The 8th European Conference on Arts & Humanities

The 8th European Conference on Media, Communication & Film

PROGRAMME & ABSTRACT BOOK

Organised by The International Academic Forum (IAFOR) in association with the IAFOR Research Centre at Osaka University, University College London (UCL), Birkbeck, University of London, University of Sussex and IAFOR's Global University Partners

JULY 24–26, 2020 | ONLINE FROM LONDON, UK

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RECSIE 国際教育研究コンソーシアム Research Consortium for the Sustainable Promotion of International Education

Future Talent Council

URBAN INCD INCERC

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.

Cover image: "London Bus" (1967) by Jim Haldane

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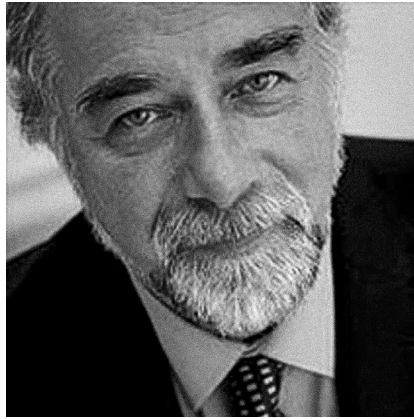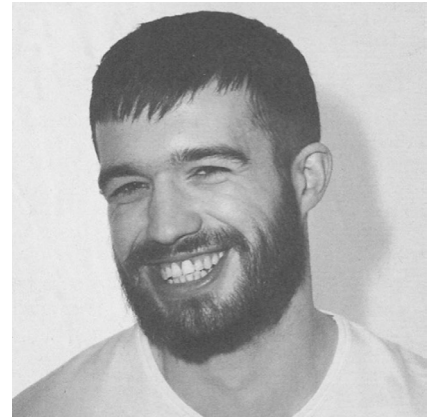
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ECAH/EuroMedia2020 Organising Committee

Anne Boddington
Kingston University, UK

Bruce Brown
Royal College of Art, UK

Matthew Coats
University of Brighton, UK
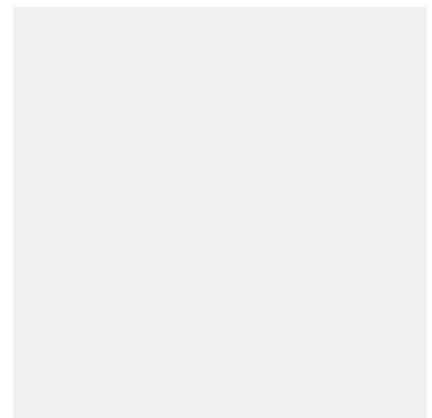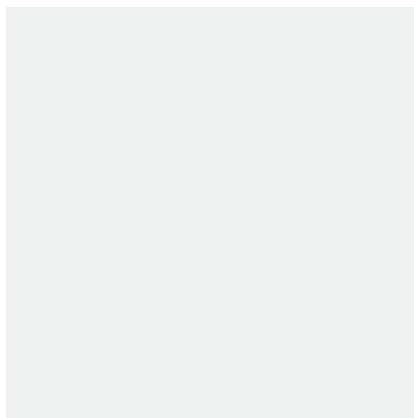
Joseph Haldane
IAFOR

Donald E. Hall
University of Rochester, USA

James Rowlins
Singapore University of Technology and Design, Singapore

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

Letter of Welcome

Dear Delegates,

In more normal times I would be writing this letter to welcome people to London, however these are very different times, and so I welcome you instead online to IAFOR's 2020 European Conference Series, from more than forty different countries around the world.

While this conference is organised in the spirit of hope and with the possibilities of technology, it is also organised in a context of global uncertainty in the wake of the coronavirus, an unprecedented global crisis of enormous proportions. Many of the things that we have come to take for granted over the past decades, such as cheap, easy and reliable travel between countries, has become questioned as different nations have responded to the global health crisis in different ways, each impacting local societies, economies, communities, and many individual lives.

Perhaps the most important thing that this crisis will have taught us is that the freedoms that we hold so close, such as those of expression and movement in a globalised world, bring to the fore questions of transparency and governance on an international level. This serves to remind us that questions of human security and public policy, as they relate to such issues as health, climate change, pollution, and individual rights and responsibilities, do not happen in sovereign vacuums, but instead impact other nation-states. If one country is not as transparent as it otherwise might be, then the repercussions are not only domestic, but frequently felt across borders. In a globalised world, our problems are increasingly global, and require concerted cooperative measures between countries in order to seek solutions.

Let us use this time together to meaningfully engage, to combat complacency, and ensure that these conferences, even in trying circumstances, are the best that they can be.

As a response to the ongoing situation, we have decided to open the ECAH/EuroMedia and ECE/ECLL conferences to registrants of either, giving delegates the chance to see ALL presentations in both conferences over a six day period.

I look forward to meeting you all online. Please enjoy the conferences!

Take care and stay safe!

Dr Joseph Haldane
Chairman & C.E.O, The International Academic Forum (IAFOR)
Guest Professor, Osaka School of International Public Policy (OSIPP), Osaka University, Japan
Visiting Professor, Doshisha University, Japan & The University of Belgrade, Serbia
Member, Expert Network, World Economic Forum

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RESEARCH ARCHIVE

www.papers.iafor.org

Visit the IAFOR Research Archive, where you can search and access the repository of research generated by IAFOR.

You can search by keyword(s), subject area(s), or specific conference proceeding(s) to access abstracts and full papers from past IAFOR conference proceedings, browse and read them online, or download them to your device.

Conference Guide

July 24, 2020 | All times are British Summer Time (UTC+1)
Friday at a Glance

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

09:15-10:15 **Panel Presentation**
The Age of the Zombie: Social Distancing without
Social Media Distancing

Lorna Piatti-Farnell, Auckland University of Technology, New Zealand
Donna Lee Brien, Central Queensland University, Australia

10:15-10:30 IAFOR Documentary Photography Award

10:30-10:40 Break

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

July 25, 2020 | All times are British Summer Time (UTC+1)
Saturday at a Glance

08:55-09:00   **Welcome from the Organising Committee**
Joseph Haldane, IAFOR, Japan

09:00-10:30   **Panel Presentation**
*Embracing Difference: Fashion, Design and the Rhetoric
of Social Change*
Matthew Coats, University of Brighton, United Kingdom
Bel Jacobs, writer, speaker, United Kingdom
John Lau, London College of Fashion, United Kingdom
Sophie Skach, Fashion Designer and Researcher, United Kingdom
Peter Jeun Ho Tsang, Foundry Powered by IFA Paris, France

10:30-10:40   Break

10:40-11:40   **Keynote Presentation**
Viral Lessons
Anne Boddington, Kingston University, United Kingdom

11:40-11:50   Break

11:50-13:05   **Live-Stream Session 1: Literature/Literary Studies**

13:05-13:15   Break

13:15-14:05   **Live-Stream Session 2: Film Criticism and Theory**

14:05-14:15   Break

14:15-15:30   **Live-Stream Session 3: Science, Environment and the Humanities**

15:30-15:35   Closing

July 26, 2020 | All times are British Summer Time (UTC+1)
Sunday at a Glance

08:00-08:10   **Welcome from the Organising Committee**
Celia Lam, The University of Nottingham Ningbo China, China

08:10-09:00   **Live-Stream Session 1: Media History**

09:00-09:10   Break

09:10-10:00   **Live-Stream Session 2: Aesthetics, Design**

10:00-10:10   Break

10:10-11:50   **Live-Stream Session 3: Literature/Literary Studies**

11:50-12:00   Break

12:00-13:15   **Live-Stream Session 4: Advertising, Marketing, & Public Relations**

13:15-13:30   Break

13:30-14:15   **Keynote Presentation**
Dislocation/Invitation
Donald Hall, University of Rochester, United States

14:15-14:30   **Conference Closing Address**
Joseph Haldane, IAFOR, Japan

Conference Proceedings

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

Full text submission is due by August 27, 2020, through the online system. The proceedings will be published on September 25, 2020.

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

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 Publications

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. Please note that works published in the Conference Proceedings are not peer-reviewed and cannot be considered for publication in IAFOR journals.

IAFOR Journals

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

How are papers submitted?

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

How does IAFOR ensure academic integrity?

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

Where are the journals indexed?

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

What's the reach?

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

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
IAFOR Journal of Literature & Librarianship
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.

For more information on *THINK* please visit www.think.iafor.org

If you would like more information about any of IAFOR's publications, please contact publications@iafor.org

IAFOR Academic Grant & Scholarship Recipients

Our warmest congratulations go to Julián Grijalba, Iryna Rudyk, Mariam Zia, Beryl Ehondor and Emmanuel Nzeaka, who have been selected by the conference Organising Committee to receive grants and scholarships to present their research at ECAH/EuroMedia2020.

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**

Julián Grijalba | IAFOR Scholarship Recipient

58086 (ECAH2020)
The Effects of Market Places on the Spatial Variability of the Urban Soundscape: A Case Study in the Department of Cauca (Colombia)
Julián Grijalba, Colegio Mayor del Cauca University, Colombia

Julián Grijalba is, first and foremost, a passionate architect and DJ/producer. His main research lines are urban planning, focusing on soundscapes and sound mapping; urban master plans updates, developed in the challenging cities of the Global South; and sound art, throughout electronic audio synthesis, and experimental sound works composition. His work has been devoted to expanding the urban soundscape understanding of his nation (Colombia) and wider regions (especially, Latin America and Europe). Currently, he is an associate researcher at *Centro de Estudios Urbanos* of Colegio Mayor del Cauca University.

Iryna Rudyk | IAFOR Scholarship Recipient

56860 (ECAH2020)
Intercultural Education in Europe: The Bridge Thought to Teach Values of Cultural Diversity
Iryna Rudyk, University of Padua, Italy

Iryna Rudyk is a postgraduate student interested in interculturalism. She was born in the Ukraine, brought up in Italy, and studied in Italy and Austria. Nowadays, in her last year of a master's degree in Foreign Languages for Communication and International Cooperation, at the University of Padua, she is following her goal to promote values of interculturality, and a new view on cultural diversity.

Mariam Zia | IAFOR Scholarship Recipient

58107 (ECAH2020)
Dastan-e Amir Hamza and the Uncanny Resonance of New(s) Stories
Mariam Zia, Lahore School of Economics, Pakistan

Dr Mariam Zia has a PhD in Critical Theory from the University of Sussex, UK (2017). She is currently working as an Assistant Professor at the Department of Humanities and Social Sciences at the Lahore School of Economics, Pakistan. Dr Zia also has an MA in Critical Theory from Sussex (2006) and an MA in English Language and Literature from the University of Punjab, Pakistan (2004). Before beginning her doctoral studies, Dr Zia worked for Pakistan's first English Language news and current affairs channel, reporting on education, health and terrorism.

IAFOR Academic Grant & Scholarship Recipients

Beryl Ehondor | IAFOR Scholarship Recipient

58034 (EuroMedia2020)
Drone Journalism and the Redefinition of Ethics in Professional Journalism
Beryl Ehondor, Pan-Atlantic University, Nigeria
Emmanuel Nzeaka, Pan-Atlantic University, Nigeria

Beryl Ehondor is currently a PhD Student and Teaching Assistant to Professor Cecil Blake, at the School of Media & Communication, Pan-Atlantic University, Lagos, Nigeria. Beryl's first degree is in Estate Management, Yaba College of Technology and she practised real estate for 6 years before embarking on an academic career. She holds a PGD in Teacher Education from the University of Ibadan and an M.Sc in Media & Communication from Pan-Atlantic University. Besides being a creative writer and author of 3 books, Beryl's research interests spread across media ethics, media effects on society and organisational communication. Her ongoing PhD thesis is in the ambit of internal communication and employee engagement; plus ongoing papers in media effects on children and other aspects of society.

## Emmanuel Nzeaka | IAFOR Scholarship Recipient

58479 (EuroMedia2020)
The New Media Semiotics and the Rise of Universal Symbolic Language: A Perspective From Digital Natives in Nigeria
Emmanuel Nzeaka, Pan-Atlantic University Lagos, Nigeria
Beryl Ehondor, Pan-Atlantic University Lagos, Nigeria

Mr Nzeaka, Emmanuel is a teacher with over twenty-five years' experience in IGCSE Cambridge International Examination, First and Second Language English (Certified). He holds a National Certificate in Education (NCE), International Teacher Certificate (ITC) from European Council for International Schools(ECIS) and CIE, BA Ed in English Language Education, MA in English Literature (Victorian and African), MSc in Media and Communication, and currently a PhD researcher(final year) in Pan-Atlantic University Lagos. He has attended various international conferences in education, leadership, modern teaching and research in Cambridge and Birmingham UK, South Africa and Kenya. He is currently a Communication-in-English teacher at Pan-Atlantic University Lagos, Nigeria.
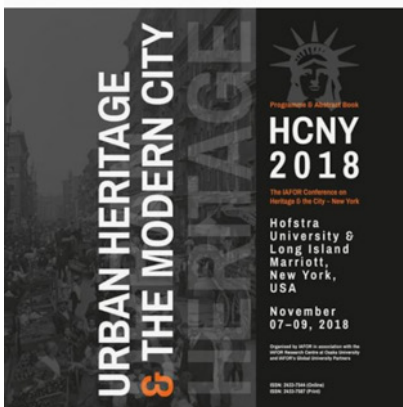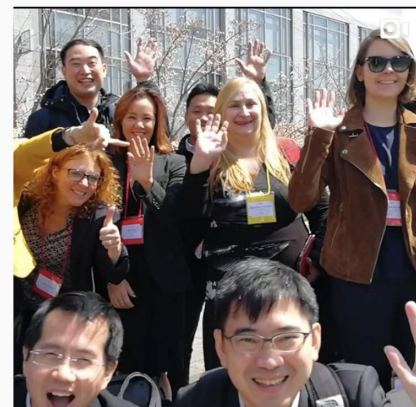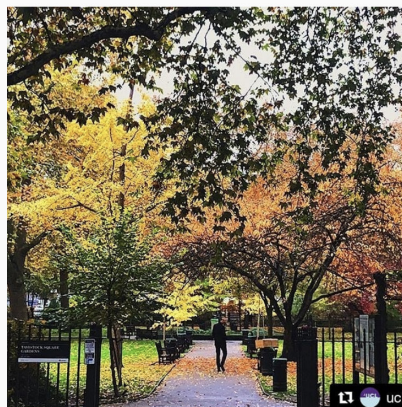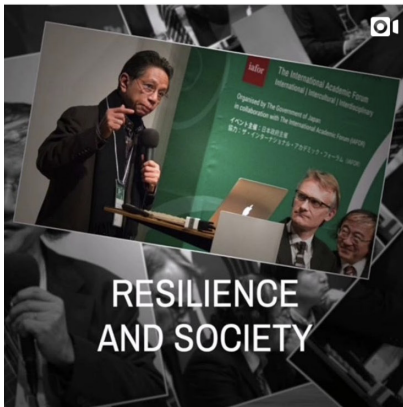
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Friday
July 24

Plenary Session

The Age of the Zombie: Social Distancing without Social Media Distancing

Friday, July 24 | 09:15-10:15 | British Summer Time (UTC+1)

In an era of confusion and anxiety, isolation, quarantines and lockdowns, this panel will look at media and (popular) cultural responses, through digital narratives, and memes. In our blurred life online, our professional and personal lives flow into each other, time warps, and social distancing doesn't mean social media distancing. What of questions of freedoms, of privacy, or security and of governance in a time of impending doom, real or imagined? Outside our curtains and the safety of confinement, and endless media distraction, is a world without people. Is this the age of the Zombie?

Lorna Piatti-Farnell

Lorna Piatti-Farnell is Professor of Film and Popular Culture at Auckland University of Technology where she is also the Director of the Popular Culture Research Centre. Prior to her move to New Zealand in 2010, she held appointments at De Montfort and Bishop Grosseteste Universities in the UK. She is the Founder and President of the Gothic Association of New Zealand and Australia (GANZA). She holds an international reputation for leadership in the intersecting fields of Gothic studies, food cultures, popular media, and cultural history, and is known for her successful interdisciplinary collaborations. She is a member of the Royal Society of New Zealand, and serves on the advisory boards for several research entities in the UK, the USA, Australia, and New Zealand. Her current and forthcoming work examines the connections between popular media and cultural identities, including the multi-faceted socio-historical representation of popular icons, social media participation and digital identities, and the meaning of Gothic horror in times of crisis. She has published widely in her areas of expertise, including *Gothic Afterlives: Reincarnations of Horror in Film and Popular Media* (Rowman & Littlefield, 2019), *Consuming Gothic: Food and Horror in Film* (Palgrave 2017), and *The Vampire in Contemporary Popular Literature* (Routledge, 2014). She is currently completing her latest monograph, entitled *Poison: A Cultural History of the Mortal Arts* (Reaktion, forthcoming 2021).

Donna Lee Brien

Donna Lee Brien, PhD, is Professor of Creative Industries at Central Queensland University, Australia, where she leads the Creative Arts Research Training Academy. Her research focuses on popular genres of creative writing, especially non-fiction writing, including biography, memoir and food writing. Also completing research into research higher degrees, her most recent books are *The Doctoral Experience: Student Stories from the Creative Arts and Humanities*, Eds., Donna Lee Brien, Craig Batty, Elizabeth Ellison & Alison Owens, 2019 and *Writing the Australia Beach: Local Site, Global idea*, Eds., Elizabeth Ellison & Donna Lee Brien, 2020.

Keynote Presentation: Emily Kasriel
Crossing Divides and Embracing Difference
Friday, July 24 | 10:40-11:40 | British Summer Time (UTC+1)

Join Emily Kasriel, Editor of the BBC *Crossing Divides* season, bringing people together in a divided world for a session in which you'll learn all about the groundbreaking season which attracted over 40 million page views on the BBC. You will also get a taste of Deep Listening and have a go trying this out with a fellow participant in a break out room.

Most of us think we are above average listeners. But often when we think we are listening we are actually distracted by the voices in our head. And when we are talking with people we disagree with most strongly these inner distractions can get noisy as we judge what we are hearing while we rehearse counter-arguments. Imagine if you knew how to listen so that the person who was speaking felt truly heard?

During the last two years leading the BBC Crossing Divides season, I've been on the hunt of how to bring people with conflicting ideas together, drawing on my own experience as an Executive Coach, training with conflict mediators, and being an expert speaker in an MA module on Listening. I've spoken to psychologists, lawyers, organisational behaviour academics and facilitators such as Better Angels, all of whom are using a variant of deep listening.

You'll leave inspired by the power of connecting across divides and empowered with a technique you can use with colleagues, partners and with family – vital during times of challenge stress and encountering difference.

Emily Kasriel

As Head of Editorial Partnerships & Special Projects at the BBC World Service Group, Emily has set up and directs a number of high profile projects. During the last two years she's been leading the BBC *Crossing Divides* season, bringing people together in a fragmented world. Through this work she's been developing work on *Deep Listening*, drawing on her experience as an Executive Coach, training with conflict mediators, and drawing on a range of expertise. She has also trained over 200 members of the UK public in this skill at a BBC Crossing Divides Live Festival, and is now a Practitioner in Residence working on Deep Listening at the LSE's Marshall Institute.

Emily's Crossing Divides season was born out of the Solutions-Focused Journalism project, kick-starting a culture change across the BBC. To this end she ran the *SoICanBreathe* season looking at ways to cut air pollution. Emily also directs the BBC World News Komla Dumor Award, finding and supporting top journalism talent in Africa.

Previously she was a Senior Advisor to the Skoll Foundation for Social Entrepreneurship, creating partnerships to source more diverse Social Entrepreneur awardees and a Visiting Fellow at Said Business School, University of Oxford. She is also on the board of the grant-giving HH Wingate Foundation.

Emily has written for the BBC website, *The Guardian, Telegraph, Independent, Prospect* and the *Financial Times*, plus hosts panels and events globally. In her award winning BBC career, Emily previously founded, edited and occasionally presented *The Forum*, the flagship weekly interdisciplinary radio discussion show after running the Arts and Religion departments of the BBC World Service, and has reported and produced for the BBC across five continents.

Submit your research to the

IAFOR Journal of Media, Communication & Film

The *IAFOR Journal of Media, Communication & Film* publishes scholarship exploring the relationship between society, film and media including new and digital media.

The journal publishes articles based on findings from original research and/or theoretical concerns, interviews (with academics and filmmakers), and book and film reviews relating to media, mass communication, film and documentary and pertaining to one or more of the following specialisations: new and digital media; Asian media and globalisation; trends in Asian media and film; media's social responsibility; communication ethics; social media usage; issues related to gender and ethnicity; politics and aesthetics; media, society and religion.

The journal's focus is on Asia and Asian cultures' interaction and interrelation with the wider world. While some journal issues will privilege scholarship particular to specific countries, cultures, ethnicities or demographics, other editions will be organised according to themes designated by the editors and will not necessarily relate to any particular national situation. The journal will endeavour, in particular, to give a voice to scholars considering hitherto unexamined aspects of contemporary media and visual culture, with the aim of providing new perspectives and keeping abreast of socio-political changes.

Indexed in: DOAJ, Communication Source, SHERPA/RoMEO and Google Scholar. DOIs are assigned to each published issue and article via Crossref.

For details of how to submit your paper, view the Author Guidelines on the journal website:
www.iafor.org/journal/iafor-journal-of-media-communication-and-film/

# Saturday
July 25

Plenary Session

Embracing Difference: Fashion, Design and the Rhetoric of Social Change

Saturday, July 25 | 09:00-10:30 | British Summer Time (UTC+1)

For years, many in the fashion industry have chosen not to speak out on injustices in the world for fear of alienating consumers, and have considered taking a stance on civil rights and equality as unimportant. But these same consumers are starting to question what that means for the character of a brand, and why many creatives aren't being held accountable for their actions, that have a direct impact on our political climate. It's becoming ever clearer that the fashion industry can't be apolitical, and you can't separate politics from fashion.

Whilst the term 'fashion' has been historically used to describe the latest trends and how something is made into a particular form, the industry, and the wider creative industries, find themselves in the midst of an escalating evaluation culture.

In an increasingly online, globally-connected world, and with consumers acting in huge numbers to create a new voice and new type of critical discourse through online social media platforms that provide a direct link to the industry heavyweights, fashion and politics have never been more interlinked. From calling-out discriminatory industry standards to holding brands and businesses accountable for environmental abuses, the creative industries are democratising in a way we have never seen before, with fashion at the forefront of this discourse. Change is happening rapidly, with the new landscape developing on an almost daily basis. The consequences are huge and will affect each part of the fashion industry—from design educators to marketeers to practising designers. Add to this the Covid-19 global health crisis, and it becomes evident that the fashion industry as we know it will never be the same again.
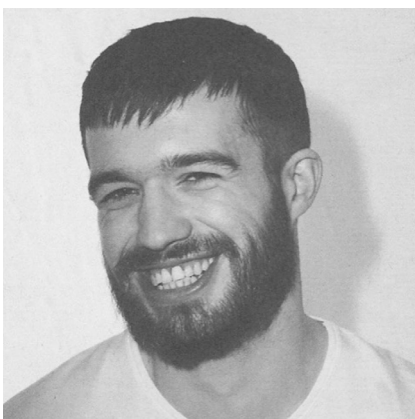
Matthew Coats

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.

Bel Jacobs

Between 1999 and 2013, Bel Jacobs was Style Editor for *Metro*, building the paper's reputation for fashion content with a focus on ethical alternatives. The fall of Rana Plaza in 2013 forced a re-assessment. Bel is a writer, speaker and activist with a focus on animal rights, the climate emergency and alternatives to the toxic fashion system. She is one of the coordinators for Extinction Rebellion's Fashion Action team.

John Lau

John Lau is the Associate Dean of the School of Design and Technology at London College of Fashion. With a broad background within the fashion industry he was a womenswear designer in London, progressing his career in fashion magazines as a fashion editor in New York, and latterly a creative director of a diffusion line for a luxury brand before moving on to production management in Hong Kong.

John has been in academia for over a decade and as an executive academic, leads a world-leading portfolio of programmes across clothing, textiles, accessories, footwear and jewellery. He is regularly called upon for expert opinion, most recently by BBC, *South China Morning Post*, and *i-D*.

Sophie Skach

Sophie Skach is a fashion designer and researcher based in London. Having studied menswear and knitwear design technology, as well as mathematics in Austria (Modeschule Wien Hetzendorf, TU Wien, Kunstuniversitaet Linz) and the UK (London College of Fashion), she has presented her collections on international catwalks and has closely collaborated with the textile industry. As a designer and consultant, she worked with large companies (e.g Swarovski), as well as for fashion start-ups around Europe (e.g. Son Of A Tailor, aéthérée). Since 2015, Sophie has been pursuing a PhD at Queen Mary University of London as part of the Media & Arts Technology Centre for Doctoral Training. Her interdisciplinary research combines her experience in fashion, textiles and tailoring with digital media, wearable technology and behavioural studies.

Working in a Cognitive Science research group, her research investigates how embedded textile sensors can be used to pick up nonverbal behaviour during social interaction. Integrated in garments as a body-centric sensing system, fabrics can be used to track body movement and touch interactions. As an example, Sophie has developed trousers with integrated textile pressure sensors that are able to identify a variety of postures, as well as conversational cues. Both, in the academic environment and public platforms in design and fashion, Sophie showcases her works to engage and stimulate a discourse about the role and potential of fashion in wearable technology, establishing e-textiles as a new modality for social computing.

Peter Jeun Ho Tsang

Peter Jeun Ho is pioneering the fields of fashion tech and innovation, with his second fashion tech lab, Foundry Powered by IFA Paris, recently opened its doors in the 19th district of Paris. Peter holds an MA in Digital Fashion from London College of Fashion and has worked with technology companies large and small to conceptualise, execute and deploy various fashion tech solutions through his venture studio, *Beyond Form*. His previous lab, *The Dandy Lab*, was nominated for several awards including 'Best New Retail Concept' WGSN Futures 2016 and was commended by Internet Retailing 2015 for 'The Digital Store Award'.

Many have likened the experience of the COVID-19 pandemic to the experience of war time, except with all the people on the same side against an invisible invader that is indiscriminate, transgresses national borders and disproportionally attacks the socially and economically vulnerable. Across the world, countries and communities have been "locked-down" and retreated to the relatively "safety" of their domestic environments. Our cities and educational institutions were closed and stood silent, their usual vivacious inhabitants physically dispersed, but digitally connected, while the sun shone, Spring "sprung", summer arrived, and the natural environment flourished with our absence. We retreated, but institutions continued to function, significantly weakened and often struggling to react fast enough to "work differently", online and "at home". Work, home, social lives and our different personas all overlaid upon one another. Individually and collectively we have all been forced to confront the ways we manage each of these lives and how they do or don't intersect and interconnect. In the University context, governance and resilience have been tested, as was the leadership and practical capacity and capability of working and learning remotely. What to do, how to behave, who and what mattered to us as social beings all questioned by COVID's threat. A threat, that, like climate emergency, artificial intelligence and racial (in)equality has long been known about; but where other technocratic and economic values had perhaps overwritten our preparedness for what we have had to confront.

Whatever the rights and wrongs of "lockdown" and the pitching of wealth against health, this existential moment has presented an opportunity to reflect, prior to addressing the far more challenging task of rethinking and re-opening our worlds, economies and institutions. This presentation focuses specifically on living with COVID-19 and devising a framework and a series of principles for unlocking universities and reflecting on the role, purpose and contribution. It then takes a more detailed look at the lessons we might take from our "viral experiences" and how we might reflect upon and revisit creative education and its social, cultural and economic contribution in our "next normal" and imminent futures.

Anne Boddington

Anne Boddington is Professor of Design Innovation, Pro Vice Chancellor for Research, Business and Innovation at Kingston University in the 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.

Saturday
July 25

Parallel Sessions

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

11:50-13:05 | British Summer Time (UTC+1)
Saturday Live Stream Session 1
Literature/Literary Studies
Session Chair: Richard Donovan

57986   11:50-12:15
Beyond Richard Kearney's 'Frontier Zone': Describing Enmity and Otherness in the American Post-Apocalyptic
Andrei-Cristian Neguț, West University of Timișoara, Romania

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

57875   12:15-12:40
The Republic of Heaven: A Return to Mother Earth and Ancient Pagan Religions in 'His Dark Materials'
Sunshine Williams, University of Texas at Dallas, United States

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

58539   12:40-13:05
A Cross-cultural Analysis of Self-examination in Shakespeare's Hamlet *and Chinese Philosophy and Tragedy*
Daoyu Shi, Kunming University of Science and Technology, China

Western culture and Chinese culture are two completely different cultural systems in the world, while both of them can be analyzed together at a microscopic level. Although the protagonists in Chinese drama are not as complex as in Shakespearean drama where the characters are shaped by more than two aspects, the struggle of personality can be displayed in both. Consequently, in this paper, I will argue that the ideology of the self exists in *Hamlet* and Confucian texts. More specifically, through a comparison of Confucian ideology with western ideology, *Hamlet* can be analyzed in a cultural way that separately compares western ideology and Confucianism, Chinese drama and Shakespearean drama, and thus I will argue that some special characteristics belong to both *Hamlet* and Confucianism such as self-fashioning, self-revising, self-examination, and the desire to achieve an equilibrium (the "middle course"). I will then particularly analyze the tragedy of *Ophelia*, which relates Shakespearean drama with Chinese drama. This tragedy differs from *Hamlet*'s and is an unadulterated and deep tragedy for all. Since Shakespeare's eminence was located in his creation of multiple selves, when analyzing *Hamlet*, we can also analyze the selves in it, and then compare it with the corresponding consciousness in Confucianism to conduct cross-cultural communication.

Saturday Live Stream Session 2

Film Criticism and Theory

Session Chair: James Rowlins

58113   13:15-13:40

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

Antonio Peláez-Barceló, Universidad San Pablo CEU, Spain

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

57953   13:40-14:05

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

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

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

14:15-15:30 | British Summer Time (UTC+1)
Saturday Live Stream Session 3
Science, Environment and the Humanities
Session Chair: Alfonso J. García-Osuna

58477   14:15-14:40
Hemingway and Dos Passos: The 1930s
Majed S. Al-Lehaibi, Jazan University, Saudi Arabia

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

58086   14:40-15:05
The Effects of Market Places on the Spatial Variability of the Urban Soundscape: A Case Study in the Department of Cauca (Colombia)
Julián Grijalba, Colegio Mayor del Cauca University, Colombia

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

58256   15:05-15:30
Synergistic Space Potentials: Technology, Humans and Responsive Materials in the Design Process
Marcus Farr, Tongji, United Arab Emirates
Andrea Macruz, Tongji, Brazil
Alexandre Ulson, Centro Universitario Belas Artes, Brazil

This project investigates the role technology and neuroscience play in making meaningful connections between people and architectural space. It discusses why it is important to focus on designing with more significant impact, focusing on the quality of experience rather than quantity of objects. It moves on to indicate that design can harness this power for social changes and discusses how technological relationships with humans can be the center of the design conversation. To interrogate this further, we have created a series of simulations, based on a piece of interactive, intelligent furniture as the centerpiece to an architectural space. It utilizes a computational pattern that is coded to respond to human activity. It is subsequently materialized with temperature responsive bi-materials, which are coated thermochromically, and electrically programmed with micro-controllers, and then connected to a computer code that makes readings based upon human interaction. Through this process, it manifests a methodology that categorizes the test results into: Static, Repetitive, and Non-static morphologies. These question the potential of the prototype, making certain that no elements other than the furniture and its integral parts are used to investigate a series of outcomes. The paper offers definitions of the process in the following terms: Repetitive Morphologies = consistent basis actions Non-static Morphologies = non repetitive actions based on input variables Static Morphologies = actions that don't change, or are considered unsuccessful. As the computational patterns and colors change, we are made aware of the relationships between space, technology, and the human sensorium.

Sunday
July 26

Parallel Sessions

Sunday Live Stream Session 1

Media History

Session Chair: Celia Lam

58114   08:10-08:35
Image and Gesture: A Modernistic Vision in Weimar Visual Culture
Chunyan Fu, University of Cambridge, United Kingdom

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

57761   08:35-09:00
Old News from Close Friends, New News from Casual Acquaintances: Social Media and Echo Chambers Revisited
Andrew Duffy, Nanyang Technological University, Singapore

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

Sunday Live Stream Session 2
Aesthetics, Design
Session Chair: Matthew Coats

58277   09:10-09:35
Heritage-Inspired Creativity for Textile Printed Pattern: A Case of Sukhothai
Kamonsiri Wongmuek, Dhurakij Pundit University, Thailand
Prashya Piratrakul, Dhurakij Pundit University, Thailand
Nitiphol Thararoop, Dhurakij Pundit University, Thailand

Sukhothai province of Thailand has been included to be a member of UNESCO's Creative Cities Network: UCCN for its crafts and folk art in 2019. And two historical parks of Sukhothai were declared as World Heritage Sites by UNESCO. Therefore Sukhothai is the place where is full of cultural heritage and creativity. The aims of this study are: (1) to study Sukhothai's art and heritage and decode its cultural features to key characteristics (2) to interpret those key characteristics to be inspirations for the creative commercial textile printed design. Methodology: This participatory observation study started with a field visit to get information on the local culture. Qualitative data and inputs were used for thematic analysis to get key characteristics. Design developing process in six weeks design workshop is used for developing the printed textile design. Results: The analysis provides 4 different design characteristics, each in their way, is composed of heritage and creativity – Key Characteristic 1: heritage (Ancient ruins in Si Satchanalai national park)+ creativity (The mood of romance). Key Characteristic 2: heritage (Ancient textile)+creativity (The modern ethnic). Key Characteristic 3: heritage (Golden jewelry) +creativity (The modern oriental). Key characteristic 4: heritage (Wat Srichum's wall engraving) +creativity (The mood of artistic). Conclusion: Through the process, the designs had presented the experience and results that reflected the heritage resource and creativity on textile printed design in different moods and tones. All these designs can be used for commercial products in further projects.

58278   09:35-10:00
Heritage Inspired Costumes for Thai Traditional Massage Business
Prashya Piratrakul, Dhurakij Pundit University, Thailand
Kamonsiri Wongmuek, Dhurakij Pundit University, Thailand
Nitiphol Thararoop, Dhurakij Pundit University, Thailand

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

10:10-11:50 | British Summer Time (UTC+1)
Sunday Live Stream Session 3
Literature/Literary Studies
Session Chair: Richard Donovan

58450   10:10-10:35
Alluding to Childhood Growth and Desire in Roald Dahl's Esio Trot
Ji-Eun Kim, Yonsei University, South Korea

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

58484   10:35-11:00
Who is Oliver? Unexecuted Wills and Threatened Legal Rights in Oliver Twist
Akiko Takei, Chukyo University, Japan

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

58421   11:00-11:25
A Comparative Analysis of Metaphors Constructing Danger and Force Dynamics in Buddhism Discourse
Baramee Kheovichai, Silpakorn University, Thailand
Makoto Watanabe, Hokkaido Bunkyo University, Japan
Masako Wada, Fuji Women's University, Japan

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

58107   11:25-11:50
Dastan-e Amir Hamza and the Uncanny Resonance of New(s) Stories
Mariam Zia, Lahore School of Economics, Pakistan

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

Sunday Live Stream Session 4
Advertising, Marketing, & Public Relations
Session Chair: Sarah Louisa Birchley

58329   12:00-12:25
Development of The Causal Relationship Model for Innovative Communication Management on Image and Reputation of International Programs in Thai Universities

Nutthaboon Pornrattanacharoen, National Institute of Development Administration, Thailand
Pratoom Rerkklang, National Institute of Development Administration, Thailand

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

58479   12:25-12:50
The New Media Semiotics and the Rise of Universal Symbolic Language: A Perspective From Digital Natives in Nigeria

Emmanuel Nzeaka, Pan-Atlantic University Lagos, Nigeria
Beryl Ehondor, Pan-Atlantic University Lagos, Nigeria

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

58034   12:50-13:15
Drone Journalism and the Redefinition of Ethics in Professional Journalism

Beryl Ehondor, Pan-Atlantic University, Nigeria
Emmanuel Nzeaka, Pan-Atlantic University, Nigeria

The emergence of drones in journalism has raised questions concerning its use and implications against the backdrop of local and global professional media's interpretation of ethics. This subject is germane at this time taking into consideration the pervasiveness of drone technology in news-gathering and investigative journalism. The emergence and convenience of drone journalism are fraught with dialectics around privacy, intrusion and professional ethics. The redefinition of ethics is therefore imminent in the face of rising challenges associated with drone journalism. This paper thus postulates that the application of ethics in journalism requires modifications to suit the demands of this avant-garde reporting, as the intrusive nature of this medium of investigative journalism will create new ethical challenges for practitioners, governments and citizens. This paper engages literature review and discourse analysis on the issues of ethical dilemmas in drone journalism, implications for the African Media and society. The focus is to contribute to journalism ethics in a drone age via a re-definition of ethics rooted in the philosophy of virtue ethics. This paper will specify the relevance of rethinking the classical interpretation of ethics through a transformative understanding of new perceptions in the face of drone technology. In conclusion, the paper pays attention to three stand-points: the regulation of drone journalism, the redefinition of media ethics, and the agglomeration of the two to bring out an acceptable moral procedure on drone journalism.

Keynote Presentation: Donald Hall
Dislocation/Invitation

Sunday, July 26 | 13:30-14:15 | British Summer Time (UTC+1)

IAFOR's special theme in 2020 is "Embracing Difference", which builds on two previous years' themes: examinations of fear for what the future might hold (2018), followed a year later by explorations of our ability to shape alternate futures (2019). The continuing timeliness of both topics has been fuelled not only by global political trends, but also (and in ways that largely account for those trends) the fact that individuals today are being confronted incessantly with forms and intensities of "difference" as never before in human history. Unless we are wholly off the grid of media and extra-communal encounter (as we might find with self-isolating religious communities), we are confronted daily with lifestyles, belief systems, languages, and ways of being that are radically different from our own. Whether face-to-face or mediated, these continuing micro-shocks of encounters with epistemological difference can be terrifying, exhilarating, disorienting, or even erotically stimulating (if not several of those at once). Much hinges on how we decide to process such encounters, a choice for which, I argue, we bear responsibility. To the extent that we can actively choose to frame such "dislocations" as desirable "invitations"— to question the rightness of our own stances, the security of our own "truths," and the limitations of our own knowledge – we can welcome encounters with difference as necessary for learning and growth. Too often, of course, they are processed much more narrowly as violent threats to insular selfhood, to national and cultural primacy, and to religious absolutes. We as teachers, scholars and public intellectuals have a role to play in reframing a public debate on the fundamental value of "difference". Beyond our common and often tepid proclamation of respect for "diversity", it is imperative that we promote and defend the inherently generative effect of the "unsettledness" that terrifies so many of our fellow citizens. Invitations to rethink our "selves", our beliefs, and our values should be celebrated as inherently educational opportunities, rather than feared as apocalyptic threats to coherence or community.

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. Before that, he was Professor of English and Chair of the Department of English at California State University, Northridge, 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. 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 2013-2017, 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, 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.

Notes

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Arts

58019
AI in the City: Speculating on Potential Futures Through Media Art
Marcos Dias, Dublin City University, Ireland

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

58463
The Implementation of VR Technology in the Recoloring of the Historical Pharaonic Sites: Case Study on Khuwy's Tomb
Heba El Kamshoushy, Alexandria University, Egypt

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

58443
Soft Heroes and Unusual Detectives: Researching Bodily Parody by Reading Itxaro Borda While Staring at Ana Laura Aláez
Maite Luengo Aguirre, University of the Basque Country, Spain

The body has become a central element in the Basque cultural production, even if it arrived with some delay in relation to the international practices. Within this context, this case study research examines the use of parody as a strategy to put the female body in the centre. For this purpose, this communication analyses works by the writer Itxaro Borda (Bayonne, 1959) and the multidisciplinary artist Ana Laura Aláez (Bilbao, 1964). The first part is dedicated to one of the major Basque language writers, whose work is nowadays being revisited by researchers from different perspectives, ranging from sexuality to politics. Borda is especially known for her detective fiction series (1994-2007), where Amaia Ezpeldoi is the main protagonist, a lesbian detective whose traits are contrary to the stereotypical agent. Ezpeldoi's character is analysed through her bodily experience by using narratology from a feminist perspective. The second part of the study investigates five textile sculptures created by Aláez, one of the artists who represented Spain in the 49th Venice Biennale in 2001. Between 1992-1993, she created sculptural artworks reimagining how to dress heroes and villains. Her work is examined through concepts of semiotics and applied psychoanalysis. As a result of this comparative study, it can be claimed that parody proves to be a highly effective ally in drawing attention to alternative imaginaries to the existing dominant ones, by in this particular cases, putting the female body in the centre as the main heroic subject.

58318
Food Culture and Intergenerational Care On and Off Stage
Tabia Lau, York University, Canada

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

ECAH Virtual Presentations

Arts (cont'd)

58188

Social Forums for a Different Democracy: Key Artistic Strategies of Chinese Socially Engaged Art in the 21st Century
Weiwei Sun, Ghent University, Belgium

It is the goal of this presentation to analyze how do some recent Chinese socially engaged art experiment a different democracy than the western paradigm. An in-deep study of art project Everyone's East Lake (2010-2014) will be introduced. East Lake is the biggest tourist attraction in Wuhan city of China, whereas, in recent ten years, increasing real estate projects have been invading her surface. This project called for artists and the public to do artworks along the lake to declare their civil rights for the common land, meanwhile, to protest the construction of a big amusement park. During three terms in four years, 116 artists(groups) created 133 artworks of all-media, including visual art, performances, and performing arts. As many of the creations interacted with the audience, and several relative public seminars were held, this project functioned as a ""Social Forum"" coined by me in my PhD research. It refers to a type of socially engaged art addressing particular social issues and endeavouring to build a platform for public discussion. In a nation where the freedom of speech is often not guaranteed, a Social Forum has a significant meaning as an artistic substitute for democracy in China. Namely, a ""social interstice"" adapted by Nicholas Bourriaud from Karl Max, which is an independent space in the society excluding political and economic regulations. Thus, it is critical to ask, what are the unique artistic strategies of these projects? What kind of democracy do Chinese artists want to achieve by these strategies?

58242

A SDT-SFBT Based Group Intervention on College Students' Smartphone Addiction and Positive Smartphone Usage
Yang-Hsueh Chen, National Chengchi University, Taiwan
Yi-Chen Wu, National Tsing Hua University, Taiwan

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

56403

Access to Shakespeare
Lori Lucas, University of Colorado-Boulder, United States

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

58080

The Role of Designer in Interdisciplinary Team
Tomas Chochole, University of West Bohemia, Czech Republic

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

ECAH Virtual Presentations

Arts (cont'd)

58481

Developing a Modern Pharaonic Identity Through the Implementation of Creative Geometrical Grid Systems
Heba El Kamshoushy, Alexandria University, Egypt

Most of the remains from ancient Egypt came from tombs and temples, as the Egyptians believed in afterlife eternity. That was the main influence for the development of art in ancient Egypt. The ancient Egyptian artist covered the walls with hieroglyphic texts and illustrations that serve their eternity believes, but his organization of the elements on the walls wasn't random, it followed accurate squared grid systems to align and size the elements within the given format with great proficiency (Madsen, R.S, 2019). The application of this rule started in the old Egyptian kingdom with minor changes in proportions in the following middle and new kingdom. In the twenty first century new graphical concepts emerged and the use of graphic software has provided unlimited artistic manipulations and design grids. Such innovative geometrical grids act as effective organizational systems and provide new design layouts. This research studies the integration of innovative 2d grid systems (Abstract geometrical grids, simple layered 2d grids, double layered grids) and 3d grid systems (isometric grids, linear perspective grids) with the Egyptian hieroglyphic texts and illustrations. Each grid provides a different mathematical concept with different design options. Artistic demonstrations are created by the researcher to visually analyze the results and study the impact of using each grid in reorganizing the pharoanic scenes and creating a new modern pharoanic identity, following the design principles - harmony, balance, rhythm and visual perception- in the layout formation.

Humanities

56860

Intercultural Education in Europe: The Bridge Teaching Values of Cultural Diversity
Iryna Rudyk, University of Padua, Italy

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

58323
Understanding the Mauritian Kitchen History Through Primary and Secondary Sources
Sabrina Ramsamy-Iranah, University of Mauritius, Mauritius
Santaram Venkannah, University of Mauritius, Mauritius
Deepa Gokulsing, University of Mauritius, Mauritius
Vishwanath Pooneeth, University of Mauritius, Mauritius
Yovesh Bhiwoo, University of Mauritius, Mauritius

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

57537
Adapting Complex Time: Story of Your Life *(1998) and* Arrival *(2016)*
Lauren Molyneux-Dixon, University of Leeds, United Kingdom

In both literature and film, we're faced with complex characters, complex plots, complex themes, complexity in narration and, occasionally, complexity in narrative structure, all of which have been long present in fictional works and all of which have been addressed extensively by scholars (we've witnessed a resurgence of these terms in academic circles in recent years following the rise of the puzzle film in the 1990s). But what can be inferred when we consider narrative complexity in terms of adaptation? For this study, I consider complexity in relation to nonlinear storytelling and apply stylistic methods of analysis to the blockbuster film *Arrival* (2016) and its source text - Ted Chiang's short story, *Story of Your Life* (1998). The aim of this paper is to examine narrative complexity in adaptation and address questions surrounding what is adapted in such cases, how it is adapted, and the effects both versions of such a text can produce. The argument that I advance is based on the premise that by breaking down the text (moving image and printed text) into its narrative components, we can develop a better understanding of how complex narratives such as this operate across platforms. My analysis focuses on the nonlinear narration, narrative focalisation and the presentation of coinciding narrative frames that are present in the source text and its film adaptation.

ECAH Virtual Presentations

Humanities (cont'd)

58468

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

Yoshihiro Nagata, Independent Researcher, Japan

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

58376

Motivational Impact of Perceived Self-sufficiency and Personal Religious Beliefs

Matej Nakić, Zagreb School of Economics and Management, Croatia
Goran Oblaković, Zagreb School of Economics and Management, Croatia
Mirna Korican Lajtman, Zagreb School of Economics and Management, Croatia
Renato Šimunić, Zagreb School of Economics and Management, Croatia

In this paper we set out to explore the impact of perceived self-sufficiency and personal religious beliefs on the connection between Motivation to Volunteer (VFI) as theorized by E. Gil Clary and Mark Snyder (1998) and Job Expectations which students possess before entering the workforce for the first time. Our goal is to find out the relation between six personal and social functions (values, understanding, social, career, protective & enhancement) potentially served by volunteering and students' first Job Expectations, while controlling for psychological variables of perceived self-sufficiency (Locus of Control) and Religiousness. Our sample is composed of 130 Croatian and International students in their junior and senior years of study. Methods used are quantitative and the research nature is correlational.

Notes

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56453

Advertising Education in Hong Kong: Perspectives from Industry Experts

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

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

58130

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

Diana Rios, University of Connecticut, United States

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

56522

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

Joseph Wogu, University of Nigeria Nsukka, Nigeria

Nigeria is the largest country in Africa with over 70% of its population dispersed in the hinterlands that are characteristically insecure, inaccessible and isolated. Information gathering and dissemination in these areas are highly limited; most of them do not access national and international news. Notwithstanding arrays of print and electronic media activities; newsgathering and dissemination remained the preserve of professional journalists while rumours, gossips, gong/traditional public announcer remained known alternatives. However, media digitalization led to the emergence of unprofessional journalists and the use of the Internet as an instrument for news gathering and dissemination in the 21st century Nigeria. This paper explores the dynamics of these changes and their challenges through the following questions: What are the characteristics of the digitalisation of news gathering and dissemination in Southern Hinterlands of Nigeria? What are the challenges facing digitalized news gathering and dissemination? How can ICT companies leverage digitalization to transform their business models to achieve sustainable benefits? Survey and descriptive methods were adopted, wherein 600 respondents were randomly selected from six rural communities in Southern Nigeria as sample. The data generated will be analysed with the aid of SPSS software. Through findings, this paper will explicate new areas of innovation and investments in communication technologies, and provide a valid framework for newsgathering across Nigeria, which will inevitably advance globalization and enhance development in Nigerian hinterlands.

58457

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

Jytte Holmqvist, HBU-UCLan Communication & Creative Industries, United Kingdom

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

EuroMedia Virtual Presentations

58483

The Impact of Camera Innovations on Visual Aesthetics in Documentary Films – A Filmmakers Perspective
Stefan Dux, Zurich University of the Arts, Switzerland

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

58192

Mass Media in the System of Improving Financial Literacy of the Population and Professional Training of Journalists – Russian Practice
Olga Vikhrova, Lomonosov Moscow State University, Russia

In today's conditions, when the level of financial literacy not only directly affects the material well-being of the population but is also a ""barometer"" of the social and economic situation in the country, its increase becomes a necessary element of the development of any state involved in international economic relations. To meet this problem, national strategies and programs for financial education have been implemented in Russia, as well as in other countries. However, most of the training programs implemented as part of the execution of these documents are targeted at the citizens who are at one of the stages of the education system. In the current situation, the media becomes the most accessible tool for spreading basic financial knowledge among the adult population. At the same time, the training and level of knowledge of journalists of the social and political media, which today are the main source of financial and economic information for non-professional audience, should be constantly upgraded in accordance with the situation in professional field and changing public demand. This study has allowed to find out with what subjects the present Russian journalists, bachelor graduates with a degree in Journalism form knowledge and skills necessary to create financial and economic materials, targeted at non-professional audience and whether the set of subjects offered to students is sufficient to carry out activities aimed at improving the financial literacy of the population.

58171

From Grid to Rhizome: Rethinking of the Post-digital Text Layout
Andrea Gogova, Tomas Bata University in Zlin, Czech Republic

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

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