technology through their facilitation and supervision of children's digital consumption. These dual points of digital interaction signal changes to the way women mother as they navigate their role around their children's growing use of devices, often establishing rules about when and for how long they can be used, whilst also managing their own use of digital media. Extant communication and media research explore the strategies parents deploy to mediate and manage children's access to media content. Far fewer studies focus solely on the mother's role as digital gatekeeper or consider contextual factors that influence their digital interactions in the home. This paper reports empirical findings from a qualitative study with mothers living in South Australia. In depth interviews were conducted in participants' homes and data were analysed to explore how mediatisation processes are contributing to digital motherhood. Participants revealed mostly positive attitudes about digital technology when speaking of their own use and the opportunities for mobile media to extend their mothering role beyond the home. Conversely, mothers were ambivalent about technology use by children and spoke of the impact that device use for leisure and homework are having on their role, thus indicating a mediatisation of motherhood in Australia.

52192 14:10-14:35 | Tennyson (2F)

Design Fictions: Imagining Sustainable Futures as Design Practice

Marc Miller, Penn State, United States

Design practices like Architecture and Landscape Architecture rely heavily on images to demonstrate agency through the re-contextualization of spaces, the transformation of environments, and hybridization of ecologies. Unlike earlier design agendas, sustainable practices face the challenge of quantifying proposals using scientific models (performance) in addition to qualifying them with cultural conventions (image). Given that these are proposals for the future, older modes of representation like drawing and painting are not as effective. These images are referential, referencing the past to communicate. Photo collage and digital rendering also rely upon historical precedent. These images are constrained by historic perceptions and do not inform the audience of the future. Given this, the author intends to establish a case for television production as a speculative practice, or design fiction. Unlike static imagery, design fictions will enable the audience to experience in the story and environment. In contrast to film, television allows the for a long story arc of ecology and culture to evolve with complexity and nuance. In short, design fictions reveal future environments and model possible behaviors within these futures. Referencing worldbuilding and existing television series the author will describe a framework for television as a popular design media capable of revealing the agency of landscape architecture. The outcome will be an explanation as to how design fiction is a practice that involves the making of clients and patrons in response to future concerns and needs.

52556 14:35-15:00 | Tennyson (2F)

Filmmaking Theory for Vertical Video Production

Rafe Clayton, University of Bolton, United Kingdom

Smartphones have changed the world and now mobile users are consuming more vertical video than ever before (Richards 2017). In particular, vertical video is gaining popularity amongst content makers for social media since the aspect ratio typically suits how mobile phone users hold their phones and therefore how they are now watching video content (ScientiaMobile 2019). In recent years the 9:16 aspect ratio has established itself as an emerging requirement within the professional video market since companies of all sizes, small, medium and large have realised the commercial value of creating video vertically for mobile consumption (Neal and Ross 2018). In order to stand out, brands, marketers and creators are being encouraged to broadcast content that is better quality than that which their audience is capable of creating themselves (Social Chain 2018). However, the film industry has spent over a hundred years of development specializing in the production of horizontal videography and there is a distinct absence of literature which can help support vertical filmmakers. As the distinction between amateur and corporate vertical video content continues to blur (Neal and Ross 2018), scholastic work helping to identify some of the techniques, equipment, approaches and methods by which professionals can separate themselves from non-professionals is useful. This paper will reflect on the current literature (or lack of it) that surrounds the practical nature of vertical video production and attempt to bring together the scattered and often inconsistent pieces of advice and inspiration that have been published in print and online.

13:45-15:00 | Shelley (2F)

Friday Session I

Language

Session Chair: Christiana Hammond

52449 13:45-14:10 | Shelley (2F)

Oral Profiling and Foreign Language Use in the Classroom: Comparison With Language Performance Levels, Within the Context of Language Policies

Joana Grant, Cooplem Idiomas, Brazil

This article is a sample extract from my Master's dissertation presented as a requirement for the Master's Degree in Applied Linguistics in Foreign Language Teaching, at the University of Brasilia UnB, in Brazil, within Teaching and Learning of Foreign Language área. The completion of this work was on the investigative basis of non-native English-speaking teachers' oral skills, by mapping their working practices within elementary and secondary schools, in the public and private sectors, and a language teaching cooperative school, in Brasília, the capital of Brazil, Cooplem Idiomas. In the literature, I present comparative tables between the performance bands from the referential performance languages levels (RENIDE Project) and the oral profile of the participants who took part in the research, within the context of language teaching policies (POELIN). I try to understand the phenomena of oral circulation in the classroom, using appropriate tools and resources such as questionnaires, classroom observations and semi-structured interviews, using qualitative method in order to answer two questions in light of the current literature that deals with personal dispositions, values in the tradition of teaching and learning in schools, in Brazil, taking into consideration the schools and teachers who participated in the research. By adopting the case study, I point out the findings reflecting the oral profiles found.

52163 14:10-14:35 | Shelley (2F)

The Use of English on Social Media: Deviation or Variation?

Cecilia Folasade Ojetunde, Michael Otedola College of Primary Education, Nigeria

This study examined the use of English on social media with a view to assessing the extent to which the language of social media conforms to the standard English usage. The theoretical framework adopted for this study is constructed homophony. The data for the study were drawn from selected messages and posts on Facebook, Whatsapp and Instagram. Thirty (30) texts were randomly selected from the data gathered and analysed textually within the framework of constructed homophony. The study revealed that the non-conforming social media use of English appears at the grammatical level; sentences, phrases and words are condensed to series of letters, figures and signs that somehow correlate with English orthography and structural patterns. Orthographically, some words are misspelt probably to speed up the rate of communication and lexically, there is reappropriation of existing words; new words are literally created and new meaning given to existing words. The study concluded that since the rules and conventions of word and sentence patterns in English are not complied with by social media users, then there is deviation. Thus, since the description and codification of social media linguistic features and the provision of conducive linguistic, educational and political environments for its popularity and use have not been established, it could not be regarded as a variety of English. Hence, users of social media should always be conscious of not transferring the linguistic features of social media language to the formal use of English to preserve the standard of the language.

50061 14:35-15:00 | Shelley (2F)

My Language My Identity: Exploring Identity Construction Processes of Ghanaian Language Users in a Multi-cultural Higher Educational Institution

Christiana Hammond, University of Education, Winneba, Ghana

The concept of language as identity has received sustained attention and has been examined through diverse lenses within the remit of nationality, race, gender, and sexual orientation among others. Higher Educational Institutions (HEIs) in recent times are heterogeneous and highly multi-cultural and have thus become potential sites for culture stereotypes and all forms of ethno-centrism albeit the advocacy for intercultural learning. This study examines identity construction processes adopted by users of Ghanaian languages in the multi-cultural setting of the University of Education, Winneba - Ghana. Situated in Michael Hecht and Eura Choi's Communication Theory of Identity, and from a Phenomenological perspective, the data for this study was elicited through interviews and focus group discussions from 12 purposively selected participants. The findings explicate that speakers of diverse Ghanaian languages in the HEI construct their identities through processes such as proximity to culture, local presence, de-ethnicisation, cyber-socialisation, and identity negotiation for affinity. The study thus, affirms both the essentialist and non-essentialist perspectives on identity construction from diverse strands. Two kinds of identities emerge from these processes: real and ideal identities. The study contributes to literature on identity studies and processes of accommodation and concludes that identities are constructed between and among users of languages differently in context. It recommends efforts at minimizing stereotypical behaviours that promotes ethno-centrism in place of cross-cultural communication and ethno-relativism in HEIs in an era of cross-cultural learning.

13:45-15:00 | Wordsworth (2F)

Friday Session I

Politics

Session Chair: Ho Man Tang

52665 13:45-14:10 | Wordsworth (2F)

Monological Multivocalism and the Dissolution of the Umbrella Movement

Ho Man Tang, Hong Kong Baptist University, Hong Kong

In 2014, Hong Kong protesters occupied the C.B.D. for 79 days in the Umbrella Movement, protesting against the Chinese government's decision of 'universal suffrage' of the Chief Executive with only candidates selected by a committee controlled by the Beijing. In line with the arguments of connective action (Bennett & Segerberg, 2012), most studies of the Umbrella Movement stressed on the contribution of social media in successfully shaping a massive yet decentralized, self-organizing movement. However, few studies work on the reality that the movement actually failed in the fight for democratization, and resulted in a breakdown of collaboration among protesters in the following years. Through survey and fieldwork, this study explores the roles and limitations of multiple forms of communication practices in the occupying area to explain the conflicts, lack of consensus, and eventually the dissolution of the movement. Among the occupiers, usage of social media failed to create consensus and coherence in movement understanding and direction. In form of the new media cultural logic of mass self-communication (Castells, 2009), the movement celebrated individual expression of diverse opinion to construct a sense of inclusiveness and solidarity, but undermined reciprocal deliberation between opposing opinion. Such cultural ideology of monological multivocalism became a core ethic in the movement and limited the actual opportunities of collective decision making. Decentralized form of mobilization, disagreements on movement direction, and the lack of open and equal deliberation led to internal conflicts that limited the synchronization of movement direction and the formation of collective action frame.

52415 14:10-14:35 | Wordsworth (2F)

Media Usage Patterns for Building Political Popularity of the Mayor of Songkhla Municipality, Songkhla Province

Wittayatorn Tokeaw, Sukhothai Thammathirat Open University, Thailand

This research studied the media usage patterns for building political popularity of the mayor of Songkhla municipality in terms of 1) media usage patterns 2) traditional media strategies 3) new media strategies 4) approaches to develop media usage strategies. This study was a qualitative research using participatory observation and in-depth interviews. The 8 key informants were the mayor and members of public relation office who were involved with building the popularity of the mayor for at least 4 years. Data were analyzed through descriptive analysis. The results showed that 1) media usage patterns consisted of (a) building the mayor's profile; (b) showing his vision; (c) demonstrating work results and (d) describing ways to solve the problems. 2) traditional media strategies were (a) door-to-door visits and coffee forum meet-ups to understand problems, generating familiarity and spreading word-of-mouth communication; (b) newspapers for pass-along communication; (c) radio via popular programs and (d) activities to provide added value for citizen participation. 3) new media strategies were (a) a website for formal communication; (b) Facebook for informal communication; (c) Youtube for audio visual presentation; and (d) Line for fast and friendly communication. 4) Approaches to develop media usage strategies are (a) creating a strong stakeholders participation; (b) providing useful contents and (c) promoting lifelong learning and build democratic political culture.

50111 14:35-15:00 | Wordsworth (2F)

Advance Surveillance and Security in the Social Media Regime: An Analysis of the Role of Information and Communication Technologies (ICTs)

Joseph Wogu, University of Nigeria Nsukka, Nigeria

The use of the information superhighway, which is enabled by Information and Communication Technologies (ICTs) has helped to strengthen and extend security surveillance and information sharing across the entire continents of the world. The potential of the Internet and its associated social media tools as an open communication system to create an alert on impending security problem and provide first-hand information/evidence when crimes are committed is high. It provides valuable opportunities for individuals, groups, and organisations to establish their own spaces and sites and report such cases. However, its net benefit depends strictly on certain factors such as the nature and number of ICTs installations among others. This paper, therefore, examines the level of social media activities in Nigeria; evaluates its impact on the efforts of security agencies to contain crimes, insurgencies, and terrorism; and explores its limitations or challenges. Archival research, which generates data from books, journals, workshop and conference papers, newspapers and magazines, government and civil society publications, and content analysis are adopted as research methods. The results of the study reveal high-level social media activities among Nigerians with no significant relationship with the efforts of security agencies to contain the current security challenges facing the country. It further shows the absence of synergy between the public and security agencies. The paper, therefore, recommends security sensitisation programmes for the public, the development of pro-masses security surveillance scheme, and the procurement and/or installation of security software and instrument that are accessible to the public via social media.

15:15-16:30 | Renaissance (2F)

Friday Session II

Journalism

Session Chair: Marwa Al Mut'afy

51321 15:15-15:40 | Renaissance (2F)

Journalism Ethics in the Digital Era

Bibi Ayesha Mall, Durban University of Technology, South Africa

Social media have become the public spheres of the 21st century and legacy media have long since recognised their utilitarian potential for journalism. These sites have become loci of contestation on a variety of topical issues; they advance the democratisation agenda by facilitating robust engagement about religion, politics, culture, music and a range of other issues. Consequently, such social media sites are potential sources of information for journalists. It is contended in this paper that usage of such new media technological development by journalists has given rise to numerous concomitant ethical considerations with particular reference to veracity and sensationalism. The key theories that inform this paper are the Habermasian concept of public sphere, the two-step flow theory and the agenda-setting theory. The basis of this research is in keeping with the qualitative approach. The study is located within the South African context. The primary data sources are South African journalists on their use of social media as sources of information and story ideation. Secondary data has been derived from content analysis of Facebook and Twitter and of a selection of South African newspapers. Articles that include comments and other information accessed from these sites and, stories based on debates and discussions on these sites have been studied to ascertain ethical considerations or lack thereof. It will be contended in the paper that to ensure the credibility of journalism as an institution and as a primary purveyor of information, journalism ethics, values and principles must continue to be heeded.

52215 15:40-16:05 | Renaissance (2F)

Citizen Journalism Adoption in Arab News Media : A Case Study of "I See" News App

Aiman Alsaedi, University of Sheffield, United Kingdom

The combination of new technology and Web 2.0 features created a chance for ordinary citizens to become involved in the news-gathering process. Smart phones and digital cameras are used worldwide by citizens to report live news, capture videos and photos and sharing them through social media platforms. Many major news added citizen journalism as a valuable source through social media or by creating specific apps for this purpose such as iReport app from CNN or BBC social media hub. Although citizen journalism in mainstream media is considered to be a form of audience empowerment, it raises many concerns within the news organisations regarding the journalism standards of accuracy and objectivity (Harrison, 2010). The paper examines the work of "I see" project in Al-Arabiya news channel from 2011 to 2018. Al-Arabiya offered the audience the chance to capture and upload user generated contents using an interactive app as and displaying these contents on a website, twitter account and special TV news segment. The initiative has faced ups and downs witnessing important events such as Arab Spring as well as Syrian and Yemen wars. The research demonstrates different topic such as: citizen journalist risk, verification, fake news and editorial decisions. Qualitative approach was chosen in this research to gain a deep understanding of the case study using semi-structured interviews along participant observation. The interviews include the project founder, journalists, editors and head management in Al-Arabiya who worked closely with the project.

51651 16:05-16:30 | Renaissance (2F)

Media Literacy: An Essential Skill?

Marwa Al Mut'afy, American University in Cairo, Egypt

Media literacy has become an essential skill in the world we live in. The overflow of media from various sources overloaded with multiple political and social agendas make it very difficult for a person to identify and understand what and how the media messages are affecting their lives and their choices. The media environment in Egypt has been labeled as a transitional one by scholar William Rugh in his book "Arab Media History". Ever since that book was published, it's easy to say that Egypt still qualifies as a transitional media system. Many scholars and practitioners believe that freedom of expression, even for private media, is controlled by financial and political gains. With the polarization of the traditional media outlets, many were optimistic about social media. But that has not solved the problem as it appeared that social media platforms were used as a source for spreading fake news and/or rumors. In this paper, the researcher aims to explore the importance of media literacy in this complex media environment in Egypt, especially with its demographic distribution of citizens. The research is based on a survey distributed among a sample of media college students in different universities in an attempt to understand the areas that needs more work to help younger generations avoid being manipulated by media messages. The sample studied included Cairo University media students who actually have to study a course on Media Literacy and students from other universities who are not directly taught about the topic.

15:15-16:30 | Tennyson (2F)

Friday Session II

Technology & Social Media

Session Chair: Iryna Morozova

52371 15:15-15:40 | Tennyson (2F)

Before it's too Late: Environmental Political Activism in Istanbul and Social Media Messaging

Doga Ulas Eralp, American University, United States

This paper explores how an ad-hoc environmentalist group in Istanbul, a mega city sprawling across the European and Asia continents, employed social media platforms to hold the national government for accountability and call for transparency on the true ecological cost of three contested urban mega projects, an intercontinental Bridge, the new Istanbul Airport and a new maritime Channel that will irreversibly impact Istanbul's future as a sustainable urban space in the 21st century. These three mega projects have been digitally branded on mainstream media as showcases for prosperity and development while dismissing the data on environmental and demographic costs. As a response, the advocacy group called the Alliance for the Defense of the Northern Forests of Istanbul launched a very assertive public awareness campaign on social media using data as narrative calling for inclusivity in the environmental governance of Istanbul. Employing a narrative analysis methodology this paper looks into the structure of the eco-activists messaging and explores the extent to which the content works with the social media platforms they instrumentalized. The paper discusses the effectiveness of the eco-activists' challenge to the official discourse on social media by categorically laying out how different types of messaging led to different expressions of non-violent real world activism on the ground that faced varying degrees of violent and non-violent reactions from the Turkish Government. The discussion concludes with an assessment of whether eco-activists messaging posed a political challenge to development based politics of the Erdogan government in Turkey.

50990 15:40-16:05 | Tennyson (2F)

Civility and the Democratic Potential of the Internet

Elizabeth Coleman, Monash University, Australia

This paper explores the relationship between regulation and social norms. Recent scandals in relation to privacy, fake news, hate speech, and cyber violence towards women and girls have seen calls for greater accountability by Facebook and Google, and demands for regulation. Models for regulation include those that concern public utilities in relation to truth and public safety, but also, increasingly, calls for civility in public debate. Critics of such regulation have argued that such demands amount to censorship that undermines freedom of speech. This paper explores the nature of norms, and the way flaming and trolling may be understood as forms of regulation. The media and communication literature suggest that these behaviours are means of 'policing' communities and the behaviour of participants in online forums. If the research into such norms are correct, then it cannot be claimed that the introduction of regulation to manage hate speech, fake news and cyberattacks reflects the imposition of regulation into an unregulated space. Rather, it is the development of regulation on a principled basis. Yet, one of concerns of such regulation rightly involves distrust of government. I consider models of devolved regulation that have the potential to increase participation, and to promote civil discussion.

52328 16:05-16:30 | Tennyson (2F)

Books vs Video Games: A Gestalt Approach to the Future Narrative

Iryna Morozova, Odesa Mechnikov National University, Ukraine

Olena Pozharytska, Odesa Mechnikov National University, Ukraine

The present investigation is dedicated to the problem of representing the original literary text created by the author through the communicative means of a video game. Understanding the communication process as a totality of different ways of information and energy exchange, we inevitably face the question of how "human-to-human talk through the machine" is carried out. In this paper, we restrict our investigation, made within the framework of "man - computer quasi-communication", to the intellectual "quest" genre of video games. A video game gives a player a multi-dimensional perspective and presupposes gradual progress. This fact permits treating a literary work behind the gameplay based on it as a motivated interactive process, more or less predictable in its analytic capabilities. The author's narration and characters' literary dialogue give birth to the ludonarrative, i.e. a combination of game and story. On the other hand, the presented paper shows the appliance of Gestalt theory to language empirical research and develops George Lakoff's ideas as to the striking potential of Gestalt analysis for linguistics (1977). Having compared the verbal Gestalts of the characters' parties and their non-verbal input into the quest, we have made conclusions about the player's (and the characters') more active communicative and social roles in the video game narrative and disclosed a number of regularities in the supposedly "free" choice made by the players. There being opportunities to take different pathways through the ludonarrative, the stories in the book and the game follow a common algorithm.

15:15-16:30 | Shelley (2F)

Friday Session II

Education

Session Chair: Cláudia Lima

51999 15:15-15:40 | Shelley (2F)

Pathways to Professions (P2P): Digital Badges for Civic Engagement and Career Readiness

Yi Huang, Coppin State University, United States

The Pathways to Professions (P2P) initiatives aim to build capacities for inclusive excellence through competency-based e-credentialing for career advancement. P2P Digital Badges for Career Readiness are issued by Coppin State University and validated by a consortium of agencies within the University System of Maryland (USM), USA. Integrating evidence-based pedagogies, high-impact field experiences, and performance-based assessments, P2P Digital Badges for Career Readiness are designed to encourage civic engagement in high needs communities. P2P Digital Badges are directly aligned to career readiness competencies as issued by the National Association of Colleges and Employers (NACE, 2016 & 2019). Participants are expected to demonstrate competencies and achievements as knowledge generators in classrooms and change makers in their professions and our communities. The principal investigator will share insights on theoretical foundations for model development, implementation and improvement processes, and will discuss early results and implications of the P2P initiatives funded by state, federal, and private agencies.

50954 15:40-16:05 | Shelley (2F)

Adapting Modern Technology Into the Public Relations Classroom: An Analysis of Pedagogy in the Classroom

Jessica Vierra, California State University, San Bernardino, United States

Jessica Block Nerren, California State University, San Bernardino, United States

This study further assesses instructional pedagogies utilizing public relations technology in classrooms and how it heightens student success. Habitually, a healthy learning environment with independently successful students does not always come from a serious solemn classroom, but that is what our society leads us to believe. Instruction can be humorous, fun, or advanced in technology, which can lighten the classroom climate, empower students, increase comfort and should be tools that every instructor has at their disposal. Predominantly, this study dives into defining research associated with use of consumer grade and professional grade technology in the classroom and the types of different resources (i.e. live polling, animated video presentations, socials, youtube tutorials, etc.) a person may want to apply in the classroom that is significant not only to public relations as a practice but also as pedagogical tool, accomplishing two goals at once for students. Particularly, this study connects learning in the classroom with Arousal Theory and Expectancy Violation Theory. The literature review shows many benefits come from utilizing technology and fun in the classroom, however, this study will be among the first to analyze the benefit of PR technology in the public relations classroom, through primary and secondary research by two PR practitioners and instructors. Technology used in the field of PR used as learning tools can persuade students to be more interested and participate more in content, which creates a healthy collectivistic classroom climate.

51522 16:05-16:30 | Shelley (2F)

Contributions of Knowledge From Past Generations in Current Contexts of Arts Education

Cláudia Lima, Universidade Lusófona do Porto, Portugal

Heitor Alvelos, Universidade do Porto, Portugal

Susana Barreto, Universidade do Porto, Portugal

Eliana Penedos, Universidade do Porto, Portugal

This article stems from the analysis of the professional life and work of Portuguese scholars, researchers and artists, graduated at the Superior School of Fine Arts of Porto, during the 1960s and 1970s. It is considered that the testimonies of these generations are an asset for current educational contexts in these areas, but often there seems to be a lack of a framework that can accommodate and enhance this knowledge and experience. Research in art and design has only recently been validated as a scientific discipline; we can argue that the available scientific heritage precedes the formalisation of these disciplines, residing in an older generation of scholars, researchers and artists. Given the fundamentally empirical nature of this experience and knowledge, we believe this heritage has remained largely outside the validated work content in current higher education and research on art and design. Therefore, this generation of scholars, researchers and artists is often confronted with the lack of a framework that welcomes and enhances their professional experience and testimonies beyond curricular requirements and project solicitation. In the present article, developed within the framework of the project Wisdom Transfer: towards the scientific inscription of individual legacies in contexts of retirement from art and design higher education and research, we aim at devising possible ways of framing these experiences and knowledge of an older generation of scholars, researchers and artists within current learning contexts.

15:15-16:30 | Wordsworth (2F)

Friday Session II

Identity

Session Chair: Sherzad Barzani

51111 15:15-15:40 | Wordsworth (2F)

Fantastical Creatures as the "Other" in "The Shape of Water" by Director Guillermo Del Toro

Alexis Romero Walker, University of North Carolina - Chapel Hill, United States

This research examines how the film *The Shape of Water* directed by Guillermo Del Toro uses monsters to symbolically represent the queer and racial "other." Through an interpretive, textual analysis various clips from the film were examined and analyzed to showcase that through the monster's depiction of the "other" the monster exemplified qualities of the queer other (through gender fluidity) and the racial other (through visual difference). This analysis concludes that the film used the monster to instead foster empathy rather than fear to allow audiences to also gain empathy for the monster, allowing for the monster to develop as being more human, and the human antagonist to become more monstrous. Through the empathy audiences feel toward the monster, Del Toro creates an environment where audiences develop empathy not just toward the fictional creature, but to humans that are also seen as the queer or racial other. Therefore, Del Toro's film acts as a beautiful fantastical narrative that also elicits empathy toward real life queer and racial "others."

52588 15:40-16:05 | Wordsworth (2F)

Romantic Nostalgia for Home in Mudik Tradition: The Indonesian-Australian Muslim Youth Case

Ninda Ratnasari, The University of Sydney, Australia

In the last four decades, Muslims have been one of the fastest growing communities in Australia and fulfil their roles in the diversity of Australian society. Muslims have emigrated to Australia from several Muslim-majority countries, including Indonesia. While Indonesian Muslims were eager to obtain a higher standard of living, moving to Australia which is considered a Western country is not without its consequences. This study focuses on the second-generation of Indonesian-Muslim youth who were Australian-born living in Sydney whom experiencing the lack of a sense of belonging and the rising bewilderment between 'Indonesian' and 'Australian' identities, not to mention the social dynamics within the fellow Muslim immigrants from other countries such as Lebanese, Turkish, and Arabs. While transferring Islamic values, as well as Indonesian cultural norms, are major concerns for Indonesian Muslim parents in Sydney, their children engage with the broader community of Australia which may have different attitudes and values. As a response, mudik, the annual homecoming tradition performed by Indonesian Muslims during the Islamic feast day of 'Eid al-Fitr, could be a solution for these youth to retrieve their disconnected identity. Mudik constructs a romantic nostalgia for the losing home, which provides an opportunity to do silaturahmi, a practice in Islam to strengthening the relationships with relatives, friends, and all of the people in sequence. Moreover, this paper attempts to examine how bicultural individuals' Muslim identity is identified and experienced by second-generation Indonesian-Australian Muslim youth.

51016 16:05-16:30 | Wordsworth (2F)

Kurdish Poetry of Identity and Alienation in 1980s

Sherzad Barzani, University of Salahaddin, Iraq

This research tackles with the Kurdish poetry of alienation and their long struggle for identity. The poems have been chosen carefully from two contemporary poets Mueyed Tayyb (1957) and Abdullah Pashew (1946). These two poets belong to two different main Kurdish dialects Kurmanji and Sorani to cover a large area of the Kurdish speaking territories. The selected poets have both lived under the Saddam regime and have composed their major and most popular poems during that hard times of estrangement and alienation. The alienation that the poets faced under the tyrannical regime was the strict censorship imposed on freedom of speech and Kurdish Freedom Movements whatsoever. The research is limited to the poems written in 1980s the distinguished decay of twentieth century when the most inhuman atrocities have been practiced against the Kurdish minority. At the beginning of their career as the Kurdish poets they tried to publish their works under self-censor through a metaphorical and symbolic language. Later on they could not publish even a word in Kurdish and for this reason Pashew left Kurdistan and migrated to former Soviet Union in 1979 and Tayyb went to Sweden in 1983. Almost all the poems in their first collection deal with the deep feeling of alienation and the struggle for identity to regain their lost Paradise. As samples the following poems can be mentioned: *A Sip of Wind* and *The Shoe Shining Boy* by Tayyb, and Pashew's poem the *Unknown Soldier*.



Friday, July 12 | 17:30-18:45 | Library Terrace
Conference Welcome Reception

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

Saturday July 13

Parallel Sessions

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

09:00-10:40 | Tennyson (2F)

Saturday Session I

Race & Culture

Session Chair: Novotny Lawrence

51174 09:00-09:25 | Tennyson (2F)

Media Representation of the Janet Jackson/Justin Timberlake "Wardrobe Malfunction"

Rebecca Lind, University of Illinois at Chicago, United States

During the halftime musical performance of the 2004 Super Bowl (a major televised sporting event in the US), something happened. But what? "Janet Jackson exposed her breast." "Justin Timberlake ripped off Jackson's costume." "It was a 'wardrobe malfunction'." The present study is a content analysis of media coverage of the event and the extent to which coverage challenged or perpetuated stereotypical gender norms. Holland (2009) found that media coverage of the event invoked themes of racial and gender stereotypes, hegemonic masculinity, and hyper-sexualization. The present study investigates US national newspapers both in the month immediately following the event and in the year leading up to its 15th anniversary in February 2019. The sample was generated searching the Nexus Uni database for the terms "Janet Jackson," "Justin Timberlake," and "wardrobe malfunction." Articles are coded for 49 variables to reveal how the media portrayed the actions and actors (what happened, who bore responsibility, the ramifications of the event, etc.), and whether themes evident in 2004 remain in 2019. The coding process allows both for quantitative examination of the sample as a whole and qualitative thematic analysis. The analysis, which is ongoing, provides an extension of prior research because it is more fine-grained than that undertaken in prior work and looks at the implications of the coverage over time. It also allows us to understand how the term "wardrobe malfunction" has been incorporated into our cultural discourse, and to what extent (and how) it remains linked to Jackson and/or Timberlake.

50953 09:25-09:50 | Tennyson (2F)

To Be or Not to Be: An Analysis of Conflict in Mexican American and European American Relationships

Jessica Vierra, California State University, San Bernardino, United States

Intercultural romantic relationships have increasingly become more common in the United States, between Mexican American and European American males and females. Predominantly, this study is going to investigate how Mexican Americans and European Americans in intercultural romantic relationships visualize conflict in their relationship. By utilizing semi-structured interviews and thematic analysis (i.e. qualitative methods) this research will answer the research question: what are the cultural communication differences in romantic relationships between Mexican Americans and European Americans? Research findings support cultural differences being related to power, gender normality's, language barriers, child care, and religion. Although there is a vast amount of research focused on intercultural relationships, it seems there are few studies done to investigate what cultural differences emerge in the communication process between these couples, research, like this, is vital to help support this growing community. Participants in this study indicated cultural differences strongly connected to conflict. Themes identified by participants from the data collected include childcare, power, gender normality's, religion, uncertainty avoidance, and family influences. By utilizing personal testimonies this research reports on lived experiences these individuals encountered and how they overcame cultural tensions.

52683 09:50-10:15 | Tennyson (2F)

Idealization Back to Realism: Specialist Dialogues on the Rise of Trendy Drama in the East Asia and Its Implications

Hsin-Pey Peng, Zhaoqing University, China

Trendy drama is an arising TV drama genre popularized in East Asia in the recent decade. Its role has been legitimized by the social and popular culture phenomenon based on its specific features in local TV productions. The previous study shows that the genre has a significant position in the development of East-Asian regionalism, that has been increased by the new popular cultural formation. The aim of this paper is to review the features of trendy drama that transform with the time and its implications on society. For it, this paper utilizes the in-depth interview combined with the literature, highlighting the practical perspectives of TV specialists on this investigation. This paper argues that trendy drama has been reinforced drawing on extra appealing features for TV marketing according to different local popular cultures such as Taiwan, Hong Kong and South Korea. However, the contemporary trendy drama production highlights the most feature of this genre, zeitgeist. The findings of this paper foreground that this new genre, in comparison with the conventional TV drama productions, signifies the current trend of East Asian social atmosphere, and which is bringing this new genre back to its spirit. Importantly, the media text conveyed in the genre represents a tendency towards collective self-reflection in terms of social situation and media ethnics. This meanwhile refers to the TV industry has symbolic power to express bottom-up force of popular culture through media in East Asia.

50972 10:15-10:40 | Tennyson (2F)

White Mansions, Black Bodies: Get Out and the New Age Slave Plantation

Novotny Lawrence, Iowa State University, United States

Jordan Peele's *Get Out* functions as an important commentary about racial politics during the Trump presidency; however, in an interview on *Fresh Air* the director explained that he originally conceived of the film in 2008. In particular, Peele wanted to challenge the post-racial fallacy, (the notion that there was no longer racism in the U.S.), that became pervasive after the election of former President Barack Obama. Indeed, in recounting the story of Chris (Daniel Kaluuya), a young African American man, who finds himself in a perilous situation after his white girlfriend, Rose (Allison Williams), takes him to visit her "liberal" parents at their country home, Peele infuses the horror/thriller genre with poignant explorations of overt and covert racism. While *Get Out*'s examination of contemporary racial politics is much-needed and relevant, I contend that the film also functions as a powerful commentary on the predominant ways that Hollywood and indie films have historically depicted slave plantations. This paper discusses Hollywood films inspired by *The Lost Cause* Tradition before examining indie cinema's much more harrowing depictions of slavery and plantation life. The paper then demonstrates how *Get Out* embodies both cinematic constructions and how Peele ultimately presents a novel and frightening rendition of the filmic slave plantation and its very real existence in contemporary society. By doing so he uses the cinema as a tool for social activism, working to help create a future in which citizens will potentially be more informed about, attuned to, and concerned with fighting against systemic racism.

09:00-10:40 | Shelley (2F)

Saturday Session I

Education

Session Chair: Abosede Adebola Otemuyiwa

52077 09:00-09:25 | Shelley (2F)

Another Country – Another Culture: The experiences of Vietnamese postgraduate students in New Zealand

Hau Trung Ho, Victoria University of Wellington, New Zealand
Stephanie Doyle, Victoria University of Wellington, New Zealand
Joanna Kidman, Victoria University of Wellington, New Zealand

International students' experience is a major concern of educational researchers and host universities. Globally, Vietnam is one of the biggest sources for international students. In New Zealand, it is among the fastest growing Southeast Asia markets, and the second-largest ASEAN source country for international students. Despite this, few studies have focused on the experiences of Vietnamese students in New Zealand. My PhD project aims to fill this gap by exploring the experiences of Vietnamese Master's students at a New Zealand university. Interpretative phenomenological analysis (IPA) (Smith, Flowers, & Larkin, 2009) was utilized. I conducted a series of semi-structured in-depth interviews with ten volunteer participants who were purposefully selected. The collected data were analysed based on IPA analytical procedures. This presentation reports on the living experiences of five participants. Preliminary analysis identified three themes: language challenges, flatting with people of various backgrounds, and personal concerns. The study offers new insights into the experiences of international students. The findings are useful for those who are interested in aspects of international students' experiences.

52506 09:25-09:50 | Shelley (2F)

Mantle of the Expert: the Versatility of Dorothy Heathcote's Dramatic-inquiry Approach to Teaching and Learning

Bob Selderslaghs, Royal Conservatoire (AP University College) & University of Antwerp, Belgium

In the 1980s, Prof. Dorothy Heathcote MBE (1926-2011) developed the 'Mantle of the Expert' approach (MoE) during her work at the University of Newcastle. The basic concept of MoE is that children study the school curriculum as if they were a group of experts: they can be scientists in a laboratory, archaeologists digging out a tomb, a rescue team during a natural disaster, and so on. Together with the teacher they create a fictional world in which they are cast as a team of experts working for an (imaginary) client who gives them a commission. In addition to a strong sense of ownership and intrinsic motivation, Bob Selderslaghs proved during research at the Royal Conservatoire (AP University College) in Antwerp, that MoE also develops artistic competencies in children. During a PhD project, he is currently investigating how MoE can be used not only as a drama-in-education tool, but also as an education-in-drama method, in order to create a healthier balance between process and product in Arts Education. Selderslaghs also participates in the research project ART4DEM in which MoE is used in primary and secondary schools to educate citizenship. Because of the different points of view in MoE, and because of Heathcote's ingenious system in which every action can be brought back to the value system of the person involved, there are strong indications that MoE can not only develop knowledge and skills, but also important attitudes children so desperately need now in order to be able to reclaim their future.

52140 09:50-10:15 | Shelley (2F)

A Comparison of Vietnam-Educated and New Zealand-Educated Postgraduate Students' Perceptions of Plagiarism

Minh Tran, Victoria University of Wellington, New Zealand
Stephen Marshall, Victoria University of Wellington, New Zealand
Linda Hogg, Victoria University of Wellington, New Zealand

Managing plagiarism is a major challenge facing Western universities in the context of internationalization of education. The literature reflects an ongoing examination of the extent to which plagiarism is a problem particular to international students. This study investigated perceptions of plagiarism among 207 Vietnam-educated and New Zealand-educated postgraduate students in a New Zealand university focusing on their prior educational experiences. The study aimed to identify and explain factors impacting upon their perceptions. Data was collected using an online questionnaire comprising three sections: demographic questions, questions about educational background, and a Plagiarism Perception Scale with five sub-scales. Results revealed significant differences in perceptions between these two student groups in three out of five sub-scales. Vietnam-educated postgraduate students tended to agree more strongly than New Zealand-educated postgraduate students that plagiarism was academically justifiable and were more likely to agree that plagiarism resulted from academic weaknesses and assessment factors. Both groups agreed that plagiarism resulted from academic pressure and that it damaged the integrity of learning. Differences in relation to demographic characteristics such as age, gender, and teaching experiences were found as well. Insight into influences of student perceptions will help to better respond to student needs and expectations. The findings, therefore, will inform university faculty in their development of appropriate interventions to help both international and domestic postgraduate students to be more aware of scholarly writing conventions and to avoid plagiarism in their writing.

51251 10:15-10:40 | Shelley (2F)

Reclaiming the Future of Undergraduates from the Challenges of Social Media: Elizade University, Ilara Mokin in Analysis

Abosede Adebola Otemuyiwa, Joseph Ayo Babalola University, Nigeria

Functions such as stating, questioning, requesting, and exclaiming can be performed by languages especially, English language. Social Media had done a lot of evil than good globally. This has in a great way affected the future of the youths. Many youths spend a lot of time chatting, posting, pinging, following, just to mention but a few. Hence, precious time was wasted doing unfruitful ventures. The study investigates how the future of our undergraduates could be reclaimed from destruction by Social Media and the relationship between language structures and socially constructed message coding in WhatsApp conversations among undergraduates in Elizade University. Six WhatsApp messages were forwarded from six respondents to the researcher's phone after their consents have been given. Halliday's theoretical framework (experiential function) revealed the actions that represent happenings outside the world (reality). On the other hand, the logical function of language revealed connectivity and relationship between clauses and clause types. Smileys and emoji functions were also revealed. This study recommends that: introverted students can discuss on WhatsApp with their lecturers. Lecturers should discourage the use of short-forms in note-making but encourage it in note-taking. Assignments and quizzes can be given to undergraduates on WhatsApp platform. Time wastage by undergraduates on social media is minimized if educational purposes/usages are fulfilled.

09:00-10:40 | Wordsworth (2F)

Saturday Session I

Self-Awareness

Session Chair: Ceren Selmanpakoğlu

50100 09:00-09:25 | Wordsworth (2F)

The Reclamation of Personhood: Agentic Journey from Inner to Outer

Kirsty Annable, London School of Theology, United Kingdom

Nikolaos Souvlakis, London School of Theology, United Kingdom

The paper focuses on the importance of the individuals' inner journey in order to reclaim personhood. It observes how the negotiation between present and projected future self requires engagement with a negotiated self. Based on the REMA theoretical understanding of personhood this paper asserts that in order to reclaim the future, individuals should first reclaim themselves. Drawing from dialogues between psychotherapeutic, social theological theories and supported by empirical data gathered via qualitative method, it creates an argument for an inward journey in order to understand ones personhood. From a REMA perspective, the journey towards future hope for humanity requires certain elements or foci. As an acronym, REMA offers four: relationship, embodiment, meaning and agency. The development of all four focuses enables the individual to create a narrative with what makes them human. REMA theory/approach/model describes the shape of a human life to include an invitation to journey into the unknown, to creatively investigate what is the meaning of self within the world and how this affects mental health and sense of well-being. This includes the presence loss of relationship, death, destruction, meaninglessness and petrification of self. Central to the REMA model is the journey into these parts of the self, described as 'voids' Using the language of 'voids' each foci of REMA expresses what has been lost in the internal and external world. It highlights the need for developing relationship to loss and its accompanying symptoms of disconnect from self, the other, ecology and the transcendent. The outcome of entering of the meaninglessness, relating to the loss and creatively exploring voids is that something new will emerge. Using REMA this paper concludes that part of what makes us human is the invitation to build ongoing engagement with internal void(s), out of which both the individual and future of humanity might positively develop evolve.

51114 09:25-09:50 | Wordsworth (2F)

Time, Body, and Narrative in Bhanu Kapil's Work

Flore Chevallier, Texas State University, United States

Bhanu Kapil's work is concerned with the ways in which time and corporeality influence narratives. For her, the initial steps of writing, akin to a performance, shape the content and form of her stories. An obvious example is *Schizophrene* (2011), a book whose draft was sealed in a Ziploc bag and thrown outdoors in the Colorado winter. Reframing the drafting process, Kapil documents "the high incidence of schizophrenia in diasporic Indian and Pakistani communities" (i). The decaying process of the book allowed the creation of a time both "empty" and "full" that echoes the time of schizophrenia. Incubation: A Space for Monsters (2006) provides another example of Kapil's experimentation with time, body, and text. The narrative focuses on the experience of a British girl of Indian descent in the US, along a poetic theory of cyborgs and monsters. Here too, the shape of the text itself—its multiple frames and its physical disjunctions and associations—calls attention to different kinds of times through the exploration of the theme of "Continuance." What these two examples make obvious is that the embodied practices of writing provoke a shift in the role of time in storytelling, thereby generating new forms of expression that appear as positive spaces for creation. Thus, my paper will ponder the following questions: What conceptualizations of time originate from experimentation with storytelling and the bodily realm? How do these conceptualizations drive the positive change of recovery and of re-membering forgotten or oppressed voices?

50865 09:50-10:15 | Wordsworth (2F)

'Mind the Gap, Between the Train and the Platform' – London Tube

Audrey Emery, University of South Australia, Australia

This paper while acknowledging the sense of global, political and environmental uncertainty, focuses on considering ways of reimagining and reclaiming the future which focuses on the empowerment of the individual. The paper will discuss practical processes which enable humans to deal with fear and uncertainty and enhance their capacity for survival by developing their ability for self-reflection, insight, hope and action, even and especially, in times of difficulty. The research is based on over 35 years as a community artist and examines, the nexus between creativity, meditation and reflection, through the framework of a visual art practice which references Buddhism and Mysticism. The paper investigates the conscious pursuit of self-awareness through the process of focused, disciplined and sustained creative meditation. In particular the potential, inherent in meditative processes, to experience a sense of mental space or a gap between thoughts. A space in which reflection and insight can occur. Crucially from reflection and insight is the potential for reflexive agency. The action and activism imperative for our individual, societal and environmental survival. Also within the 'space between thoughts' can occur the uplifting experience of the sublime or mystical, described as containing qualities of wonderment, empathy, interconnectedness and hope. Qualities that generate optimism for reclaiming a positive future.

51623 10:15-10:40 | Wordsworth (2F)

The Emergence of Change Through Embracing Freedom: Agent Art

Ceren Selmanpakoğlu, Hacettepe University, Turkey

Contemporary art may not be formulated as one thing, however, instead of generating new propositions, its reproduction and aestheticization of social reality and identities can be spotted. Conversely, aspiring for positive change, the aim of this paper is to propose an alternative way of existence and conception of social reality through the approach of Agent Art. Sartre explains that even if we try to refuse to take the responsibility of our choices "we are condemned to be free." However, since our freedom designates our responsibility in our choices, we resist accepting being free and the changeability of our identities and social reality, even though we know that they are our constructions. With this notion, Agent Art aims to reveal and depict spectators' resistance to change and to their freedom. Since spectators know that the social reality and identities are their constructions and they are the ones responsible of pursuing them, Agent Art abolishes the hierarchic patronising position of the artist over spectator in the sense that presenting something that is not known. This statement indicates the equality between the artist and the spectator in knowing. Consequently, equality, just like freedom, is comprehended as here and now, rather than an object of desire that will come in the future, hence, will never come. Accordingly, Agent Art abolishes the constructed hierarchic dualities between the artist and the spectator, such as educator-learner, demonstrator-spectator, talented-untalented and so on. This comprehension arises the potency of change, thus, the future becomes now.

10:55-12:35 | Tennyson (2F)

Saturday Session II

Gender

Session Chair: Chien Yang Erdem

51171 10:55-11:20 | Tennyson (2F)

Women and Spirituality: The Case of Yoruba Indigenous Oro Cult and Pentecostalism

Sunday Funmilola Babalola, Joseph Ayo Babalola University, Nigeria

This paper is a comparative investigation of the Oro cult and the Ikoyi Pentecostal prayer mountain, both in Southwest Nigeria. Among the indigenous Yoruba of Southwest Nigeria, women are not allowed to be part of Oro cult and the attendant rituals. Women are not also allowed access to partake of the spiritual activities in Ikoyi prayer mountain in southwest Nigeria. This striking semblance of practice between the two traditions motivates a comparative study of the two traditions. The paper, therefore, investigates spirituality and its disruption in the two traditions. It investigates the practice of alienating women from revered roles in the religious practices of the two traditions. The significance of gender to spirituality in the religious practices of the two traditions was interrogated. The study adopts both comparative and phenomenological methods of investigation, hence scholarly works on Yoruba indigenous religion and Pentecostalism were consulted; the paper makes use of archival materials on the indigenous Yoruba Oro cult and the origin and practice of Pentecostalism in Nigeria; quantitative data were used, in this context fifty people responded to questionnaire and twenty people responded to interview. The study was carried out in four stages: planning and desk work; base line survey; writing; revision of draft and demonstration. The findings, presented through simple descriptive method of data analysis, shows an amazing similarity in the believe of the two traditions on spirituality. Both believe in alienating women from revered roles in religious practices.

51177 11:20-11:45 | Tennyson (2F)

Ruby Chisti's "Free Hugs": Claiming Spaces Through Utopian Feminist Futures

Kanwal Syed, Concordia University, Canada

My conference paper examines the works of Rubi Chisti (b.1964), a Pakistani born diasporic artist settled in New York since 2001. Specifically, this paper focuses on Chisti's artwork entitled Free Hugs (2007), a three-dimensional installation consisting of ten half life-size female fabric sculptures holding each other in what seems like an empathetic embrace. Using textile residues and discards to shape the bodies, this installation creates a unified female experience of unknown futures, grief, loss, and love. Exhibited on the shores of the Hudson River in a public space, these soft sculptures are extremely multivalent. The large sized women of various color not only evoke a transnational feminist experience but also creates a surreal ambiance using the reflection of New York's state of the art skyline in the waters of the Hudson River. The reflection creates a background against which these austere figures made of rags and discarded textile material emphasize the need for claiming spaces through a transnational feminist alliance, respecting nuanced-complexity of female existence against various forms of patriarchal imperialism, capitalism, and neo-colonialism. Extending Spivak's concept of effaced itinerary of third world- female subaltern subject in "Can a Subaltern Speak" (1986), this paper argues that Ruby Chisti's work "free hugs" binds women within a universal but nuanced experience of being silenced within the patriarchal socio-cultural spectrum and calls for a transnational feminist empathy based on respect and equality, and acceptance of cultural, religious and racial differences.

52221 11:45-12:10 | Tennyson (2F)

The Humanity and Feminism of Roberts in Sci-fi Movies –Take Alita: Battle Angel as an Example

Qingyue Peng, Ajou University, South Korea

The birth of the film began with the development of science and technology. As a new technology, a new medium, it began to be used for human creation and recorded human traces. As one of the types of movies, science fiction movies record the development of science and technology in the course of human history. It also show the psychological state of people in the development of society at that time. Throughout the history of science fiction movies under the influence of computer technology, although the first electronic computer in human history was born in 1946, robots appeared in the movie Metropolis as early as 1927, followed by *The Day The Earth Stood Still* (1951), *The Invisible Boy* (1957), *Westworld* (1973), *Blade Runner* (1982), *Universal Soldier* (1992), *Artificial Intelligence: AI* (2001), *Chappie* (2013), etc., it is not difficult to see the changes in the psychological process of people's treatment of computer technology. The new film *Alita: Battle Angel*, which was released in 2019, is about a deactivated female cyborg who is revived, but cannot remember anything of her past life and goes on a quest to find out who she is. From the movie, in addition to the development of electronic computers and post-software technology, what we can see more is the sparkling humanity of this female robot Alita. Over the past hundred years, human philosophical attitudes towards machines have gradually changed.

51593 12:10-12:35 | Tennyson (2F)

Performance of Right-wing Populist Masculinity on Screen and Formation of Gendered People on Street

Chien Yang Erdem, Istinye University, Turkey

This study analyzes the performance of masculinity in the recent cycle of Turkish war films and examines their role in the right-wing populist construction of "the people" in Turkey. The rise of right-wing populism in the first two decades of the 21st century has drawn increasing attention from scholars in media, communication, and gender studies raising questions concerning the media's role in mediating conservative values and gender politics. Although the media's constitutive role in shaping the notions of gender and masculinity is not a new subject in the mentioned academic disciplines, its relationship with rightwing populism is relatively under explored. Drawing on scholarships on populism and the media (Albertazzi & McDonnell, 2007; Higgins, 2017; Norocel, 2015), Turkish political masculinity (Akyüz, 2018), and performativity (Butler, 1988), this study aims to identify particular acts of masculinity that are essential to Turkey's conservative nationalist discourse. Through a critical analysis of the performances of the protagonists in Turkey's renewed war genre in the 2010s, this study contends that the films can be understood as a medium through which the right-wing populist view of a gendered people is scripted, played out, and popularized. The performance of masculinity in the films in question reveals not only a gendered process of forming the people, but also a homogeneous male subject whose ethno-religious differences are neutralized in their acts of heroism.

10:55-12:35 | Shelley (2F)

Saturday Session II

Literature & History

Session Chair: Jeri Kroll

51363 10:55-11:20 | Shelley (2F)

Evil and the English Civil War: Reclaiming Our Past, Present and Future

Catherine Harrison, Bangor University, United Kingdom

Through a close study of key seventeenth century texts, *Evil and the English Civil War: reclaiming our past, present and future* explores the regionalism, nationalism, authoritarianism, international uncertainty and anxiety, as well as inequality and iniquity, of the brutal English Civil War. Three radically different writers – the primly puritanical bourgeois widow, Lucy Hutchinson; lawyer turned revolutionary, Gerrard Winstanley; and from the bosom of the establishment, the king's advisor, Edward Hyde—each provide a perspective on those evils which galvanised whole communities into mortal combat against each other. They wrote about clashes of identities, beliefs and ideologies, and offered phenomenological and sociological insights into what this paper argues are the three most explosive factors of the Civil War era. First, that spectre haunting Europe, the Catholic/Protestant polemic, had reduced swathes of the European landscape, notably Germany, to wasteland, and neighbourly relationships throughout the continent had never been worse. Second, outrageous social injustice was unravelling society. And, third was the corrupt, greedy monarchy, "the successor of the Norman Conqueror, under whose oppressing power England was enslaved." This paper suggests that the principal evils facing seventeenth century English society are precisely those threatening our own "Common Treasury," today; that in Hutchinson, Hyde and Winstanley, we encounter the remarkable ingenuity, capacity for hope, self-reflection, activism and action that are needed to tackle religious fundamentalism, social injustice and corporate corruption/greed, and thereby reclaim our future.

50044 11:20-11:45 | Shelley (2F)

"God, where art Thou?" – In the Literary Works of Auschwitz Survivors Case Study: Eli Wiesel, Ka-Tsetnik and Primo Levi

Lily Zamir, David Yellin College, Israel

This paper focuses on the search for God in Auschwitz in the literary works of three Auschwitz surviving writers: Eli Wiesel, Ka-Tsetnik and Primo Levi. These world famous writers have survived the inferno, but came back to it again and again in their post Auschwitz writings. In their works they described their personal experience in the concentration camp, the prisoners' lives; their families and friends, who have been murdered in the gas chambers. On this background, they tried to understand the underpinning source of absolute human evil in Auschwitz. Although they came from different Jewish religious communities, they have raised the same protesting question: where was God in Auschwitz? A preliminary reading of their writings reveals their personal attitude to God in Auschwitz. Wiesel relates to God as "the God of Bread", Ka Tsetnik relates to him as "the God of Soup", whereas Primo Levi, saw God as a chemist in the Auschwitz laboratory, which is a "gigantic biological and social experiment of the human animal, where the struggle for life was conducted". Yet, each in his own way asked: where was God in Auschwitz?

52668 11:45-12:10 | Shelley (2F)

Restorative Human Bonding in Dystopian Futures: The Maddaddam Trilogy of Margaret Atwood

Minu Varghese, Jazan University, Saudi Arabia

Speculative visions of a dystopian future, based on the advancements in science and technology, form the fictional space of Margaret Atwood's *The MaddAddam Trilogy*. It took Atwood a decade to bring out the trilogy, which consists of *Oryx and Crake* (2003), *The Year of the Flood* (2009), and *MaddAddam* (2013). The post-apocalyptic parallel worlds of the first two novels converge in the third, bringing together a community of survivors and a pristine race of gene spliced variety of human beings. The apocalypse is masterminded by Glenn alias Crake, a genius disillusioned with the vagaries in human nature. Prior to the devastation, Crake had created 'Crakers', his ideal substitutes for human beings, with special traits of other species incorporated into their DNA, in an effort to eliminate complexities like rivalry, jealousy and disappointment. The Crakers and the scanty survivors of the "waterless flood" occupy the ruined world that forms the milieu of the trilogy. As in many other apocalyptic works, the realization that the resetting of the balance in the cosmos is ironically essential to its further existence leads to the significant chain of events here. The commitment of the few remaining people, striving to reestablish the rhythm that was upset by the mindless exploitation of resources, forms the central concern in the trilogy. The paper attempts to explore how Atwood reveals the details of the interlinking traits of 'human' nature that could serve as a panacea for the looming, dreadful future.

50101 12:10-12:35 | Shelley (2F)

Riding the Centaur Metaphor from Antiquity into the Future: Myth, Constellation and Non-gendered Hybrid

Jeri Kroll, Flinders University, Australia

Tracking the Centaur metaphor through cultural history to the twenty-first century reveals how humanity has begun to reconceive animal-human relations. Originating in a myth about Grecian horse breeders and associated with the astronomical constellation Centaurus, the Centaur metaphor at first was gendered. The hybrid embodied a range of human and equine qualities, both negative and positive (the bestial nature of the classical Centaur and the powerful, suprahuman nature of the Spanish conquistador, for example). As the metaphor developed, it was associated with reciprocity between species and the harmonious partnership inherent in teamwork. Natural horsemanship proponents, such as Monty Roberts, focus on non-gendered interspecies communication mediated through gestural language. Sociologist Keri Brandt theorises the significance of non-verbal methods that promote what she calls 'kinaesthetic empathy,' favoured by women riders. Animal-assisted therapy and Equine-Facilitated Psychotherapy both reflect this emphasis on the healing power of respectful interaction with non-human species, which can promote psychic and physical well-being, encouraging individuals to discover aspects of their personalities and bodies that they have overlooked. This paper explores selected nonfiction and fictional texts (Steinbeck's *The Red Pony* and Roberts' *The Man Who Listens to Horses*, among others) within the context of a tradition of Centaur metaphors and those deployed in AAT and EFT research. This comparison points to a willingness to enhance future relations between humans and non-human species by not only accepting the validity of their alternative communication strategies but also acknowledging their diverse needs in sharing the environment with us.

10:55-12:10 | Wordsworth (2F)

Saturday Session II

Human Experience

Session Chair: Amy Eisenberg

52676 10:55-11:20 | Wordsworth (2F)

Artificial Intelligence and The Future of Humanity in Ian McEwan's 'Machines Like Me'

Jose Varghese, Jazan University, Saudi Arabia

Ian McEwan's recent novels like *Saturday* (2003), *On Chesil Beach* (2007), *Solar* (2010), and *Nutshell* (2016), seem to deal with the basic conflicts of human desire and ambition. In his latest novel, *Machines Like Us* (2019), McEwan takes a step further to explore the role of artificial intelligence that can play a pivotal role in the moral and intellectual decisions we take. The novel is set in 1982, but draws in events and elements from the past, present and a possible future, to provide the large canvas of an enchanting sociocultural milieu where the coexistence of humans and robots form the raw material for pertinent philosophical debates. The plot revolves around the curious power relations among the humans Charlie and Miranda, and Adam, a robot that Charlie purchases. Adam is the "first truly viable manufactured human with plausible intelligence and looks, believable motion and shifts of expression". Although he is capable of superior analytical powers and swifter decision taking, the real test relates to the possibility of a true 'human' nature. Even as Adam claims to be able to fall in love or to indulge in passionate literary and philosophical engagements, Charlie and Miranda dismiss him as a mere machine. The novel also demands a self-critique of the human claims of compassion and love in situations where they are morally tested. The paper is an attempt to explore the role of artificial intelligence in redefining humanity in a future where humans and 'machines with a mind' will have to coexist.

52203 11:20-11:45 | Wordsworth (2F)

Engaging With (Renewable) Technologies – Roadblocks and Triggers

Hamilton Viorel Niculescu, Dublin City University, Ireland

Engaging with (Renewable) Technologies - Roadblocks and Triggers research aims at developing of new insights in relation to how existing familiar technologies influence peoples' engagement with, and adoption of renewable technologies. The goal is to inform on potential ways of changing peoples' behaviour and attitude towards adopting more sustainable practices in terms of producing energy and food, while improving their wellbeing. For the purpose of the study, six automated enclosures were built across different locations in Dublin, Ireland. Air temperature, humidity, and soil moisture sensors, all connected to an Arduino controller board, are probing conditions inside each enclosure. Automation features were added – windows, fans, irrigation – in order to try and keep the climate within optimal values for growing vegetables. The electricity is provided by photovoltaic solar panels. A custom mobile phone app was developed, so that participants can remotely monitor and interact with the enclosures, via the internet. The study observes grounded theory guidelines, and in order to produce high-quality, reliable results pending data analysis, employs a constructivist approach by resorting on inductive and reflexive methods, as well as on concepts such as "data and methodological triangulation" (Denzin), adoption and diffusion of innovations theory (Everett). The paper presents initial findings from data gathered throughout the first half of the study duration. The qualitative data was collected via focus groups and in-depth interviews, while the quantitative data was produced following participants' interactions with the enclosures via the mobile app. Additional information can be found at <http://eyeduinoproject.online/>

52007 11:45-12:10 | Wordsworth (2F)

Substance Use and Abuse Through the Lens of Musical Theater: An 80-Year, Decade by Decade Analysis

Amy Eisenberg, Atlantic Health System, United States

Barry Eisenberg, SUNY Empire State College, United States

All art forms, including literature, film, television, visual art, plays, and music, give us a window into how society makes sense of the world and processes the landscape of human experience. In the past century, societal thinking about substance use -- alcohol and drugs -- has changed. While all art forms have addressed this theme, one has been overlooked with respect to helping us to understand shifts in attitude and moral orientation related to mind-altering substances: musical theater. A decade-by-decade examination of iconic works over the past eighty years provides valuable insights into our understanding of the role and influence of mind-altering substances. The groundbreaking *Oklahoma* in the 1940s reveals a profound dependence on a presumed opioid to achieve clarity in a personal dilemma. As musical theater evolved through the 1960s, 1970s, and 1980s, with works such as *Fiddler on the Roof* and *Les Misérables*, the impact of alcohol/drugs is less personally transformational, but still positive; for example, alcohol functions as a social lubricant or, minimally, is viewed casually, with the user the target of jokes (e.g., *Annie*). Beginning in the 1990s, a shift toward a negative view of substances emerges, casting them as harmful. The depiction of drug/alcohol use in musicals over the past eighty years mirrors evolving cultural norms regarding these substances. By understanding their use in this art form, we gain insight into not only our attitudinal trajectory toward substances, but also to the very messages that encourage or discourage abusive behavior in the future.

13:35-14:25 | Tennyson (2F)

Saturday Session III

Workshop Presentation

50078 13:35-14:25 | Tennyson (2F)

Reconsidering the Christian View of the Jews in the Reality of the Holocaust

Rachel Brenner, University of Wisconsin-Madison, United States

Zofia Kossak Szczucka and Stanisław Rembek – notable prewar Polish writers – did not hide their antisemitic views. In their prewar novels, articles, and diaries, they openly expressed their negative feelings about Jews. Their anti-Jewish sentiments drew upon the inherently Catholic character of Polish nationalism, which saw the Jews not only as “the accursed,” Grace-deprived people, but also as a major obstacle in Poland’s economic and cultural progress. Thus, in the reality of the Holocaust when the Polish mainstream acquiesced with the Jewish extermination, Kossak and Rembek’s differing responses to the Jewish mass murder are of particular interest. While Kossak is best known as a founder of the underground Provisional Committee to Aid Jews (Żegota), her wartime publications reveal a reevaluation of her Catholic identification. The decreed murder of the Jews determined saving Jewish lives as an unequivocal Christian priority, making participation in the Jewish annihilation unworthy of Polish Catholics. Now the Savior’s injunction of love for the suffering should be extended to the suffering Jews. A similar theme governs the 1947 Rembek’s novel, *The Sentence of Franciszek Kłós*, which denounces the merciless hunting for hiding Jews by the Polish population. A church sermon reminds the Catholic congregation that the Savior, who was a Jew, preached love for enemies, and warns that the persecuting Jews would amount to damnation. Kossak and Rembek’s responses to the Holocaust teach a lesson that should not be forgotten.

13:35-14:25 | Shelley (2F)

Saturday Session III

Business

Session Chair: Barry Eisenberg

52653 13:35-14:00 | Shelley (2F)

Analyzing the Success Factors of Chinese Film Remaking in the Global Period in Foreign Countries

Na Zhang, Ajou University, South Korea

Woo-jin Chang, Ajou University, South Korea

In recent years, remake movies have received worldwide attention. A global film remake can solve some of the problems of lack of creativity, while at the same time guaranteeing more of movie revenues. There are reasons why a remake movie has a desire to reproduce an existing movie and supplement the original with new technology, but most importantly, a remake movie has characteristics of low investment and high output. There is much more assurance to buy and adapt movie rights that have already been on the market than to create original works that have invested a lot of time and capital and the results are inconclusive. The remake continues to grow and become more numerous. There seems to be a need to explore how to remake movies can succeed according to the current situation of the remake movies. In global times, remake movies are another challenge. Most of the remake movies are not well received except for a few successful ones. It is important to break with the barriers of the original by crossing into the culture. Although it is necessary to make a remake differently in a different time, it seems that the remake of the same culture (the same country) has more attention than the remake of the same culture. This article will analyze the success factors of the remake movies focusing on *Eyes in the Sky* and *Cold Eyes*.

51198 14:00-14:25 | Shelley (2F)

The Netflix Phenomenon: Leveraging Culture, Technology, and Opportunity

Barry Eisenberg, State University of New York Empire State College, United States

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

Netflix has emerged as a television and film industry giant, establishing a powerful base in a broad, societal shift involving how audiences engage with media. By capitalizing on the convergence of recent business, technology, and cultural trends, it has played a leading role in creating the "streaming" phenomenon, recasting programming themes and individualizing how consumers select and receive content. Netflix has an ambitious growth agenda, seeking global expansion of its content delivery platforms while significantly extending its role in film and television financing and production. Netflix is not alone; current competitors include HBO, Showtime, Hulu, Amazon, and now Apple, and market opportunities are attracting many new competitors. Based on economic theory, it is predicted that the most dominant industry players will move to consolidate their leading positions through merger and acquisition and by preventing new entrants from gaining market access. An analysis based on Dean, Kroeger, and Zeisel's consolidation curve model suggests that the industry has matured through initial start-up stages to scaling-up by the most powerful companies. In subsequent stages of "mega" deal-making and alliance-building, the business strategy is forecast to shift from market development to market protection. In this context, projected to materialize shortly, regulation tends to increase, the number of companies decreases, and industry dominance centralizes around a few corporate titans. As companies seek to increasingly tailor programming content to audiences, social media companies are expected to play a larger role in television and film production and content delivery, undoubtedly introducing new concerns about privacy.

13:35-14:25 | Wordsworth (2F)

Saturday Session III

Health

Session Chair: Cesar Portillo

52651 13:35-14:00 | Wordsworth (2F)

Questioning the Sustainability of Arts-based Health Interventions for Older Adults

Leah Burns, Aalto University, Finland

Dohee Lee, Aalto University, Finland

As the global population of older people grows rapidly, questions regarding how local communities, regional and federal governments will support their health and well-being has become a priority within a wide range of public/private sectors and research disciplines. Older age is often associated with increased need for health support and a decrease in mobility, financial security, and social connectedness. The World Health Organization (WHO) defines healthy aging as developing and maintaining the functional ability to "meet basic needs; learn, grow and make decisions; be mobile; build and maintain relationships; and contribute to society". In the fields of applied health and gerontology a trend favouring the use of art and design activities to engage older adults in various health interventions has gained momentum in the past decade. This paper analyses research conducted by the Aalto Visual Communication Design group (AVCD) on art and design interventions to support healthy aging in South Korea, Canada, and Finland. Using a comparative case study approach, data gathered by AVCD on a series of art and design interventions in each country is examined to identify the possibilities and limitations of each case for supporting the well-being of older people according to WHO healthy aging principles as well as factors that are common across contexts. Our findings indicate art and design interventions demonstrate great potential in supporting healthy aging but are often short-term and lacking systematic evaluation. The paper describes how evaluation and local/international knowledge development and exchange may improve the sustainability of arts for healthy aging.

51328 14:00-14:25 | Wordsworth (2F)

Listening to the Future: Impacting the Future of Audio Description for Visually Impaired Audiences

Cesar Portillo, University of West London, United Kingdom

Audio description is an established feature for live and audio-visual productions, in which visual information is translated for blind and visually impaired audiences. However, despite being the only method for blind and partially sighted audiences to enjoy visual mediums, current UK laws only require broadcasting companies to make 20% of their content accessible with audio description. This means that the remaining 80% of un-described content, results in visually impaired audiences being segregated from the entertainment that fully sighted individuals can enjoy. Correspondingly, one question arises: should inclusive entertainment interpose a barrier or build a bridge towards equality and the future of accessibility? Using the opinion of 15 visually impaired participants, "Listening to the Future" explores the diversification of accessibility through audio description in films. This research delves into how one experimental approach, comprising of immersive audio, 3D sound spatialisation and sound design features, allows blind and visually impaired audiences to not only perceive but experience an accurate interpretation of the optical elements that are presented within visually complex audio-visual mediums. These features were evaluated by undertaking a listening test among experienced audio description users from the Royal National Institute of Blind People (UK), Haringey Phoenix Group (UK) and Noisy Vision (Germany). Moreover, the results demonstrated the efficiency of social engagement and how experimental approaches to accessibility in films created an audio-only experience that could transcend the absence of visual perception.

14:40-15:55 | Shelley (2F)

Saturday Session IV

Justice & Sustainability

Session Chair: Sarah Kirkham

51127 14:40-15:05 | Shelley (2F)

The Toil of Art-crafting Hands: When Art Faces the Real-world Hegemony in Snuff Bottles and The Preliminary Dance
I Chung Julien Chang, Beijing Institute of Technology, Zhuhai Campus, China

This paper digs up the core issue of creating arts in difficult times in two East Asian novels: Deng Youmei's *Snuff Bottles* (1985) and Miyao Tomiko's *The Preliminary Dance* (1983) respectively. In dealing with the question of how the 19th-century society imposes the pressure on the artists and how they react to such pressure, Gérard Genette's theory of *métalepse* will be used for the textual analysis and the interpretation which mainly surrounds the two protagonists' use of their art to combat with hegemony—the Japanese Colonists and their Chinese affiliates in the first novel and the patriarchal artists' circle in 19th-century Japan in the second. In a words, artcrafts bring forth metaphorical meanings: the pressure from the hegemony will not undermine the spirits of the artists; but conversely, the painfulness of crafting arts in difficult environment is preserved in the artworks, often expressed in mutated and condensed forms by the hands of the artists. The paper concludes with the implication of the two novels that real arts do not metaphorize for the sake of love or peace, but rather from pain and hardship. This further explains that the art spirits can transform and elevate the pain into an exuberant existence, which may not bring their artists material affluence but their essential ways of true living. Arts, therefore, are not simply an expression of aesthetics, but also a metaphor that records the survival through pain, loneliness and the vindication from the scorners.

51665 15:05-15:30 | Shelley (2F)

Blended Value: Art as Social Enterprise

Carmen Moreira, SQx Dance Company, Canada
Josephine Craig Penner, SQx Dance Company, Canada

Context: A case study through presentation of SQx Dance Company. Mission: Use contemporary dance to promote kinship, collaboration, and teamwork. Five qualities setting us apart from other art and culture organizations: 1. Vision 2. Target Populations of Underrepresented: At-Risk, Indigenous, Multi-Barriered Communities, Remote, Rural 3. Rural Location 4. Youth Programming: Interactive Dance Awareness Program and associated sub-programs: – Anti-Bullying Movement Program: Designed to address systemic bullying, peer pressure, and intolerance – Active Inclusion Program: Designed to address systemic racism, and discrimination 5. Use of Choreology: Study of dance science based on methodologies of Rudolf Laban to promote positive social change while, simultaneously, increasing engagement in art and culture in underrepresented populations.

51290 15:30-15:55 | Shelley (2F)

Dance and the Future: Sustainable Contemporary Practices for the 21st Century

Sarah Kirkham, Queensland University of Technology, Australia

Arts and cultural organisations today need to have relevance in order for participants and audiences to survive economic, environmental, social and technological changes (Kaiser, 2015, p. 36). Sustainability is an important consideration for all future businesses in the context of contemporary disruptive trends and has become increasingly integral to doing business in any industry (Bertels, Papania, & Papania, 2010, p. 8). As an interdisciplinary art form (Brannigan, 2010, p. 2) underpinned by co-creative processes that value 'reciprocity, inclusion and collaboration' (Fitzgerald, 2017, p. 1) for creators, participants and audiences, dance is well positioned to drive substantial change in 21st Century thinking and practices. Many disciplines utilise dance theories and practices to explore movement and social connections (Biehl-Missal & Springborg, 2015, p. 3), however challenges continue to be observed regarding cohesiveness, legitimacy and stability for the long-term sustainability of the arts organisation (Brannigan, 2010, p. 6). This research project explores how and to what effect the term 'sustainability' is currently being used in arts practice and organisations' business models. Three themes including sustainability, community arts and socially engaged practice, and cultural entrepreneurship underpin the research methodology which utilises a grounded theory and reflective practice approach through the lens of sustainability's three pillars model: social, economic, and environmental (Throsby, 2017, p. 135). The project is focused on discovering new ways to embed sustainability into arts practice and business models, which seek to elevate a dance organisation's resilience to internal and external changes (Clancy, 2014, p. 180).

14:40-16:20 | Wordsworth (2F)

Saturday Session IV

Community & Memory

Session Chair: Heitor Alvelos

51118 14:40-15:05 | Wordsworth (2F)

Resisting Precariousness, Reclaiming Community: Contemporary Art, 'Unitary Urbanism' and Urban Futures
Amy Melia, Liverpool John Moores University, United Kingdom

This paper will examine instances of contemporary art that have responded to the social urgencies of capitalist-urbanism, which force urban communities into precarious positions such as, exclusionary development, gentrification, housing struggles and the displacement of vulnerable groups. Such works have demonstrated art's potential to be a tool for assisting communities in acquiring agency over urban futures; they represent the macro-level discourse of city development being taken from private, economic interest and handed over to struggling urban publics. The aim of this paper, however, is not simply to examine this practice, but to argue that we may repurpose the Situationist's theory of 'unitary urbanism' in order to highlight its key thematics. Arguably, the debates of 'public art', 'new genre public art', 'street art' and 'site-specific art', have failed to establish a specialised framework for examining contemporary art's responses to the precarious positions communities are subjected to by the displacing, expropriating forces of capitalist-urbanism. Unitary urbanism, however, the Situationist's distinctive critique of official urbanism, could arguably function as a qualified, provisional framework. The Situationists were a predominantly European organisation of artists and social activists, who had aimed to critique advanced capitalism and transform the city – two integrated objectives, as they had recognised the capitalist-urbanism nexus. In opposition to urbanism's existing position as a spatial extension of capitalism's inherent problematics, unitary urbanism had proposed principles (participation, unity, use-value and détournement), which could assist communities in reclaiming the future of the city from a ground-level perspective.

51051 15:05-15:30 | Wordsworth (2F)

The Past Living in the Future: Ukrainian Politics of Memory in Visual Arts After the Maidan Revolution
Ewa Sufek, Nicolaus Copernicus University in Toruń, Poland

This paper examines the works of Ukrainian artists who comment on the current politics of memory in Ukraine, with the main focus on the artistic work of Nikita Kadan and David Chichkan, and the phenomenon of "Leninopad" - the demolition of monuments to Vladimir Lenin in Ukraine. Since the Maidan uprising in 2013/2014 and the subsequent attacks on the sovereignty and territory of Ukraine by Russia and the so called "pro-Russian separatists", there has been intense debate on how to interpret not only Ukraine's dramatic present, but also its complex and difficult past. In attempts to separate itself from Russian influence and settle strongly in the West European society, Ukraine is looking for itself anew, although these searches are not always obvious - they circulate from a controversial program of decommunization, to the glorification of the nationalist history of the country. The mechanism of forgetting about the Soviet past turned out to be particularly strong in Ukraine - forgetting by destroying, erasing, removing all physical remnants of the former system. The war for memory is taking place today with the destruction of Soviet monuments and other remnants of the soviet history. The practice of ideological correctness is continued through the amputation of "unwanted" elements. It is not possible to have a private memory of the history of the nation, it is always a memory imposed and constructed by people who have power. In Ukraine the future is to be built on the certain image of the past.

52496 15:30-15:55 | Wordsworth (2F)

Wild and Worldly: Redefining the 'Forest' in Thai Independent Cinema from Apichatpong Weerasethakul's Blissfully Yours to Anucha Boonyawattana's Malila
Sopawan Boonnimitra, Chulalongkorn University, Thailand
Peerachai Kerdshint, Bangkok University, Thailand

The forest is a familiar symbol in Buddhist and Thai folktales. It also appears in various art forms, especially in recent Thai independent cinema. Since Apichatpong Weerasethakul's *Blissfully Yours* (2002) and *Tropical Malady* (2004), the forest in Thai cinema has changed its meaning. It was often portrayed as either a fragile space that needed to be protected or a mythical space filled with ghostly spirits and fierce creatures. In *Blissfully Yours* and *Tropical Malady*, the forest became a space where desire could be explicitly and freely expressed with no constraints. Since then, the space of the forest has often been explored in Thai independent cinema as an alternative, reimagined space where the marginal can emerge and be liberated. However, in recent Thai independent films the space of the forest has been redefined. Instead of being a space free from constraints, it has been culturally coded, from a dense and wild forest to a cultivated one. In this paper, I would like to take a closer look at two recent films: Anocha Suwichakornpong's *By the Time it Gets Dark* (2016) and Anucha Boonyawattana's *Malila: The Farewell Flower* (2017), where the forest plays an important part, symbolising conflict and turmoil both in the human mind and in the current political situation of the country.

51653 15:55-16:20 | Wordsworth (2F)

Anti-amnesia: The Viability of Millenary Weaving in a World of Acceleration

Heitor Alvelos, University of Porto, Portugal
Susana Barreto, University of Porto, Portugal
Pedro Carvalho de Almeida, University of Aveiro, Portugal
Abhishek Chatterjee, University of Porto, Portugal
António João Gomes, Universidade de Aveiro, Portugal

This paper presents a design research mediation process towards the sustenance of ancient weaving techniques in the Portuguese region of Almalaguês. It focuses on identity, traditions, knowledge and economic viability; actions comprise ethnography, archiving, design practices, and media and business strategies. The project subscribes to the need to "consider the ways in which we contextualise and process the past" (ECAH 2019), a duty to re-inscribe and re-purpose material, narrative and processual heritage in a World often geared towards dictated obsolescence. The case study at hand, Almalaguês, is a unique form of handweaving dating back close to a millennium. It embodies deep-rooted historical significance within deceptively modest aesthetics. Greco-roman and flora/fauna motifs have been made into exceptionally durable tapestry and bedding material, often passed down through generations as heirlooms, mirroring a continuity of knowledge systems as well as material, human and social narratives defining the cultural landscape. However, this ancient craft faces an uncertain future beyond its current generation of aging practitioners: for decades now, it has seen a steady decline of markets and practice base, as artisans are ill-equipped to cope with the commercial realities of modern business. As a consequence, a wealth of traditional know-how is at risk of permanent loss. The project is thus working in ongoing close contact with Almalaguês practitioners in order to consensually explore and develop ways to calibrate the above ecosystem into viable and beneficial cultural, narrative and business stands. Furthermore, a model will be drafted for testing and implementation in further contexts.

14:40-15:30 | Tennyson (2F)

Saturday Session IV

Postcolonialism

Session Chair: Basirat Oyalowo

50706 14:40-15:05 | Tennyson (2F)

Rethinking Future: Dream and Nonhumans as Active Futuristic Agents in Pumzi

Weeraya Donsomsakulkij, Assumption University, Thailand

Past, Present and Future are not merely spacetime that happened, happens and will happen. They are equipped with cultural meanings and materiality, (re)moulding and (re)moulded by several multi-species agents. The material-discursive entanglement among several different agencies cannot avoid being involved in power constellation, and thus, the histories that they produce are composed of silencing and silenced. The notion of silence is critically engaged in postcolonial studies as a category of analysis that perpetuates the oppression of those classified as the other and thus sustains the hegemony of those who are not. This problematic practice is not limited within the human encounter among themselves, white versus people of colour, men versus women, but its ideology and practice are also extended to the ways in which humans mistreat and disrespect other species entities, who share the current spacetime with us. Drawing from this, this paper attempts to enhance a postcolonial reading with some insights of posthumanism that affirm the decentralization of the supposed 'centers', and instead, repositioning them within a larger web of interconnectedness. With this reading approach, the paper examines the ways in which Wanuri Kahiu's "Pumzi" (2009) represents a possibility of rethinking a new futuristic interrelationship as a way to counter environmental degradation, sustained by human-techno dictatorship in an Eastern African territory.

51631 15:05-15:30 | Tennyson (2F)

The Changing Residential Districts of Lagos: How the past has created the present and what can be done about it

Basirat Oyalowo, University of Lagos, Nigeria

Timothy Nubi, University of Lagos, Nigeria

Bose Okuntola, University of Lagos, Nigeria

Olufemi Saibu, University of Lagos, Nigeria

Oluwaseun Muraina, University of Lagos, Nigeria

Olanrewaju Bakinson, University of Lagos, Nigeria

The position of Lagos as Nigeria's economic centre was entrenched in its colonial past. This legacy continues to influence its residential areas today. The research work provides an analysis of the complexity surrounding low-income residential areas of Lagos since 1960, based on the work of Professor Akin Mabogunje, who had surveyed 605 properties in 21 communities across Lagos. Based on existing housing amenities, he had classified them as high grade, medium grade, lower grade and low grade residential areas. This research asks: In terms of quality of neighborhood amenities, to what extent has the character of these neighborhoods changed from their 1960 low grade classification? This research is necessary because these communities represent the inner slums of Lagos, and in order to proffer solutions to inherent problems so associated, it is important to understand the role of the colonial origin of these communities in their current circumstances. Lessons for the future can then become clearer. The study is based on a mixed methods approach suitable for multidisciplinary inquires. Quantitative data is gathered through a survey of the communities; but by including findings from historical records and in-depth interviews with residents, a richer contextual grounding of how colonial policies on residential land use has influenced the present is to be provided. In addition, these narratives will help in capturing how the future of these communities can be shaped for the benefit of the people. This is an ongoing research, results are currently being analysed, findings would be presented at the conference.

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52499

Digital Drivers of Russian Advertising Market: Problems of Management

Galina Deryabina, RUDN, Russia
Nina Trubnikova, RUDN, Russia

The purpose of this study is to analyse the one of the most rapidly growing segments of the media-industry: the digital market and the drivers of its growth, as well as to identify the best ways of its management. The authors use the example of Russia: the country with the dynamically growing advertising market. The analysis of the relevant content-based Internet advertising classifications constitute the methodological importance of this work. The research includes the study of relations among the key market players (advertisers, media-companies, communication agencies and research companies), accompanying the changes happening at the advertising market as the evidence of their transforming impact. The authors find out that recent transformations intensify the development of the Internet communications by spanning all the traditional segments of the communication industry - television, radio, print press and outdoor communications. However, the absence of the clear control systems in Internet communications might lead to the downturn of interest to Internet advertising among the key advertisers. Only the coordinated actions of all the interested market participants will allow achieving the transparency of new communication formats. Thus, the consensus becomes an important goal of the modern Russian communications' management. This analysis is important by clarification of the transforming impact of the digital drivers under the influence of the social and economic factors. The efficient digital communication requires the complex managerial action that was deeply analysed in this study.

51918

Designing the Stereoscopic 3D Media Soundscape: An Exploration of the Perceptual Effects of Auditory Cues Alteration on Stereoscopic 3D Presentations

Christos Manolas, Rose Bruford College, United Kingdom
Sandra Pauletto, University of York, United Kingdom

Assisted by the technological advances of the past decades, stereoscopic 3D media are currently making another attempt to be established as mainstream forms of entertainment. Arguably, the main focus of this effort is placed on the creation of immersive 3D visual worlds. However, with few exceptions, little attention has been given so far to the potential effect of the soundtrack on such environments. The potential of sound both as a means to enhance the impact of the 3D visual information and to expand the 3D world beyond the boundaries of the visuals is large. In this context, we highlight some of the challenges 3D content producers face. Then, we propose a number of ways in which the soundtrack can be used to complement 3D media productions. These propositions are based on the unique spatial characteristics of stereoscopic 3D media and cover considerations on the spatial orientation of the soundtrack, the use of audio cues to direct visual attention, to support camera and 3D object movements as well as 3D material editing. Finally, we report on the results of a series of experiments we ran exploring the effectiveness of specific auditory cues in 3D audiovisual presentations. Results, although not conclusive, indicate that some of the studied auditory cues can influence the audience judgement of depth and immersion in 3D animation scenes, sometimes in unexpected ways. We conclude that 3D media content creation can benefit from further studies on the effectiveness of specific sound design techniques to enhance space perception and immersion.

52629

Modified Customer Approach for Publishers Under the Influence of the Internet of Things

Valerie Thiele, University of Siegen, Germany

The Internet of Things (IoT) establishes a link between the virtual and the physical world by adding the "material" dimension to access to information via the internet - through intelligent everyday objects. Recently, the IoT has gained enormously in importance in various industries - whether warehouse transport robots, agricultural vehicles with extensive sensor technology and data processing, or intelligent everyday objects. The latter especially leads to changes in customer usage behaviour and thus in the different groups of buyers. One area that has not yet concentrated on the IoT is the publishing industry. However, publishers already have the essential component of their potential IoT-product: High-quality content. Publishers, however, first need a strategy for addressing the different groups of buyers. The article analyses how publishers can convince the various buyer groups of their new potential content channel - intelligent everyday objects - within the IoT. For the analysis an analytically ideal scientific research method is used, more exactly, the "diffusion model" after Rogers. In conjunction with this theory, this paper divides the publishers' buyers into different groups and develops recommendations for publishers for addressing customers in the IoT. In this context, it becomes clear that the "diffusion model" for publishers in the IoT needs an adjustment. According to Rogers' "diffusion model", it is important to address the different groups of buyers differently and during the various product launch phases. The aim of addressing the customer groups is to create or strengthen customer confidence and thus establish a stable, long-term customer relationship.

51373

Global Cinema as Environmental Ambassador

Mario Trono, Mount Royal University, Canada

This argument connects several international cinematic shooting locations to ecological states of affairs that reside there in order to imagine how viewing audiences worldwide might better connect to environmental issues through film. Drawing on theories of agency that inform the environmental humanities, I suggest that the material particulars of life in the biosphere have a second-order existence inside the omnipresent, global medium of film and that eco-critique can mobilize viewers to see in entertainment the industrial, conservational, and consumerist dynamics that are always on view if one looks closely enough. Since shooting locations provide resonant inspiration and cine-textual sign materials for cinema's worlding activities—and since they carry their own environmental histories while functioning as extractive use zones for film production industries—they are ideal material-discursive sites for examining human beings and their intra-active edge effect encounters with ecologies. Aspects of *The Revenant* (shot in Western Canada), *Gomorra* (shot in Italy), *Suzhou* (shot in China) and *Taste of Cherry* (shot in Iran) will be imagined here as a kind of eco-tourism the apprehension of which can transform into activism. A case will be made for an increase in citizen-initiated visual production activities (designed to ecologize film texts) that can be distributed online as assemblages of images, sounds, criticism, activism, art, and entertainment. The agentic connection between such activity and a reclaimed futurity arrives in the recognition of cinema's status as a ready ambassador for eco-political dialogue, a conversation now at the center of this 21st century.

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

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Tokyo, Japan, 2019

October 25–27, 2019

The Asian Conference on
Media, Communication & Film
(mediasia.iafor.org)

October 31 – November 03, 2019

The Asian Conference on Education
(ace.iafor.org)

November 03, 2019

The Asian Undergraduate Research Symposium
(aurs.iafor.org)

London, UK, 2019

July 19–21, 2019

The European Conference on Education
(ece.iafor.org)

The European Conference on
Language Learning
(ecll.iafor.org)

December 07–08, 2019

The European Conference on
Aging & Gerontology
(egen.iafor.org)

Hong Kong, 2019

November 08–10, 2019

The IAFOR Conference for Higher Education
Research – Hong Kong
(cher-hongkong.iafor.org)

The Asian Conference on the Liberal Arts
(acla.iafor.org)



Hawaii, USA, 2020

January 10–12, 2020

The IAFOR International Conference on Education – Hawaii
(iicehawaii.iafor.org)

The IAFOR International Conference on Sustainability, Energy & the Environment – Hawaii
(iicseehawaii.iafor.org)

Singapore, 2020

February 07–09, 2020

South East Asian Conference on Education
(seace.iafor.org)

Tokyo, Japan, 2020

March 23–26, 2020

The Asian Conference on Education & International Development
(aceid.iafor.org)

March 26–29, 2020

The Asian Conference on Psychology & the Behavioral Sciences
(acp.iafor.org)

The Asian Conference on Ethics, Religion & Philosophy
(acerp.iafor.org)

March 27–29, 2020

The Asian Conference on Aging & Gerontology
(agen.iafor.org)

March 29 – April 1, 2020

The Asian Conference on Language
(acl.iafor.org)

May 24–27, 2020

The Asian Conference on the Arts & Humanities
(acah.iafor.org)

The Asian Conference on the Social Sciences
(acss.iafor.org)

May 27–30, 2020

The Asian Conference on Cultural Studies
(accs.iafor.org)

The Asian Conference on Asian Studies
(acas.iafor.org)

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

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