

2021

Held online from UCL,
Institute of Education, UK
July 22–25, 2021

The 9th European Conference on
Arts & Humanities

E C A H

EUROMEDIA

The 8th European Conference on
Media, Communication & Film

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

PROGRAMME & ABSTRACT BOOK

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www.iafor.org/about/partners

IAFOR Global Partners



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.

Programme Design by Thaddeus Pope, IAFOR Media.



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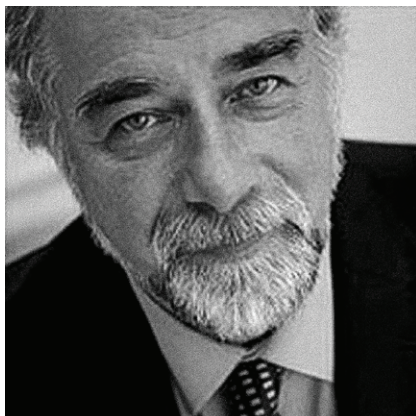
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ECAH/EuroMedia2021 Organising Committee



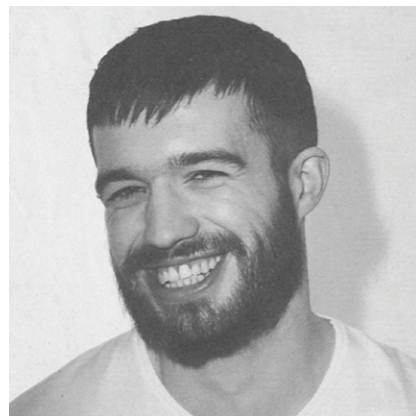
Anne Boddington

Kingston University, UK



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Royal College of Art, UK



Matthew Coats

University of Brighton, UK



Joseph Haldane

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Donald E. Hall

University of Rochester, USA



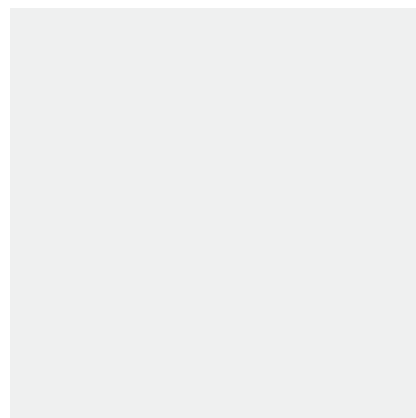
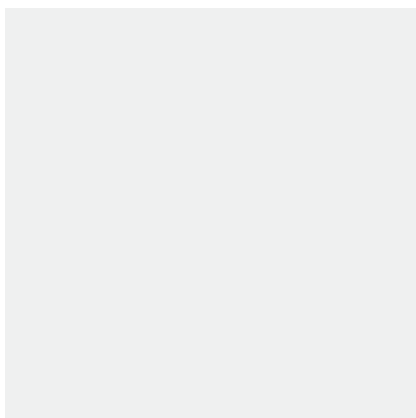
James Rowlinson

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 2021 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, have 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.

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



About ECAH/EuroMedia2021

Held in partnership with University College London (UCL), Birkbeck, University of London and the University of Sussex, this international conference encourages academics and scholars to meet and exchange ideas and views in a forum stimulating respectful dialogue, by bringing together university scholars working in the UK, Europe, and beyond to share ideas and research. This event will afford an exceptional opportunity for renewing old acquaintances, making new contacts, networking, and facilitating partnerships across national and disciplinary borders.

Since its founding in 2009, IAFOR has brought people and ideas together in a variety of events and platforms to promote and celebrate interdisciplinary study, and underline its importance. Over the past year we have engaged in many cross-sectoral projects, including those with universities (the University of Barcelona, Hofstra University, UCL, University of Belgrade and Moscow State University), think tanks (the East-West Center), as well as collaborative projects with the United Nations in New York, and the Government of Japan through the Prime Minister's office, and right here in London with University College London (UCL), Birkbeck, University of London and the University of Sussex, for this conference!

With the IAFOR Research Centre at the Osaka School of International Public Policy (OSIPP) at Osaka University, we have engaged in a number of interdisciplinary initiatives we believe will have an important impact on domestic and international public policy conversations. It is through conferences like these that we expand our network and partners, and we have no doubt that ECAH2021 and EuroMedia2021 will offer a remarkable opportunity for the sharing of research and best practice, for the meeting of people and ideas. We expect the resultant professional and personal collaborations to endure for many years.

In conjunction with our Global Partners, including University College London (UCL), Birkbeck, University of London and the University of Sussex, we look forward to meeting you online for ECAH/EuroMedia2021.

– The Organising Committee



Conference Guide

Conference at a Glance

Conference Proceedings

IAFOR Publications

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

IAFOR Academic Grant & Scholarship Recipients

IAFOR Membership



July 22, 2021 | All times are British Summer Time (UTC+1) Thursday at a Glance

- | | |
|--------------------|---|
| 09:00-09:15 | Announcements, Recognition of IAFOR Scholarship Winners & Welcome Address
Joseph Haldane, IAFOR, Japan |
| 09:15-10:45 | Panel Presentation
<i>Building Back Better: Are Universities Fit for Purpose?</i>
Anne Boddington, Kingston University, United Kingdom
Donald E. Hall, University of Rochester, United States |
| 10:45-10:55 | Break |
| 10:55-12:10 | Featured Interview Presentation
<i>Selfless: Journeys through Identity and Social Class</i>
Geoffrey Beattie, Edge Hill University, United Kingdom
Joseph Haldane, IAFOR, Japan |
| 12:10-12:20 | Break |
| 12:20-13:10 | Featured Interview Session
<i>Interview with Tracy Mathewson, Writer/Director of award-winning short film CALIFORNIA</i>
Tracy Mathewson, Writer & Director, United Kingdom
James Rowlinson, Singapore University of Technology and Design, Singapore |
| 13:10-13:40 | Networking and Discussion |
| 13:40-13:45 | Break |
| 13:45-15:25 | Live-Stream Session 1: Arts |



July 23, 2021 | All times are British Summer Time (UTC+1)

Friday at a Glance

09:00-10:15	Live-Stream Session 1: Literature/Literacy Studies
10:15-10:25	Break
10:25-11:40	Live-Stream Session 2: Literature/Literacy Studies
11:40-11:50	Break
11:50-12:40	Live-Stream Session 3: Sexuality, Gender, Families
12:40-12:50	Break
12:50-13:40	Live-Stream Session 4: Arts



July 24, 2021 | All times are British Summer Time (UTC+1)
Saturday at a Glance

09:00-10:40	Live-Stream Session 1: Communication
10:40-10:50	Break
10:50-12:30	Live-Stream Session 2: Film
12:30-12:40	Break
12:40-14:20	Live-Stream Session 3: Arts & Humanities
14:20-14:30	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 25, 2021, through the online system. The proceedings will be published on September 27, 2021.

Conference Catch-up

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

Pre-Recorded Virtual Presentations

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

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



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

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

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

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

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

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

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

IAFOR Academic Grant & Scholarship Recipients

Our warmest congratulations go to Liudmila Zaichenko who has been selected by the conference Organising Committee to receive an IAFOR scholarship to present her research at ECAH/EuroMedia2021.

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

Liudmila Zaichenko | IAFOR Scholarship Recipient

Liudmila Zaichenko is currently a PhD student at Tallinn University, Estonia. She obtained her Master Degree from the Higher School of Economics, St. Petersburg and her Specialist Degree in Journalism, St. Petersburg State University (Russia). Before coming to academic research Liudmila had been engaged in all kinds of research and marketing projects in various fields, including higher education and real estate. She previously held analytic and management positions in the international companies in mentioned fields. Since 2019 Liudmila has been working as a contract researcher for the Ministry of Education of the Russian Federation project. At the moment she is jointly sharing responsibilities as a senior lecturer at the Higher School of Economics, St. Petersburg campus and a PhD researcher at Tallinn University, Estonia.

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Cultural-cognitive Institutional Level Shaping the Agency of Minority Teachers in Post-soviet Estonia

Liudmila Zaichenko, Tallinn University, Estonia

In this study, I report on how professional agency of minority schools teachers in Estonia can be constrained by certain institutional barriers, including barriers which occur on a cultural-cognitive level and may be grounded in dispositions and beliefs of the society. This is significant because minority teachers in many countries may face dramatic obstacles in the course of building their 'integration projects' inside the host nation-state. The case of post-soviet Estonia may evidence how these teachers' professional agency as a potential tool for transformation and integration may be 'mediated ideationally' and constrained by the path-dependent institutional mechanisms, which don't provide for the transformative dimension of agency to occur. I believe that this study is appropriate for the chosen stream because it addresses the problems of integration and inequalities inside the national education context. The case of Estonia seems to be of a particular interest as this country has shown outstanding progress in development and integration in the European space during the recent 30 years, however it still is distinct in its highest segregation in all societal domains. Education system is one of the examples of this institutional disequilibrium. I dare to hope the readership of the journal may find valuable insights from this qualitative study about the path-dependency of institutional cultural-cognitive levels, which shape agentic orientations of ethnic minorities.



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

Thursday July 22

Plenary Session

All times are in British Summer Time (UTC+1)

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

Panel Presentation: Anne Boddington & Donald E. Hall

Building Back Better: Are Universities Fit for Purpose?

Thursday, July 22 | 09:15-10:45 | British Summer Time (UTC+1)

While societies have always shifted and morphed, the coronavirus pandemic has seen institutions forced into change and great speed, creating both destructive chaos, as well as disruptive innovation. Within the higher education sector, these changes have raised huge existential and philosophical challenges for individual universities, as their role and existence has been questioned as never before. In this discussion, two senior leaders in UK and US Higher Education, Anne Boddington and Donald Hall, will discuss the challenges and opportunities brought about by the COVID crisis, and also the role of the arts and humanities, which have been further marginalized in many institutions.

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.

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.

Featured Interview: Geoffrey Beattie & Joseph Haldane

Selfless: Journeys through Identity and Social Class

Thursday, July 22 | 10:55-12:10 | British Summer Time (UTC+1)

Geoff Beattie has come a long way from his humble beginnings in Belfast, as this stellar student became one of the world's foremost experts on non-verbal communication following his studies at Birmingham and Cambridge Universities. Throughout his career, he has balanced being both an academic of international renown with parallel explorations into reportage, social commentary and journalism, and even found the time to write works of nonfiction. He is perhaps most well known from his burgeoning career as a populariser and interpreter of psychology on numerous television programmes, including his most high profile position: being the resident psychologist on the UK version of the worldwide sensation, *Big Brother*.

In this interview, Professor Beattie speaks to IAFOR Chairman and CEO, Joseph Haldane about his life and work, and his recently published autobiography, *Selfless*, and the intellectual, physical and moral journeys Beattie has undertaken throughout his life.



Geoffrey Beattie

Geoffrey Beattie is Professor of Psychology at Edge Hill University, UK. Previously, he was Professor of Psychology at the University of Manchester, UK, as well as a Professorial Research Fellow at the university's Sustainable Consumption Institute. He has also been Visiting Professor at the University of California, Santa Barbara, USA. He received his PhD from Trinity College, University of Cambridge, UK, and is a Fellow of the British Psychological Society (BPS), a Fellow of the Royal Society of Medicine and a Fellow of the Royal Society of Arts. He has also been President of the Psychology Section of the British Association for the Advancement of Science.

He has published over 100 articles in academic journals, including *Nature* and *Nature Climate Change* and was awarded the Spearman Medal by the BPS for "published psychological research of outstanding merit", and the Mouton d'Or for the best research paper in semiotics.

He is the author of twenty six books with various Chinese, Taiwanese, Brazilian, Italian, Finnish and German editions. '*We Are the People: Journeys Through the Heart of Protestant Ulster*' (Heinemann) and '*The Corner Boys*' (Victor Gollancz) were both short-listed for the Ewart-Biggs Literary Prize; '*On the Ropes: Boxing as a Way of Life*' (Victor Gollancz) was short-listed for the William Hill Sports Book of the Year; '*Trophy Hunting: A Psychological Perspective*' (Routledge) was shortlisted for a Taylor & Francis Outstanding Book and Digital Product Award in the Outstanding Professional Category in 2019.

He has presented a number of television programmes in the UK on BBC1 ('*Life's Too Short*'; '*Family SOS*'), Channel 4 ('*Dump Your Mates in Four Days*') and UKTV ('*The Farm of Fussy Eaters*'). He was also the resident on-screen psychologist for *Big Brother* for eleven series on Channel 4 in the UK specialising in body language and social behaviour.

His latest book '*Selfless: A Psychologist's Journey through Identity and Social Class*' (Routledge) was reviewed by Professor Marcel Danesi from the University of Toronto, Canada who wrote: 'What is the Self? How is it related to consciousness? This dilemma has entertained some of the greatest minds of human history. This book contributes in a significant way to that history, written by one of today's great thinkers, Geoffrey Beattie. In this unique book, Beattie brings us into his own world of Self-construction. We thus come away understanding what psychology should really be....It is required reading by anyone interested in understanding what consciousness is and how it emerges throughout the life cycle.'



Joseph Haldane

Joseph Haldane is the Chairman and CEO of IAFOR. He is responsible for devising strategy, setting policies, forging institutional partnerships, implementing projects, and overseeing the organisation's business and academic operations, including research, publications and events.

Dr Haldane holds a PhD from the University of London in 19th-century French Studies, and has had full-time faculty positions at the University of Paris XII Paris-Est Créteil (France), Sciences Po Paris (France), and Nagoya University of Commerce and Business (Japan), as well as visiting positions at the French Press Institute in the University of Paris II Panthéon-Assas (France), The School of Journalism at Sciences Po Paris (France), and the School of Journalism at Moscow State University (Russia).

Dr Haldane's current research concentrates on post-war and contemporary politics and international affairs, and since 2015 he has been a Guest Professor at The Osaka School of International Public Policy (OSIPP) at Osaka University, where he teaches on the postgraduate Global Governance Course, and Co-Director of the OSIPP-IAFOR Research Centre, an interdisciplinary think tank situated within Osaka University.

A Member of the World Economic Forum's Expert Network for Global Governance, Dr Haldane is also a Visiting Professor in the Faculty of Philology at the University of Belgrade (Serbia), a Visiting Professor at the School of Business at Doshisha University (Japan), and a Member of the International Advisory Council of the Department of Educational Foundations at the College of Education of the University of Hawaii at Mānoa (United States).

From 2012 to 2014, Dr Haldane served as Treasurer of the American Chamber of Commerce in Japan (Chubu Region) and he is currently a Trustee of the HOPE International Development Agency (Japan). He was elected a Fellow of the Royal Asiatic Society in 2012, and a Fellow of the Royal Society of Arts in 2015.

Featured Interview: Tracy Mathewson & James Rowlinson Interview with Tracy Mathewson, Writer/ Director of award-winning short film **CALIFORNIA**

Thursday, July 22 | 12:20-13:10 | British Summer Time (UTC+1)

Discussion of issues relating to transnational drama, female agency, millennial fiction, and what makes for a perfect short film.

Questions by Dr James Rowlinson

Tracy Mathewson is an award-winning writer/director originally from California, now living in London. Her PhD in Film by Creative Practice, "Post-Truth Justice, and the Feminine Way" is presently under consideration with the University of York, United Kingdom.

CALIFORNIA (2021 - Drama, 13 min)

Awarded Best Made in LA Short and Best Actress from Los Angeles Rocks International Film Festival (LARIFF) and Exceptional Merit from WRPN Women's International Film Festival. Calli, a young woman trying to make it in LA, wants to have a relationship with her father back in England but has to come to terms with the phone call that changed everything for her. It's a story about family, responsibility, and how Love is not turning your back on someone even when they've failed you.



Tracy Mathewson

Tracy Mathewson is an award-winning writer/director originally from California, now living in London. Her doctoral thesis in Film by Creative Practice, "Post-Truth, Justice, and the Feminine Way" examines the evolution of justice and female agency in American conspiracy film and is presently under consideration with the University of York. Her research has been published in print for *Film International* and her series of visual essays entitled "Weapons of Mass Disruption" is now available online. Tracy's 2016 short film "Appellation" won Best Direction at Berlin Sci-fi Filmfest and was nominated for the Directing Award at BAFTA-

recognised Underwire Festival. Her most recent short, "CALIFORNIA" was shot in July, 2020 and has so far been awarded best "Made in LA Short" and "Best Actress" from Los Angeles Rocks International Film Festival (LARIFF) and "Exceptional Merit" from WRPN Women's International Film Festival. Website: www.tracym.com



James Rowllins

James Rowllins left his native England for Paris, France, where he studied for a BA (Hons) and MA specialising in French cinema. His passion for visual culture subsequently took him to Los Angeles, where he earned a doctorate at the University of Southern California, United States. In addition to exploring literature and film through a theoretical lens, as well as dabbling in filmmaking, his dissertation focused on the crossover between post-war American film noir and the French New Wave, arguing that the subversive manipulation of the Hollywood genre formula by the auteurs constitutes a political

aesthetic. He has published articles on contemporary French fiction, film and existentialism, cinematic phenomenology and new perspectives on the New Wave. He has held lecturing positions in Europe, America, Japan, and Singapore. He is currently Director of the Rocks Film Festivals.

****Dr James Rowllins is associate editor of the *IAFOR Journal of Media, Communication & Film*.**

THINK.IAFOR.ORG

THE ACADEMIC PLATFORM

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

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

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

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

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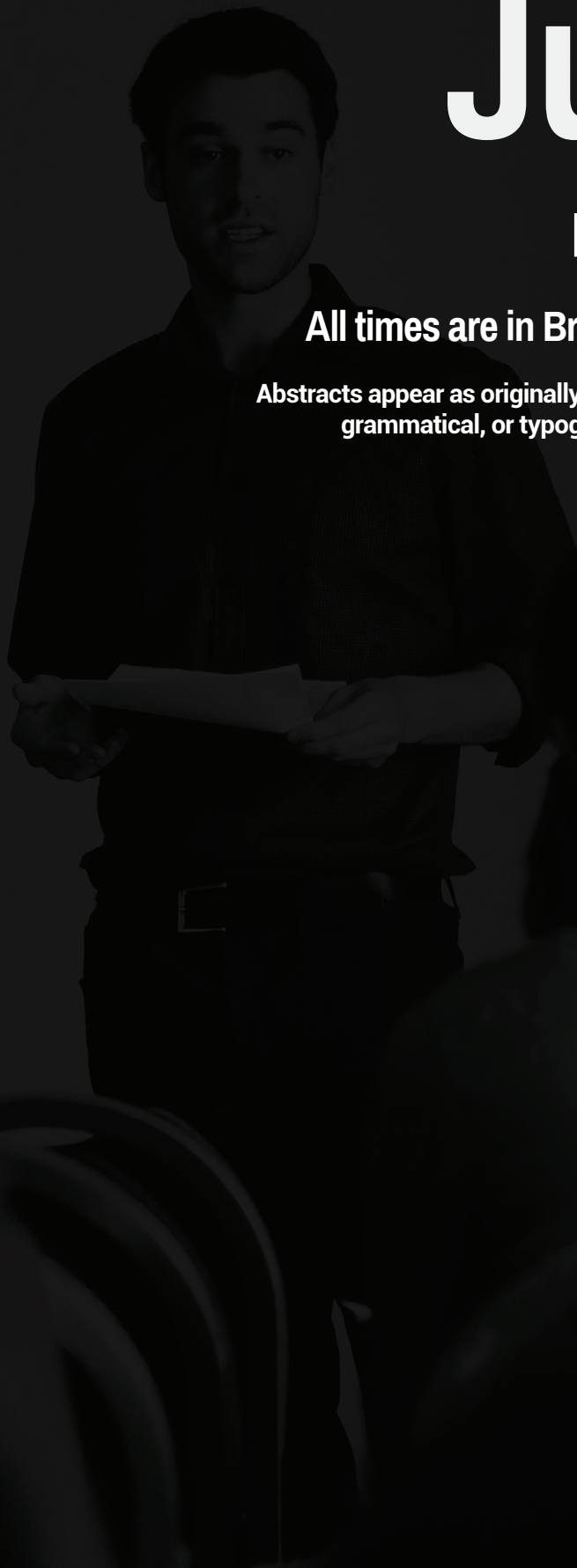
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Thursday July 22

Parallel Sessions

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13:45-15:25 | British Summer Time (UTC+1)

Thursday Live Stream Session 1

Interdisciplinary: Arts

Session Chair: Matthew Coats

60144 13:45-14:10

Soviet and Post-Soviet Periods: Political Monuments in Lithuania and National Identity

Viktorija Rimaite, Vilnius University, Lithuania

The academic interest in monuments as media through which national identity is constructed has grown during the post-Soviet period and especially in post-Soviet countries. Following the elitist perspective on monuments by Forest and Johnson (2002), Begic and Mraovic (2014), different political elites and regimes should cause change in monuments that, in turn, lead to change in the construction of national identity. The elitist concept of monuments functions through a simple scheme: the main objective of dominant political elites is to legitimate political power, construct and consolidate a political narrative as well as political regime related to their ideological presuppositions through which a national identity is created. Following the elitist perspective on monuments, the history of the Lithuanian monuments from the middle of the 20th century to the present can be classified into two periods characterized by specific political elites: 1) monuments built during the Soviet Empire period, 1940-1990 and 2) monuments built in the post-Soviet period, after 1990. Despite a direct relation between political regime and monuments formation, mentioned above, after the collapse of Soviet Empire not all the monumental remains built by the Soviets were removed from the public spaces in Lithuania. So if indeed there are some constant monumental forms, related to two different political regimes – The Soviet Empire and Lithuania after the restored Independence, what does that portend for political meanings? To address these questions, the main task of this proposal is to answer how can we account for both the continuities and the changes in monuments.

60265 14:10-14:35

Resilience of La Rose en Vie: Recovering From Upheaval Through a Trans-phenomenology of Spirit on the Basis of the Arts

Albert Pizzai, Independent Scholar, United Kingdom

During the pandemic the arts and humanities have often been underestimated, usually considered marginal to other more pressing matters, or too weak to look after themselves let alone others. This paper will revert this view by stating that the success of any civilisation, even in times of crisis, derives from the strength of the foundations of its cultural system. Resilience was found in La Rose En Vie (London, 2021, AP), a transcendence and synthesis of three previous studies in speculative philosophy of history of the arts: 1. 'Dare-Renaissance' (London, 2009, unpubl.) illustrating a revolution in humanistic precepts; 2. 'Transcivilisations...' (London, 2014, unpubl.) a theory which proposed a new phenomenology of spirit; 3. 'Hourglass of Being...' (London, 2018, unpubl.) testing that same theory. La Rose En Vie offers a rethinking and expands the subject matter into the Covid-19 lockdown period, a time of adversity and loss of life but also an apt moment for retesting the strength of hypotheses in the most difficult of conditions. Some compelling results have emerged spacing from the metaphysics of the arts to the extension of the historical and cultural range, from an appraisal of the ethical to offering hope of recovery. La Rose En Vie is able to re-inspire if not 're-inspirit' everything else, bravely bouncing back in its robust form of great beauty, unafraid to face the eye of the storm and surviving upheavals at all costs on new basis; it is a new and net resilience from an unlikely source, dare one say, from the arts and humanities themselves.

60500 14:35-15:00

Resilience and Healthy Living in Light of Feng-shui

Ping Xu, University of Colorado, United States

During the global pandemic, people in the world have had to work, teach, and learn at home for a year. In post-pandemic, remote working might remain as an option. With spending more time at home, people are increasingly aware of living conditions and the impacts on life quality. Integrating research and consultant experiences with teaching, the author, a professor in architecture and environmental design, has taught a theory and method course on systems think and healthy living in light of feng-shui in an undergraduate program in Colorado, US. Feng-shui is an ancient Chinese practice used to harmonize people with their environment. This course coaches each student to evaluate their living spaces and provides suggestions to improve poor environmental conditions that may cause illness. It is essential to guide students to think systematically about the environment that includes the sky, earth, and humans. Using feng-shui criteria as a clue, students evaluate a living environment from the large scale to small scale -- from mountains and water, various topography, urban design, landscape design to residential design, including the layout of the house plan, section, and furniture arrangement. This course not only trains students in design skills but also enhances students' systems think which is a fundamental world view for the contemporary world. Moreover, the feng-shui criteria and healthy living experiences would also benefit people planning to work at home, remodel their house, or select a new home for resilience in the post-pandemic.

60626 15:00-15:25

Differences as a Source of Creativity: Friendship Between Wang Hui and Yun Shouping

Xiao Sheng, Arizona State University, United States

The biography of Wang Hui (1632-1717), a famous seventeenth-century landscapist in China, has been written many times over. While the question of whether to define him as a professional artist or as a scholar-amateur is still being debated, it has not been fully articulated what the sophistication of his identity brought to his work as an artist. Mostly, Wang Hui benefited from his standing at the verge of the professional and amateur realms: he was skilled enough to work professionally on commission, but at the same time, he possessed an intimate understanding of literary nuance. This convergence is evident throughout Wang Hui's career, and particularly in his relationship with Yun Shouping (1633-1690), a more typical scholar-amateur than Wang Hui. Their friendship produced stimulations and inspirations, as well as contradictions and disparities. In realizing the sophistication of Wang Hui himself and of this friendship, both representing the intersection of the professional and the scholar-amateur, a new perspective of explanation can be revealed in the study of the artist.



Friday July 23

Parallel Sessions

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09:00-10:15 | British Summer Time (UTC+1)

Friday Live Stream Session 1

Literature/Literacy Studies

Session Chair: Richard Donovan

60439 09:00-09:25

"Fraternal and Sisterly Love": Observing Disintegration and Resilience in the Tenant of Wildfell Hall and Shirley
Ji-Eun Kim, Yonsei University, South Korea

The Brontës in 1845 were a tight-knit community in Haworth of three grown-up sisters and a brother – Charlotte, Emily, Anne, and Branwell. In chapter 33, "And you", Jane Eyre passionately claims to St. John, "cannot at all imagine the craving I have for fraternal and sisterly love". The fictional Jane Eyre, the orphan, is the protagonist of Jane Eyre written by Charlotte Brontë in 1847. While the three sisters took up pseudonyms of Currer, Ellis, and Acton Bell and each published novels independently, I argue that the writings in *The Tenant of Wildfell Hall* and *Shirley* are more telling about their tender "fraternal and sisterly love" for each other. In 1848, Anne depicts her "fraternal love" for Branwell who was addicted to drink and drugs in her second and last novel, *The Tenant of Wildfell Hall*. Tragedy strikes as he dies of tuberculosis in 1848, followed a few months after by Emily. Subsequently, Anne died in 1849. Surviving with her father, Charlotte continued to write and publish the work that is now known as *Shirley*. Although not an orphan, I infer that Jane Eyre's "craving" for "sisterly love" is apparent in her novel *Shirley*, where critics have suggested that Caroline Helstone is modeled after her sister Anne in her severe illness. I contend that *The Tenant of Wildfell Hall* and *Shirley* are a testimony of "fraternal and sisterly love" delved in Jane Eyre, as well as the resilience to carry on through life by writing literature.

60645 09:25-09:50

Disease Selects its Victims: Inequality in Falling Ill to Infectious Disease in Bleak House
Akiko Takei, Chukyo University, Japan

Though unnamed, the infectious disease in Dickens's *Bleak House* (1852–53) is definitely smallpox. The fever, delirium, blindness, and scars that Esther suffers from are the main symptoms of smallpox, and she easily identifies her disease. The process of Esther's contraction of smallpox reflects both facts and falsehoods about the medical environment at the time Dickens was writing this novel. First, in Dickens's lifetime, the effect of vaccination was widely accepted. In 1840, the Vaccination Act was passed in Britain, and Dickens was a supporter of vaccination though there were also many opponents. Esther's tragedy exemplifies the limited and partial medical knowledge of the educated public in Dickens's time because she diagnoses her disease well but getting vaccinated does not occur to her even though she would have had access to it. Second, Dickens's choice of victims of the infection does not entirely agree with common medical knowledge. The history of smallpox goes back to 1141 BC, when Ramesses V died of the disease. Since then, smallpox has attacked rich and poor alike. However, in *Bleak House*, smallpox spreads among the poor and servants. Charley and Esther are infected while nursing, but Jarndyce and Ada are safe from risky physical contact with the invalid thanks to their social standing. The chain of infection in *Bleak House* suggests the inequality of contracting an infectious disease: this disease selects its victims and the poor and powerless are much more vulnerable than their social betters.

60600 09:50-10:15

Nadine Gordimer's Selected Novels in the Light of Deleuze and Guattari's Rhizome
Nasreen Kasana, Lovely Professional University, India

This paper strives to apply the theory of Rhizome, and its three principles, as expounded by the Deleuze and Guattari, in the selected novels of Nadine Gordimer. The researcher will apply the qualitative method in the framework of Rhizome in order to check on the incessant nature of racism. Further, the researcher applies the concept of 'line of flight' which is an essential feature of rhizome and deterritorialization 'i.e. the feature of escape in the characters of Gordimer's selected novels. Thereafter, the researcher explores the outcome of rhizome and deterritorialization in the characters i.e. becoming. The aim of this paper is to analyze the random transcendental changes, again, in the characters of Gordimer's selected novel. Further, the researcher analyzes how these changes are responsible for a new becoming. The researcher also critically analysis the close relationship between Rhizome and deterritorialization and applies the same.

10:25-11:40 | British Summer Time (UTC+1) Friday Live Stream Session 2

Literature/Literacy Studies

Session Chair: A. Robert Lee

60468 10:25-10:50

You Were The Chosen One: The Downfall and Identity Loss of Anakin Skywalker in Star Wars' Prequel Trilogy
Tonchabub Tirasathaporn, Srinakharinwirot University, Thailand

Identity loss is a global phenomenon, and the loss of such personal or collective identity is a common theme in media. One of the core reasons for the loss of identity is the domination by other culture. This research aims to analyze the downfall and identity loss of Anakin Skywalker in the futuristic sci-fi fantasy Star Wars: Prequel Trilogy and the impact of oppressive elements in the galactic republic's postcolonial society on Anakin Skywalker in three Star Wars movies: The Phantom Menace, The Attack of the Clones, and The Revenge of the Sith. Gayatri Spivak's Subaltern theory and Stuart Hall's Cultural Identity & Diaspora theory were employed as a framework. The findings demonstrated that Anakin Skywalker has the characteristic of a subaltern, and that Anakin, in correlation with Hall's diaspora theory, is a displaced entity whose identity is deconstructed and lost by the dominant postcolonial society. The study demonstrates that the oppression and cultural domination of postcolonial society is in large part responsible for the loss of identity.

60474 10:50-11:15

Filipino American Identity in 'Something in Between'

Bussaraporn Macharoen, Srinakharinwirot University, Thailand
Supaporn Yimwilai, Srinakharinwirot University, Thailand

Identity development is essential in all human lives. Adolescents who are members of ethnic minority groups are seemingly more confused about their identity. This paper was to explore Filipino American identity development of the main character, Jasmine de Santos, in Melissa de la Cruz's *Something in Between*. It is analyzed within the theoretical framework of Jean Kim's Asian American Identity Development, the concept of Homi K. Bhabha's hybridity, and Edward Said's Otherness. In *Something in Between*, De la Cruz uncovers the issues of ethnic identity development that responds to the modern and multicultural society in the U.S. Although Jasmine acknowledges her minority status at first, cultural conflicts and contacts with the White majority cause Jasmine difficulties in identifying herself and leads her to have negative attitudes toward her ethnicity. However, political involvement helps her overcome her identity conflict and develop a full sense of her ethnic identity. Jasmine represents herself as a Filipino American—the hybrid—who is inseparably positioned between American and Filipino standpoint. Hybridity is found as the key concept rendering Jasmine's new life perspective and enabling Jasmine to merge her strong sense of being Filipino American into other identities.

56418 11:15-11:40

Not Ideology, Engines: The Poetry of Cathy Park Hong

Brian Willems, University of Split, Croatia

The poetry in Cathy Park Hong's *Engine Empire* (2012) is separated into three timelines: the period of Westward Expansion in the United States, a contemporary story of fine art reproduction in China, and a futurist story of data workers in California. These different sections are united in their interrogation of empire from the perspective of the working class. I argue that the first timeline stages a representation of ideology in the traditional Althusserian sense, the second shows this representation as inadequate, and the final segment suggests a new model for oppression. The key for this new model lies in the job the workers have: they work with data. The ruling class no longer maintains its power through the ownership of capital. Instead, as McKenzie Wark argues in *Capital is Dead* (2019), the ruling class "owns and controls information". This is no longer capitalism, "but something worse". In Hong's book, this "something worse" takes the form of the engine. While this sounds like an 18th-century concept, in Hong's hands the engine mercilessly combines a "total density" of information with people who only have "one exact word to describe the shades of their sorrow". Thus the engine overwhelms people with information while leaving them with no real chance of expression. This is not how ideology works, this is something different. And it is something much worse.

11:50-12:40 | British Summer Time (UTC+1)

Friday Live Stream Session 3

Sexuality, Gender, Families

Session Chair: Carmina Untalan

60389 11:50-12:15

Gender Differences in Language About Feminism: Results From Sentiment Analysis and Use of Emojis on Twitter

Peter Bußwolder, Independent Scholar, Germany

Social networks, such as Twitter with its around 192 million active users per day, are increasingly changing the way how people access information, communicate with each other, express opinions and discuss a wide range of topics. An example of a rather controversial topic is feminism. This study tries to shed light on the used language and emojis when discussing feminism on Twitter. Emojis are graphic symbols, representing inter alia facial expressions, but also objects, food or drinks animals, or emotions and feelings. For the analysis, 195.843 evaluable tweets were collected between the end of February until the beginning of March 2021, covering the International Women's Day and part of Women's History Month. Then, a quantitative approach is employed to evaluate the sentiment value of tweets on a lexical level. Sentiment analysis enables the investigation of public emotions about events, opinions, persons etc. Together with the sentiment value of the emojis, it provides the basis to analyse the identified words and topics of the discussions on Twitter. Additionally, as Twitter does not provide the gender of a user, the gender is tried to be derived from unstructured data such as the screen or username as well as the description. Results indicate that female users send in average tweets with a more positive tone than male users, while negative tweets are not significantly different between genders. Emojis are only used in a part of all tweets. The emojis used is correlated to the sentiment value of the tweet.

60635 12:15-12:40

Culture and Human Resource Management: Understanding Communication in the Ages of Globalization

Geoffrey Ditta, Nebrija University, Spain

This paper will examine the international management of culture and human resources communication. The various movements of human resources and competencies have implicated the phenomena of culture exchange worldwide. Intercultural conflicts, intercultural competencies, and intercultural management are topics humans did not face decades ago. Researchers worked on these differences and how we can accept and cultivate the cultural differences in society. The modern globalized world is in motion, flows of goods, capital, services, people, information and ideas. In this context, whenever the issue of economic globalization is addressed, the word always refers to economic globalization, the one that finds its expression in global markets, capital, the flow of products and information, global media operations. In this quotation, we want to show that globalization will produce universal attitudes, practices, and institutions or a new birth of global culture. Inevitably and most of the time, organizations personnel are going to be separated geographically. Organizations also are unable to identify regional, international market and subculture differences. Companies and international structures operating in different zones and geography will be a determinant factor for their development. Start with the regional, national international and intercontinental cultures to adapt the product and human resources. In a period of expansion, we need to find new opportunities. Weaknesses in cultural management can limit everyone to their own culture. Acknowledging the different ways of working, multiculturalism can offer workers new openings.

12:50-13:40 | British Summer Time (UTC+1) Friday Live Stream Session 4

Arts

Session Chair: Monty P. Satiadarma

60430 12:50-13:15

The COVID-19 Pandemic and Its Ethical Impact on the Economic Operations of Neo-pentecostal /Charismatic Megachurches in Ghana

Isaac Osei-Tutu, University of Zurich, Switzerland

Neo-Pentecostal/Charismatic (nPC) megachurches in Ghana depend largely on cash-offerings from church members for their operations. The COVID-19 pandemic threatens the constant inflow of money for the management and economic sustenance of these churches, as churches no longer meet as usual for congregants, who are the main contributors to church-economy, to make cash-offerings. Church members, on their part, expect economic reliefs from church during the pandemic. The situation raises a concern and criticism towards church-leaders and believers on church financial income, welfare for church members, and the economic future of church. In all this, ethics plays an essential role regarding the economic responsiveness and responsibility of church towards members, society, and itself in times of need. The question emerging from this, therefore, is: How ethical do neo-Pentecostal/Charismatic megachurches react to the COVID-19 pandemic in their economic operations and care for church members, society, and themselves? This paper seeks to answer this question in a comparative case study of two Ghanaian megachurches. Methodologically, it applies ethnography, sources qualitative data from documents, church websites and interviews with pastors and congregants, and employs content analysis as analytical approach. Addressing scholars and nPC church-stakeholders, the paper aims at deepening the knowledge on the economic and ethical responsiveness of churches – in terms of Ecclesial/Corporate Social Responsibility – during pandemic and financial crisis, so that they are informed on the economic resilience of newer but booming religious organisations in Africa exemplified in the nPC megachurches. COVID-19 serves as an economic litmus-test for these megachurches, prompting them to a deeper ethical self-check.

60264 13:15-13:40

Roman Catholic Diocese of Brooklyn v Cuomo: Spreading the Faith or Superspreading the Faith?

Lin Allen, University of Northern Colorado, United States

Dale Edwards, University of Northern Colorado, United States

Between evangelization and endangerment, advocates voice competing claims about sacred worship versus safety welfare in the era of Covid-19. These competing claims revolve around restrictions imposed by various governing authorities to quell the health devastation of Covid-19, including restrictions on religious gatherings, and the objection to those restrictions on the basis of the United States Constitution's First Amendment Free Exercise clause. The First Amendment includes five freedoms: speech, assembly, press, petition for redress of grievances, and religion. Sorting out competing claims of Covid-19 restrictions and ruling on the entities to which they apply required judicial interpretation by the United States Supreme Court.

Our study explores the arguments advanced in this controversy, hypothesizing that two distinct universes of discourse provide clues to interpretation. To reveal these two discourse universes, we analyze the case transcript and press coverage of the case. Drawing upon Michel Foucault's discursive formation as our theoretical construct, we examine the language of governing roles, rules, and regulations that exist explicitly and implicitly in the transcript and reportage. We advance two research questions: RQ1: How does a judicial discursive formation weigh arguments about religious restrictions in Roman Catholic Diocese of Brooklyn v Cuomo? RQ2: How do media weigh and portray legal arguments about religious restrictions in Roman Catholic Diocese of Brooklyn v Cuomo? These questions, formulated through Foucault's template, reveal the discursive impetus and implications of the United States Supreme Court's ruling: spreading or super spreading the faith?

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Saturday, July 24

Parallel Sessions

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09:00-10:40 | British Summer Time (UTC+1)

Saturday Live Stream Session 1

Communication

Session Chair: Celia Lam

60705 09:00-09:25

The Depiction of Democracy in Japan's Newspapers

Jun Tsukada, Kanagawa University, Japan

The goal of this study is to understand what 'kind' of democracy is being depicted by two Japanese major newspapers. 493 articles were chosen from Asahi and Sankei newspapers, which are located at opposing ends of the political spectrum. The study observed what kind of attributes were associated to the term democracy, or "Minshushugi" in the specified newspapers. It was found that between 2000 and 2017, the articulation of democracy in the news was highly diversified, at times contradictory but most of the times ambiguous lacking articulation over its normative and political attributes. The presence of "democracy" in the news is not in any way unwelcomed, but when the manner in which it is depicted can provoke a sense of uncertainty or confusion as seen in this study, it may discourage citizens to engage in something that they do not feel confident nor familiar.

60079 09:25-09:50

Interactivity, Interpretation and Immersivity: The New Literacies of Multimodal Literary Longform Journalism

Andrew Duffy, Nanyang Technological University, Singapore

Lydia Small, University of Leeds, United Kingdom

Multimodality is now becoming a stock-in-trade for longform journalism projects epitomised by the New York Times' Snow Fall. Responsibility shifts from the journalist to tell the story to the reader to access the literacy skills to read it. As they immerse themselves in the narrative, they piece together the elements and switch between media modes: text, hypertext, image, graphic, audio and video. What is less acknowledged is the social changes reflected in the logics and architecture of the Internet which have similarly given rise to how multimedia storytelling is created and consumed. Social media has offered an alternative approach to reporting on and understanding the world, which is more in tune with everyday human interaction, a mixture of fact and opinion, objective reality and subjective interpretation. On the Internet, multimedia stories compete with games, entertainment and social interaction, and as a result this paper argues they have taken on some of the colouration of all three. As a result, new literacy skills for multimodal longform narratives include interactivity, interpretation, and immersivity. To investigate these emerging news literacies, this study performs a content analysis of award-winners in the 'excellence in innovation and visual digital storytelling' category of the Online Journalism Awards, to observe how each literacy might be required when reading these exemplars of multimodal longform journalism.

60279 09:50-10:15

Tourism Communication, Technology, and COVID-19: The Challenges of Spiritual Destination Branding in Indonesia

Dian Tamitiadini, Universitas Brawijaya, Indonesia

Ananda Sabil Hussein, Universitas Brawijaya, Indonesia

Raditha Dwi Vata Hapsar, Universitas Brawijaya, Indonesia

All of the industrial sectors such as tourism are hardly affected by the outbreak of the COVID-19. Struggling with the current crisis situation, spiritual tourism that is inseparable from physical experience, cultural, and religious practices should re-manage their activity through an intensive communication process. This research applying a qualitative research method to explore the narratives from the management and visitors of spiritual destinations. As the result, there are two major challenges in developing spiritual tourism in Indonesia during COVID-19 situation. The first is tourism communication. The management of spiritual destination must reform their communication strategy to promote the value of spiritual tourism. As a sector which works on tourist experience, spiritual tourism put sacredness as their main identity. Perceived sacredness is an essential attributes in determining spiritual tourism. The other challenge is how to transfer that criteria in to new media platform. The involvement of technology, take a big role in communicating the sacredness elements of spiritual tourism without losing the essentials. Some of spiritual destination managers forced to promote all the spiritual or religious activity online such as live streaming of Hinduism Ceremony in Bali and Virtual Pilgrimage in East Java. Unfortunately, not all destination managers are ready to adapt. The difference of background has become the boundaries for them to keep their existence in tourism business. Social media can be the most possible answer to response this crisis by considering the basic entities for spiritual destination branding.

60130 10:15-10:40

Form, Genre, Experiment – the Structure of the Radio Art

Natalia Kowalska-Elkader, University of Lodz, Poland

The theme of this presentation is radio art and its form. The main aim is to describe the nature of radio experiment and determinants of radio art. Crucial for me are also documentary elements of radio art and the relations between radio art and journalism. I focus on the genre pattern based on the press genres research that is adjusted to the audio forms. In the analysis of the radio experiment it is important to me how it is related with modern radio art. In the presentation I will also try to define the ruling principles of experimental form. Literature theory, journalism genres and genre's pattern theory will be the referring points for this study. The theoretical basis includes, among others, the theory of 'Pure Form' devised by Stanisław Ignacy Witkiewicz and Susan Sontag's theory of interpretation. Later in the text, issues of aesthetics and anti-aesthetics, such as noise, are mentioned. The employed methods include literary analysis and criticism as well as some elements of structural analysis. The research questions I ask myself are related to the way of creating experimental works, their form and its relation to the content. The examples analyzed in this article were broadcasts by Gregory Whitehead, Eugeniusz Rudnik, Tomasz Plata and Antye Greie.

10:50-12:30 | British Summer Time (UTC+1)

Saturday Live Stream Session 2

Film

Session Chair: Paul Spicer

60501 10:50-11:15

Time-Capsule-Time-Images from Phillip K. Dick to the Present Tense

David Toohey, Nagoya University, Japan

This paper looks at examples of how science fiction has transcended temporal limitations to warn people in different eras about the persistent dangers of militarized technology. In particular, it looks at how the lessons of one era may—the Cold War—may be reworked to contemporary international political conflict. This paper does so by looking at Phillip K. Dick's fiction and contemporary cinematic adaptations of it. This paper uses Bernard Stiegler's (2011) and Gilles (1989) Deleuze's theories of media as simulation and provocation of thought through manipulation time to illuminate not just a thought process from individuals experiencing literature and film, but also the transportability of such thought potential through time. This process is referred to here as a time-capsule-time-image. This paper will pay special attention to some of these adaptation limitations: persistent racial stereotyping in Hollywood cinema despite the updated settings. While the directors of films like *Total Recall* and *Next* avoided 1950s settings there is an updated problematic way of dealing with the Other in these films that alters the racism of the 1950s to the xenophobia of the 1990s and beyond. Phillip K. Dick did not support prejudice. This paper will pay attention to how Phillip K Dick's themes were manipulated to contemporary themes, e.g. from the Cold War to corporate neoliberal domination. Of special importance is the meaning of communicating with the future when: a) people in your own era ignores you, and b) the existence of a future.

59826 11:15-11:40

European Francophone Essay Film and Cinema Movements and Practices

Lourdes Monterrubio Ibáñez, Université Paris 1 Panthéon-Sorbonne, France

This communication aims to analyse the relationships between the European francophone essay film and the different cinematic movements and expressions of which it has been part. Born out of modern cinema, this "form which thinks" abandoned the canons of fiction and documentary films in order to explore an unknown territory defined by cinematic subjectivity, hybridisation and thinking process to accomplished a fascinating evolution. During the last two decades of the 20th century, the postmodern thinking and culture, along with the development of video recording technology, have enabled its consolidation, allowing it to find its true nature. In the beginning of the 21st century, this essayistic practice has known a great proliferation due to the digital revolution, which has facilitated the experience of intimacy in this filmic form. From modern cinema to contemporary cinema, from militant cinema to expanded cinema, from analogue to digital support, the European francophone essay film has evolved in relation to these cinematic practices and expressions, regarding both the enunciative devices used to create its thinking process –from the clearly coded intermedial forms to the complexification and even saturation of the audio-visual discourse– and the themes addressed –expression of imagination, revolutionary action, philosophical analysis, social vindication, or intimate reflection, among others.

60045 11:40-12:05

Resilience Through Fiction: Cinematographic Characters as a Way to Face the Adversities of the 21st Century

Luis Miguel Cruz López, Universidad Complutense de Madrid, Spain

Throughout its more than one hundred years of history, cinema has pursued different objectives. Inform, educate, entertain, comfort, the latter being especially relevant in a 21st century characterized by pain, suffering and uncertainty caused by all kinds of events such as terrorism, wars, economic crises and even a pandemic. The purpose of this paper is to understand the way in which cinema has helped global society to face real-life problems in the last two decades. This based on an analysis of the most representative movie characters for the audiences in the period from 2001 to 2020, whose influence is not only palpable in the box-office, but also in a series of different actions performed by society such as trending online searches, the usage of their faces or scenes for viral images, and of any other representative elements in all kind of socio-political protests around the world. The study uses a comparative analysis that fragments the research material in four areas that consist in basic information, physical-physiological, sociological and psychological aspects that allow us to delve into their different characteristics so we may understand which ones have become a source of inspiration for many, but also a mirror where people may reflect and find a way to cope with their own adversities.

60646 12:05-12:30

Participatory Filmmaking Methods in the Context of a Transdisciplinary Global Challenges Research Fund Project

Christine Cornea, University of East Anglia, United Kingdom

In September 2019 I began working on a Global Challenges Research Fund (GCRF) project to help tackle health, nutrition, education and environmental issues in developing countries. This project draws upon interdisciplinary expertise across the University of East Anglia, involving researchers from the sciences, arts and humanities working together and with overseas partner universities, NGOs and industry to develop innovative solutions as well as tools for communication and impact in tackling key global challenges. As one of six lead Investigators, part of my chosen remit for this project was to utilize and develop the visual and narrative power of short film for the three-fold purpose of communication, education and dissemination. In conjunction with scientists working on the Microplastics, Sustainable Food Systems, and Child Malnutrition strands of this GCRF project, I have so far produced nine short documentary films. This paper focuses on my development of cross-cultural participatory methodologies in the making of two of these films, which involved the supply of filmmaking equipment, on-site training and working with marginalized communities in Odisha and Bihar in India. While this has proved successful, particularly in initiating the production of an ongoing series of locally produced films, this paper will critically reflect upon both the value/utility and difficulties/limitations of employing participatory methods in the context of this project. The paper will then conclude by looking at how I am currently modifying/extending these participatory methods to confront the challenges of continuing to produce film outputs for this project in the middle of a global pandemic.

12:40-14:20 | British Summer Time (UTC+1)

Saturday Live Stream Session 3

Arts & Humanities

Session Chair: Timothy W. Pollock

59741 12:40-13:05

Analysing Politeness Changes when Speaking Indonesian and English: A Case Study of Indonesian-English Multilingual

Imelda Husein, Indonesia University of Education, Indonesia

Aceng Ruhendi Syafullah, Indonesia University of Education, Indonesia

Being fluent in English as a foreign language in Indonesia is not as easy as learning the language itself since English is not common to use in Indonesia. However, there are some Indonesian speakers who are able to speak English fluently. Considering cultural native background and the target language cultural background, it will create different types of politeness. However, several studies which have been conducted mostly focused on a specific situation in some countries, meanwhile this study focus on two different situations in Indonesia considering their different cultural native background. This study entitled "Analysing Politeness Changes when Speaking Indonesian and English: A Case Study of Indonesian- English Multilingual" is aimed to investigate their politeness changes when they speak English and Indonesian or native language. This study used qualitative research involving ten Indonesian speakers who speak English fluently with different cultural backgrounds. The sample was taken purposively in order to get the uniqueness. The data is collected based on observation, interview, and questionnaires. Observations were conducted in this study to investigate their interaction during community meetings and gathering for five meetings. An interview was also be conducted to find out their perception about their politeness changing. The questionnaires results were shown to see the differences between Indonesian bilingual and multilingual. The findings showed that their politeness changes in particular contexts. Therefore, it is suggested that if it is necessary, EFL speakers in Indonesia respect other cultures and values in order to have better communication.

59980 13:05-13:30

Cultural-cognitive Institutional Level Shaping the Agency of Minority Teachers in Post-soviet Estonia

Liudmila Zaichenko, Tallinn University, Estonia

In this study, I report on how professional agency of minority schools teachers in Estonia can be constrained by certain institutional barriers, including barriers which occur on a cultural-cognitive level and may be grounded in dispositions and believes of the society. This is significant because minority teachers in many countries may face dramatic obstacles in the course of building their 'integration projects' inside the host nation-state. The case of post-soviet Estonia may evidence how these teachers professional agency as a potential tool for transformation and integration may be 'mediated ideationally' and constrained by the path-dependend institutional mechanisms, which don't provide for the transformative dimension of agency to occur. I believe that this study is appropriate for the chosen stream because it addresses the problems of integration and inequalities inside national education context. The case of Estonia seems to be of a particular interest as this country has shown outstanding progress in development and integration in the European space during the recent 30 years, however it still is distinct in its highest segregation in all societal domains. Education system is one of the examples of this institutional disequilibrium. I dare to hope the readership of the journal may find valuable insights from this qualitative study about the path-dependency of institutional cultural-cognitive levels, which shape agentic orientations of ethnic minorities.

60669 13:30-13:55

Creative Approaches for Resilient Citizenship Education

Ana Gonçalves Matos, NOVA University Lisbon, Portugal

Adam Newman Turner, School Development Support Agency, United Kingdom

Creative Approaches to New Democracy through Innovative Inclusive Citizenship Education (CANDIICE) is an Erasmus+ five-country collaboration project to provide active, creative, arts-based learning resources using digital technologies and staff training to help future generations make democracy work inclusively for their harmonious futures. We advocate the arts can help us find ways to look through the complexities of current issues and problems and (re)build a sustainable future, together. In our view, the arts can be an entry point to citizenship education practices because they invite learners, as citizens, to read critically the world around them, not just the written word. Art affects us intellectually and emotionally and may help us practise 'listening as a condition of vision', think about how we think, consider good questions to be asked, and move us towards transformative social action. This presentation will explore some of CANDIICE's conceptual approaches aiming at actively engaging learners in the pursuit of a 'decent, sustainable common life'. The project's activities have an educational digital component and are related to the United Nation's SDG4, and to the CIPSH Chair on Digital Humanities in Education, furthering the development of critical thinking skills, collaborative work, empathy, curiosity, and resilience, all crucial ingredients to educate for full citizenship. We want to encourage educators to be ambitious, hopeful, and always creative, as Paulo Freire said "there is no change without dreams, as there is no dream without hope" so, let's imagine immensities.

60271 13:55-14:20

The Silk Roads, 300 BCE to 1700 CE: Connecting the World for Two Millennia

Melissa Miller, University of Southern California, United States

Danielle Mihram, University of Southern California, United States

The trade networks of the Silk Roads offered an astonishing array of intellectual and cultural influences, which, through the exchange of knowledge and ideas, both verbal and written, still reverberate throughout our societal framework today. Science, arts and literature, textiles and technologies were shared and disseminated into societies along the lengths of these routes, and, through this exchange, languages, religions, and cultures developed and influenced one another. In this paper we describe the development of our collaborative exhibition at the University of Southern California(USC)which draws upon artifacts in our collections and those of partner institutions. This initiative includes two phases: First, working with faculty, staff, and students across USC departments, as well as external collaborators, we are focusing on written artifacts—the books, manuscripts, and other vehicles for nonverbal communication—that connected different Silk Road communities and created entirely new cultures. Rather than impose chronological or historical divisions, the organization of our exhibition is based on geography. Visitors will walk through and view objects as they would travel along the Silk Roads. The aim is both to introduce visitors to specific peoples and places that mark the Eurasian land mass while, at the same time, preserving the sense of formidable disorientation that so many interlinked empires and ideas create for modern travelers. Secondly, a companion one-day event, Stolen Recipes: Migrant Food Worlds of the Silk Roads, traces the hidden cultural exchanges underlying the foods originating along the Silk Roads and widely available to us in Los Angeles today.

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ECAH2021 Virtual Presentations (Pre-Recorded)

Aesthetics, Design

60246

Mnemosphere: An Interdisciplinary Research Between Memory of Places, Emotions and Atmosphere of Space

Clorinda Sissi Galasso, Politecnico di Milano, Italy

Marta Elisa Cecchi, Politecnico di Milano, Italy

Ingrid Calvo Ivanovic, Politecnico di Milano, Italy

Ambra Borin, Politecnico di Milano, Italy

Claudia Mastrantonio, Politecnico di Milano, Italy

Martina Scagnoli, Politecnico di Milano, Italy

The transmission of memory seems to be an obsession of our time. This issue has been addressed by different disciplines and approaches. Design, as a discipline that contributes to the enhancement of culture, can help to expand the horizon of memory studies, but so far this issue is still undefined and blurred. Mnemosphere project, through an interdisciplinary approach, investigates the ways in which the memory of places is designed and communicated through experiential spaces capable of stimulating emotions. The research proposes a dialogue between communication design and exhibition design, in the atmospheric and aesthetic dimension, with emphasis on the translation of content into a system for the understanding of the mnemonic space set up. This is done with special attention to the topics of emotions, chromatic perception, and the design of temporary spaces and services. The research first considers the articulation of a common lexicon regarding the memory of places, atmospheres of spaces and atlas of emotions, among others. Then, the project analyses devices for activating the memory in exhibition spaces, through data collection and defines parameters for the design of future spaces related to memory and emotions. The result is the collective construction of an archive of audiovisual materials for the concepts proposed. This is being done through an open call that has been spread online through the project's platforms. The shared archive and results will be available online to contribute for a further perspective on design studies connected with memory and spaces.

Arts - Media Arts Practices: Television, Multimedia, Digital, Online and Other New Media

59651

Personal Branding on Instagram: The Challenges Encountered by Saudi Women Exercisers

Wesam Basabain, King Abdulaziz University, Saudi Arabia

Some athletes have attracted millions of audiences, even if being namely recognized. Cristiano Ronaldo, Lionel Messi, Neymar JR., and David Beckham have the most Instagram followers in the world. Such applications allow users to establish their profiles to communicate with each other by several actions such as follows, comments, likes, etc. Currently, athletes are utilizing Online Social Networks for self-branding purposes; thus, many studies examined this practice. From the rising of Model of Athlete Brand Image MABi offline practices by Arai, Ko, and Kaplanidou (2013) to the development of online engagements by Doyle, Su, and Kunkel (2020), all studies concerned examining three main categories to build an athlete-brand; athletic performance, attractive appearance, and marketable lifestyles. I am a Saudi woman personal trainer who uses Instagram to build my brand image. Thus, I aim to conduct an analytic auto-ethnography reflecting on my personal experience as an insider and understand other Saudi women athletes as outsiders. Considerably, many studies investigated athlete-branding on social media built their understanding following the MABi; however, the cultural aspect is not highlighted yet. Muslim women are culturally conservative; they disguise their bodies in public as a religious practice. My qualitative descriptive research aims to fill the gap of cultural motives, outcomes, and challenges of online athlete-branding following the five key features of Analytic Auto-ethnography methodology. To conduct my study, I aim to reach a thick description by collecting data through focus groups, in-depth interviews, and online observations of my own and my participants' Instagram visual content.

60204

The Impact of Snapchat Beautifying Filters on Beauty Standards and Self-image: A Self-Discrepancy Approach

Rania M. Alsagoff, University of King Abdul Aziz, Saudi Arabia

This study explores the problematic nature of Snapchat's beautifying filters by presenting Saudi women's perceptions of self-beauty and reactions to these face-perfecting filters, from satisfaction to self-discrepancy. It expands the existing literature on Snapchat filters to users from Eastern regions. It uses the self-discrepancy theory to show the impact of perceived discrepancies between the actual and ideal self in facial images that use Snapchat filters, showing its impact on beauty standards and emotions. This study demonstrates the tension between the temporary satisfaction and confidence boost provided by filters and the simultaneous self-discrepancy that affects some women negatively. The study utilizes "social distant" method of research. It is based on interviews conducted on ten Saudi women. The study emphasized the role of personality, self-beauty confidence, and faith in shaping the intensity of the impact. The results show a fluctuation in women's perceptions of the effect of filters on beauty standards, from filters merely emphasizing well-known standards to promoting new ones, causing women to enhance their actual self to reach an idealized look. This study argues that, to some extent, Snapchat filters are fake, unpleasant, and distorting.

ECAH2021 Virtual Presentations (Pre-Recorded)

History/Historiography

60491

The Attitude of Resistance Press Towards Greek Women Who Were Involved With the Enemy

Georgia Eglezou, Panteion University, Greece

The position of women in Greece as other countries, changed significantly as a result of WW2. The absence of men forced women to leave their homes and seek work and learn how to survive under many hardships. In Greece the situation for women deteriorated even further with the arrival of occupying forces. The first units of the Wehrmacht entered Athens on 27 April 1941 and were followed by the Italian forces. Athens remained occupied until October 1944. The resulting Allied blockage caused life to become unbearable for the majority of the civilians, among them many women peaking in the winter of 1941-42 when a significant number of people died due to famine. Women who had been working as prostitutes before the war, continued working with the occupied forces. Many women saw it as an opportunity to make money. Alongside the prostitutes, women, even those from good families, who could not survive with the money they were earning from their jobs or women who had no other source of income for themselves and for their families sold their bodies to the enemy. The present paper will explore the resistance (illegal) press's attitude towards the women who were sexually involved with the enemy, at a time that the resistance was getting stronger and stronger. The resistance press initially handwritten and later in mimeograph aimed to inform people about the successes of the resistance and to raise the morale. It also stigmatised traitorous behaviour. The paper will focus on articles which were published in the resistance press which stigmatised women who had any type of involvement with the enemy against the interests of their country.

Language, Linguistics

60185

A Comparative Analysis of Romeyka and Turkish Personal Experience Narratives

Gülsüm Aydın, Boğaziçi University, Turkey

In this presentation, I offer a comparative study of personal experience narratives in Turkish and Romeyka, an endangered Greek dialect spoken in northern Turkey. There has been not enough research on Romeyka, and not one of them deals with Romeyka's sociolinguistic structure. This paper compares and contrasts Turkish and Romeyka narratives produced by two Turkish-Romeyka bilingual speakers and investigates aspects of Turkish influence on Romeyka narratives, adopting the Labovian framework and similarity with Modern Greek narrative. A lot can be inferred about Romeyka and its social and structural qualities from analyzing the narratives uttered by bilingual Romeyka and Turkish speakers. Through this fieldwork, I have found the Turkish loanwords' usage rate and its relation to Romeyka identity, narratives' suitability with the Labovian framework, how and why Romeyka lacks connection with Modern Greek, and how it triggers changes in speakers' Turkish narrative characteristics.

ECAH2021 Virtual Presentations (Pre-Recorded)

Literature/Literary Studies

60254

'Climate Fiction Narratives': A Study of Maja Lundes Novels – The History of Bees and The End of the Ocean
Mega J Pandya, Manipal Institute of Communication, India

Climate fiction (Cli-fi) is a genre that is gaining momentum over the last decade due to the proclivity in the environmental imagination towards issues concerning climate change. As such, this interdisciplinary area calls upon new voices in the literary scape to address pressing environmental concerns that plague us today. In a growing dystopian world where terra-transformation is the norm, disrupting fixities in life as also influencing the Anthropocene setting on a global scale, cli-fi provides a potentially fertile field of study in the broad humanities. Perhaps, it is at this juncture in the contemporary scenario, that the emerging voice of the visionary Norwegian writer Maja Lunde needs to be heard the most. The author in her two novels - *The History of Bees* and *The End of the Ocean*, opens a complementing intersection via the 'land' versus the 'water' perspective on matters of climate change and mitigation. Stemming from this line of enquiry, the research study at hand attempts to closely examine the following key precepts: literary attempts in eco-historicism, an exploration of the theme of climate mitigation and adaptation, the author's attitude towards climate education and ecological consciousness as evolving through various characters, and also viewpoints on post-modern vs. post-carbon descriptions of environmental utopia(s) and/or dystopia(s). In this connection, the study provides a thematic and conceptual frame of analysis to configure the critical standpoints it dwells upon. Interesting key findings include the theme of 'Biophilia hypothesis' as well as the 'time-theory perspective' which Lunde integrates into her novels.

60407

"There Is Always the Other Side, Always": Women's Voice and Identity in Rhys's Wide Sargasso Sea and Kanafani's Umm Saad
Aya Halabi, An-Najah National University, Palestine

Published in the 1960s, Ghassan Kanafani's *Umm Saad* and Jean Rhys's *Wide Sargasso Sea* portray a gendered image of women under the shadow of patriarchy and post-colonialism. With this in mind, this paper calls into question the differences in the representations of women's voice and identity from the perspective of a female author and a male author. The selection of these two texts is justified by the fact that both delineate the most vibrant depictions of women, 'the other side', toiling to persist subsequent to the Emancipation Act in *Wide Sargasso Sea*, and the 1967 war in *Umm Saad*. The paper argues that Kanafani places the Palestinian woman, represented by Umm Saad, in a biological mold as a mother. Kanafani's pen confiscates her freedom to have a name by associating her to her son, the protector of the motherland. Evidently, she's deprived of having a distinctive identity as she can only be defined within the societal, patriarchal, and biological constraints. Umm Saad is coerced to have a passive role and a silenced voice in the Palestinian narrative while the dynamic influential role is an exclusive privilege of men. Conversely, Rhys attempts to contravene the established masculine rules of possessing women, silencing their voices, and monopolizing the narrative by empowering Antoinette to tell the real story of 'the other side'. Antoinette, in contrast to Umm Saad, eventually regains her identity and finds her voice iconized by burning and demolishing Thornfield, the house of patriarchy and oppression.

Philosophy, Ethics, Consciousness

60114

Resilience in Our Hour of Need

Jytte Holmqvist, University of Central Lancashire, United Kingdom

In these transformative times of interrupted realities we take a step back, not of our own free will but by force, after prior to COVID-19 having been engaged in a frantic rush forward in search for some unattainable goal while the past was left forgotten in the dust and material hype mattered more than ever. While a large part of the world is now suffering and the elderly are more vulnerable than ever—dying or, perhaps rather, sacrificed, in what feels like unprecedented numbers families are left to mourn alone, not always able to gather around their loved ones at the time of farewell to the body and the "living soul". As we watch the world change, in disbelief, no longer are we in control nor are we as powerful as we once believed. This all-consuming, pervasive, seemingly never-ending pandemic teaches us to appreciate the greater value of nature, to really see "the other", and to understand the true meaning of "less is more". And while we slowly realise there is no turning back and that the virus was perhaps written in the cards all along, we must practise resilience and mindfulness and ultimately step away from ourselves to see the bigger picture. This paper looks at our word in a both emotional and pragmatic light while it draws on existentialist theories of Søren Kierkegaard and Simone de Beauvoir—both inquisitive souls and ultimately refreshingly modern and matter-of-fact about what really matters and is at the core of human existence.

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Advertising, Marketing, & Public Relations

60653

Website Advertisement: Examining the Effect of Interactivity and Curiosity on Consumers' Cognitive Absorption and Knowledge Acquisition

Jinhee Seo, University of Oklahoma, United States

One of the goals of effective advertising is to ensure not only attracting the target consumers' attention, but also engenders their interest and informs the consumer in terms of product benefits and positioning (Aaker, Batra, & Myers, 1992). Interactivity influences users' mental mapping of the information shown on the website (Xu & Sundar, 2016). One of the ways to stimulate users' motivation for learning is to trigger their curiosity about technology or content. According to the findings of previous studies, consumer's motivation and ability to acknowledge new information is enhanced when curiosity is generated or curiosity-based elaboration in terms of new information is fostered (Berlyne 1960; Loewenstein, 1994). While consumer interacts with the content on the website, their choice or pattern for seeking or processing information can be altered by initiating their curiosity. The curiosity has an impact on users' motivation of behavior, initiating actions to fill the gaps of their knowledge by exploring and attempting to understand the environment they run into (Arnone, Small, Chauncey, & McKenna, 2011). In this paper, the study is conducted to discover the factors influencing and heightening the effectiveness of advertising concentrating on cognitive absorption and information acquisition through interactive Websites and direct effects from the following factors, interactivity, and curiosity. Interactivity and curiosity in website advertising content are adopted considering cognitive absorption and information processing and acquisition. The study adopts a 2 (interactivity or no interactivity) x 2 (curiosity trigger-generated ads or no trigger-generated ads) factorial, between-subjects design.

Critical and Cultural Studies, Gender and Communication

60624

No City for Fatal Women: Gender, Power, and Noir Convention in Marvel's Jessica Jones

Karen Dellinger, National Taiwan University, Taiwan

This paper aims to analyze both the employment and subversion of traditional noir convention in the web television series Jessica Jones, based on the Marvel Comics character of the same name. While the series is more a crime drama than a superhero story and features numerous elements that mark it as a work of neo-noir, it simultaneously subverts and reworks noir's traditional portrayals of gender and power. Centered around a female, superpowered private investigator who suffers from PTSD due to a history of rape, violence, and manipulation, Jessica Jones presents a version of urban femininity that embodies traits previously associated with the masculine, tough-as-nails heroes of hard-boiled fiction, but also gives voice to the anxieties of contemporary womanhood. This paper will further examine how the creators of Jessica Jones successfully incorporate elements of noir fiction into the series while opening new possibilities for the genre's representation of gender and power dynamics; it will conclude that, much as classic noir reflects the social issues and collective anxieties of mid-century America, Jessica Jones—and potentially, neo-noir—brings forth the social issues that continue to weigh on our contemporary psyche, ushering in a new form of noir fiction that embodies new complexities.

Digital Media and Use of New Technology in Newsgathering

59700

New Technologies, Boundless Interactivity in the Digital Era and the Transformation of Newsgathering in Nigeria: Evaluation of Fake News Theory

Joseph Wogu, University of Nigeria Nsukka, Nigeria

The emergence of new technologies and associated techniques in the communication industry has led to boundless interactivity across the globe as well as the manipulation of photos, videos, data, and messages to influence the audience's cognitive processes, which tend to present false or misleading claims as news. With intent to cause outrage and shock, social media users share information on Facebook, Twitter, and other forms of platforms without question. Most countries with a closed-system like Nigeria brand news gathered through the platforms as fake news because of their anti-government policies/actions, thereby making social media users endangered species. Although, a new concept, scholars and media practitioners have adduced six theoretical propositions for comprehending and isolating fake news. This paper evaluates these propositions using the EndSARS 2020 protest in Nigeria to find out which of the social media and government accounts of the rally are fake news; and whether social media is a veritable platform for newsgathering considering its vulnerability to technological manipulation. Logical inquiry, a survey of the literature, and ex post facto methods of data gathering, and trend analysis were adopted by this researcher, for purposes of inference. The results of the study validate part of existing theoretical propositions; reveal government account of the EndSARS protest as fake news; and social media as a relatively veritable source of newsgathering.

EuroMedia2021 Virtual Presentations (Pre-Recorded)

Film Criticism and Theory

60148

The Debt of Roy Anderson's Dark Humor to Samuel Beckett and the New Objectivity

Simin Dolatkah, University of Tehran, Iran

One of the main characteristics of Roy Anderson's movies is the dark humor and tragicomedy. Various art sources influence his dark humor, such as Samuel Beckett's oeuvres and New Objectivity paintings. Beckett's approach towards tragicomedy can be discerned in Andersson's world and his comic figures. Andersson emphasizes on human being's dark side to create comic characters. Passivity is a significant, horrifying quality of modern subjects in his view, and it will be exploring in this paper. His similar figures, with their repetitive and deadpan manners, question the contemporary world's passive subjects. This study employs Henri Bergson's ideas in "Laughter: An Essay on the Meaning of the Comic" and Incongruity Theory to investigate humor in Andersson's movies. In addition, the importance of social and political context in Andersson's works connects him to New Objectivity paintings. Two painters of this movement, George Grosz and Otto Dix, are mentioned here. The reason is that their caricature manner and specific attention to the body are similar to Andersson's works. This paper attempts to answer how Anderson establishes the comic tone of his movies and how his concerns and the aforementioned inspirations impact his aesthetic choices. The findings indicate that Andersson benefits from Beckett's works and New Objectivity paintings to accentuate his critical approach to contemporary world issues. He uses comic devices, including similarity, repetition, and deadpan, to express his concerns. Andersson transforms all the influences from other artists into his unique way for his purposes.

60634

Ethno-cinematographic Rhizomes: Examples From the Independent Cinema of Apichatpong Weerasethakul and Anocha Suwichakornpong

Alvaro Malaina, University Complutense of Madrid, Spain

We propose a conceptual framework of filmic analysis, the "ethno-cinematographic rhizome", as a parallel and convergent vehicle of audiovisual artistic creation and para-ethnographic observation of non-Western societies in today's global era. It is based on the concept of "rhizome" by the French philosopher Gilles Deleuze, an "image of thought" that understands knowledge in a non-hierarchical and horizontal way as an apprehension of the multiplicity and expansive horizontality of the real and that is opposed to the dominant epistemological tree-like model. We are going to apply this conceptual framework to two feature films from contemporary Thai independent cinema: Uncle Boonmee Who Can Recall his Past Lives (Apichatpong Weerasethakul, Lung Boonmee Raluek Chat, 2010) and By the Time it Gets Dark (Anocha Suwichakornpong, Dao Khanong, 2016). We emphasize the fragmented rhizomatic structure of these films that present a multiplicity of narrative and chronological lines that are assembled in a complex way to bring out a cinematographic apparatus of high aesthetic beauty and at the same time profound para-ethnographic knowledge of Thai social reality. They combine realistic with surreal and even fantastic elements that show us the daily life of people and ethnic groups of Thai society while exploring its collective unconscious populated by myths, dreams, historical traumas, supernatural entities and hybrid human/non-human beings. We propose that through these films we can capture deep sociological and anthropological knowledge of Thai society if we incorporate the open and expansive epistemological framework of Deleuze's rhizome, becoming perfect examples of our concept of the "ethno-cinematographic rhizome".

Law, Policy & Media Ethics

59931

Contributions of Media Consumption, Media Type, and Media Genre to Polarizing Perceptions of Foster and Adoptive Care

Leslie Ponciano, Hope Education Research Solutions, United States

Noah Nash, Peace4Kids, United States

Zaid Gayle, Peace4Kids, United States

Despite high-profile media properties (Batman, Storm, Spiderman, Superman) with positive adoption and foster care stories, our research found that the public perceives that youth in foster care (FC) are negatively presented by the media as compared to youth in adoptive care (AC) and that these portrayals contribute to corresponding perceptions for their real-life outcomes. A national survey (N=2487 adults distributed across gender, race, age; 16% experienced FC/AC) asked about media consumption and perceptions. The most frequently selected/highly ranked media portrayals for youth in FC were 1) Victim, 2) Survivor, 3) Criminal, and 4) Drug Addict and their most frequently identified real-life outcomes were 1) Unemployment, 2) School Dropout, 3) Teen Pregnancy, and 4) Incarceration. The most frequently selected/highly ranked media portrayals for youth in AC were 1) Survivor, 2) Loving Child/Parent, 3) Role Model, and 4) Mentor/Guide and their most frequently identified real-life outcomes were 1) Healthy Relationships, 2) Financial Independence, 3) Career Success, and 4) College/Advanced Degree. The majority believed these portrayals to be accurate. We found significant negative relationships between perceptions of AC and FC media portrayals ($r = -.15, p < .05$) and perceptions of AC and FC life outcomes ($r = -.65, p < .001$). The type (network channels, newspapers/news channels) and genre (news, drama) of media consumed significantly impacted the magnitude of those differences (R² values - type: .02 to .10; genre: .03 to .11). These questionable media narratives and false dichotomy highlight the need for more accurate and balanced portrayals of FC in media to support resiliency for vulnerable and marginalized youth.

EuroMedia2021 Virtual Presentations (Pre-Recorded)

Mass Communication

60506

"Middle American Miserabilism": Charting the Feel Bad Genre in Recent HBO Mini-series

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

Miserabilism was originally a term that was used to describe a pessimistic philosophy or a consistently miserable outlook. This pessimistic worldview has been seen in television depictions of welfare recipients who live in low-income communities in both the UK as well as the United States. Also labeled "poverty porn", in such wide-ranging shows as "Hillbilly Elegy", on Netflix to "Benefits Street", criticisms of these shows usually center on the way they dehumanize their subjects by portraying them in their worst light and without any other context than their dire circumstances. In this paper I look at two recent HBO mini-series, "Mare of Easttown", and "I Know This Much is True", and explore both the business and creative decisions that went into their creation as well as the larger cultural implications of these kinds of portrayals of working-class despair in recent American television series. This will be contrasted with the recently canceled series "Superstore", which portrayed a small-town milieu from a more humane and positive perspective. In so doing, these shows, with varying strategies, are reigniting an old fight about the best way to portray the poor.

Media History

59886

Using Newspapers and Films as Tools for Cultural History Research

Mara Arts, Independent Scholar, United Kingdom

This paper demonstrates how media historians can gain valuable insight by using newspapers as well as fiction films as their primary source materials. In recent years, cultural historians have increasingly drawn on a wide range of primary texts to gain a rounded picture of popular history. Fiction films and newspapers, however, are not commonly considered beside one another, despite them representing two of the major mass communication outlets of the twentieth century. This paper exhibits the value of considering press and cinema sources next to one another, through a case study of the representation of London's public transport network in popular newspapers and fiction films of interwar Britain. Through a close reading of relevant newspaper articles and films, it becomes evident that whilst both media paid heed to the sensational and potentially hazardous aspects of public transport, newspaper reports also sought to reassure readers which used transport every day. This indicates a more complicated relationship to the dangers of modernisation than an analysis of fiction films alone would suggest. Newspapers and films provide adjacent, complementary forms of representation. The press report on real-life events, but increased commercialisation of the press means that fictional storytelling devices are frequently used by reporters. Fiction films provide the inverse; its made-up stories need to be grounded in reality to permit audiences to connect with them. Considering both media alongside one another can create a new and richer understanding of social and cultural history.

Social Media and Communication Technology

59944

The Use of Emotional Artificial Intelligence in Social Network Journalism: Possibilities and Limits of a New Communication Paradigm

Luca Serafini, Lumsa University of Rome, Italy

Gamification, understood as the use of ludic mechanisms in non-ludic contexts, is seen today as a practice ingrained in new medias. The shift of journalism onto social networks has laid the foundations for a ludic communicative paradigm that revolves specifically around gaming mechanisms. Nevertheless, recent developments in artificial intelligence call for a partial redefinition of the term "gamification", so as to situate it in its relations with machines and algorithms. For some time now, what are known as empathic media have signaled a turning point in the development of an emotional artificial intelligence, capable of eliciting and responding to the emotional states of consumers and users for commercial purposes. In recent years, this use of artificial emotional intelligence has also made its way into journalism on social networks. This communications channel builds on tools such as sensationalism, irony, and the creation of an empathetic connection with readers—centered on sharing a ludic, humorous paradigm of communication. In this instance, gamification is transformed into AI-gamification Echobox, a social media platform based on artificial intelligence, used by media to communicate more efficiently with readers on social platforms, will provide a case study by which to analyze this effort. I will also show the benefits and drawbacks of this shift from gamification to AI-gamification, examining in particular the capacities and limits of the algorithms in developing a ludic human language whose goal is to increase both users' emotional involvement and the readership of the articles (and, consequently, the revenue) of the media outlets.

60042

Digital Game Habits and Motivations of Youth in The Context of Uses and Gratifications Approach

Fatih Söğüt, Kırklareli University, Turkey

In today's digital world, individuals deal with different activities to spend their free time. One of these activities is undoubtedly digital games. The aim of this research is to reveal the digital gaming habits and motivations of young people. The theoretical basis of this research conducted for this purpose is the uses and gratifications approach. Qualitative research method was preferred in this study. Semi-structured interview form was used as data collection tool. The focus group of the research consisted of 10 young people. Content analysis was also used to evaluate the data obtained from the interviews. As a result of the research, it was revealed that the basic digital game motivation of young people is to spend time and to relieve their stress. In addition, participating young people see digital games as a means of socialization. The escape motivation is also one of the important motivations expressed by young people. Considering the time allocated to digital games, it can be said that young people play games for 1-2 hours a day on average. Participating youth stated that they mostly preferred mobile devices as a digital game platform. PC and game consoles lagged behind mobile devices. Action games and strategy games ranked first in the preferred game types.

EuroMedia2021 Virtual Presentations (Pre-Recorded)

Social Media and Communication Technology

60259

Children's Motivation for Digital Media Use

Vanesa Varga, Catholic University of Croatia, Croatia
Marina Kotrla Topic, Institute of Social Sciences Ivo Pilar, Croatia
Sara Jelovcic, Catholic University of Croatia, Croatia
Marina Merkas, Catholic University of Croatia, Croatia

This paper aims to explore motivations for digital media use among Croatian children aged 4 to 14 years, from the perspective of children and their parents. Since the use of digital media has become a significant part of children's and parents' everyday life, and digital devices are a common part of every household, one of the main questions is why and for what purposes children of different age use digital media. In this study, we focus on the family context of children's digital media use, and the nature of this paper is exploratory, rather than confirmatory. We use data from a qualitative study which is conducted as a part of the research project "Digital technology in the family: patterns of behaviour and effects on child development" financed by the Croatian Science Foundation. Semi-structured research interviews with children (aged 4 to 6 years) and their parents, and focus groups with children (aged 7 to 14 years) as well as focus groups with their parents were conducted online. Using thematic analysis, we analysed data obtained from children and their parents on children's motivation and perceived benefits and purposes of digital media use. The results reveal different categories of motives and a variety of purposes for digital media use among preschool and school-aged children.

60707

Art and Self-expression on Social Media: The Recreation of the Historical Value During the Pandemic State in 2020

Paula Pires da Silva, University of Sao Paulo, Brazil

In this paper I discuss from an ethical and aesthetical perspective how a specific account on Instagram has changed the relationship between people and famous paintings. The Instagram account Tussen Kunsten Quarantaine has become a collaborative space with thousands of people across the world sharing pictures, including personal recreations of masterpieces of art. The account project developed out from a simple conversation on WhatsApp coming up with an amusing way to entertain people during a long period of quarantine, showing in a comical way, anonymous people, their creativity and their everyday household objects arranged in a way that imitates famous paintings. The Instagram account @Tussenkunstenquarantaine was officially created on 14th March 2020 by Anneloes Officier, a Dutch art admirer. She also uses herself in the first prototypical picture on Instagram. The account quickly grew to reach more than 270000 followers and has shared more than 700 pictures with a wide variety of images and imitations chosen by individual followers. The imitation of paintings or sculptures, however, is not exclusively a contemporaneous phenomenon of our modern image era. It seems that art and its representations remain as means to recognise some aesthetical categories of historicity into the present. This article explores ten pictures discussing in which way Instagram's users have chosen a specific masterpiece to recreate them, describing the relationship between identity and aesthetical perception. My aim in this abstract is to highlight some discussions on art and social media inasmuch as it is integrated.

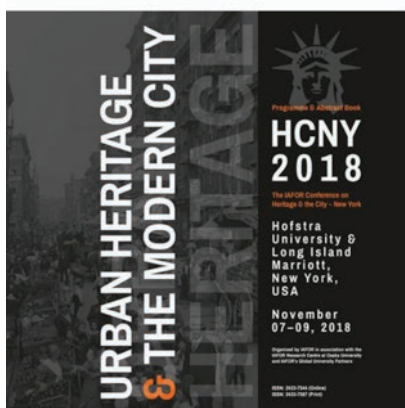
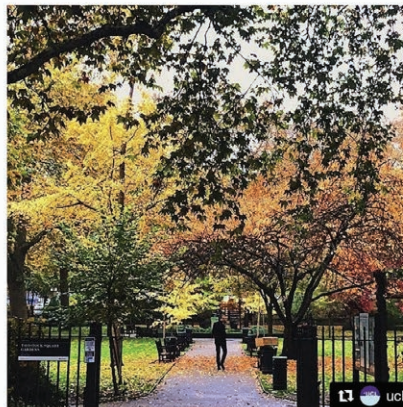
Visual Communication

59611


Communicating Artificial Intelligence to Young Audiences: The Techno-ambivalence of Young People's Science Fiction Film and Television

Abby Kidd, University of East Anglia, United Kingdom

Artificial intelligence (AI) is a burgeoning topic within contemporary Western culture, not only amongst authorities on science and technology, but also the nonspecialist, general public. Science fiction film and television has become one of the key ways that AI discourse is communicated to nonspecialists and, increasingly, researchers are giving consideration to the impact of these fictional narratives on our perceptions and understandings of developing, real-world AI. However, researchers are mostly focusing their studies on science fiction aimed at adult audiences, which seems odd given that young people are often framed within wider culture as 'digital natives' and as the torchbearers of the next wave of technological advancement. This paper, therefore, reports findings on how AI is communicated to young people through science fiction film and television specifically aimed at a school age demographic, using the CBBC series *Eve* (2015-2017) and Disney Pixar films *WALL-E* (2008) and *Big Hero Six* (2014) as case studies. These texts are indicative of a techno-ambivalent discourse for young people that attempts to navigate a precarious balance between embracing the capabilities of AI and disseminating an adult agenda that manifests as techno-anxiety, which could contribute to a disengaging confusion for this demographic. It is important to foster interdisciplinary understandings of the impact of AI-centred science fiction for young people, their intersections with communications around real-world AI, and how both these discourses can be optimised to contribute to the cultivation of young generations that are not only technologically literate but are also empowered by its increasing ubiquity.



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