

MediAsia2018

The Asian Conference on Media, Communication & Film

Programme & Abstract Book

FEARFUL FUTURES

Toshi Center Hotel, Tokyo, Japan

October 9–11, 2018

www.mediasia.iafor.org

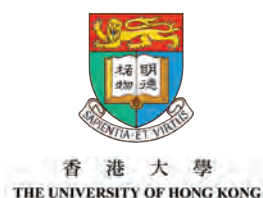
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IAFOR Research Centre at Osaka University and IAFOR's Global University Partners

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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.

www.mediasia.iafor.org



Join us in Hawaii for The IAFOR International Conference on Education – Hawaii (IICEHawaii)

IICEHawaii is organised by IAFOR in partnership with the University of Hawai'i at Mānoa and IAFOR's Global University Partners.

Conference Theme: "Independence & Interdependence"

Dates: Thursday, January 3, 2019 to Saturday, January 5, 2019

Location & Venue: The Hawai'i Convention Center, Honolulu, Hawaii, USA

Final Abstract Submission Deadline: October 19, 2018

Registration Deadline: November 21, 2018

The 2019 conference theme for the IAFOR conference series in Hawaii is "Independence & Interdependence", and invites reflections on the desirability, extent and limits of our individual independence and autonomy, of that of our students, and of the institutions and structures within which we work, teach and learn. We do not educate, and are not educated in vacuums, but in such contexts and constraints as families, groups, and societies; of nations and cultures; of identities and religions; and of political and financial realities.

Ever changing technologies offer new ways for us to be independent and autonomous learners, encouraging students to be self-directed and confident in making choices, and enabling and empowering students and teachers to be proactive and tailor content. However, myriad technologies and services make us more dependent on the very things allowing autonomy. How do we help students and teachers alike navigate and curate the vast information available? How do we encourage individual growth while also underlining the importance of belonging and of the reciprocal responsibilities and privileges of education? How do we help students build the skills and attitudes necessary for positive engagement in distributed, globalised communities that so often lead to polarisation and alienation instead? How do we educate with independence and interdependence in mind?

These and many other questions will be addressed at the conference, and we look forward to coming together to exchange ideas and explore new research paths together in Honolulu in 2019!

www.iicehawaii.iafor.org

Keynote Speakers



Dr Christina M. Kishimoto

Superintendent – Hawaii State Department of Education, USA

Dr Christina M. Kishimoto began a three-year contract as superintendent on August 1, 2017. She is responsible for efficiently and effectively administering the Hawaii public school system in accordance with law and educational policies adopted by the Board of Education. On October 3, 2017, Dr Kishimoto presented an Implementation Plan to advance the goals of the DOE/BOE Strategic Plan. Her plan is targeted around three high impact strategies: School Design, Student Voice, and Teacher Collaboration.



Dr David Lassner

President of the University of Hawai'i, USA

& Chancellor of the University of Hawai'i at Mānoa, USA

Dr David Lassner is the 15th president of the University of Hawai'i and concurrently serves as the Chancellor of the University of Hawai'i at Mānoa. He has worked at the university since 1977, and was most recently its vice president for information technology and chief information officer. Lassner is also a member of the

university's cooperating graduate faculty and has taught both online and in-person in computer science, communications, business and education.



Dr Richard R. Vuylsteke

Chief Executive – East-West Center, USA

Dr Richard R. Vuylsteke took office as the East-West Center's 11th Chief Executive on January 1, 2017. A former EWC grantee and staff member, he rejoined the Center after several decades living in Asia and serving most recently as President of the American Chamber of Commerce in Hong Kong.

His areas of expertise include strategic and operational leadership of multicultural organisations; Asia Pacific business and trade, and Asian and Western history and philosophy.

Read presenters full biographies at www.iicehawaii.iafor.org/speakers

MediAsia2018 Organising Committee



Ana Adi

Quadriga University, Germany



Joseph Haldane

The International Academic Forum (IAFOR)



Virgil Hawkins

Osaka University, Japan



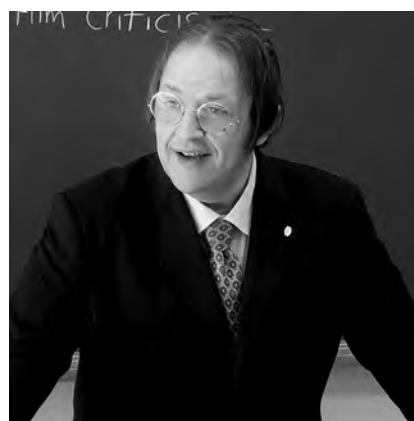
Timothy W. Pollock

Osaka Kyoiku University & Hagoromo
University of International Studies, Japan



James Rowlinson

Singapore University of Technology
and Design, Singapore



Paul Spicer

Hiroshima Jogakuin University, Japan



Gary E. Swanson

University of Northern Colorado, USA (fmr.)



Eva Rose B. Washburn-Repollo

Chaminade University, USA

Letter of Welcome

Dear Colleagues,

Welcome to the amazing city of Tokyo, and to The Asian Conference on Media, Communication & Film 2018!

Tokyo is the capital of Japan, and a city of awe-inspiring scale at the center of the world's largest megalopolis. I first came to Tokyo in the year 2000, and was struck by the futuristic cityscape that unfolded in front of me, as far as the eye could see, with temples, skyscrapers and millions of flickering lights; a *Bladerunner* set of immense proportions and the future in the present. Although now a regular visitor to Tokyo, I never fail to be inspired by the city's excitement and energy, eliciting sentiments of promise and the new, but I am also reminded of how I felt fresh off the plane; with feelings of apprehension and worry, as I contemplated a new life, and a new future.

The future is, of course, synonymous with the unknown, and the uncharted; an expanse of unpredictable possibilities that can be seen as alarming or at least unsettling. Given the rise of authoritarianism, nationalism, ethnocentrism, and political partisanship at present, we appear to be at a moment of potential paradigm shift, where, in the words of our 2018 theme, "the possible global futures we face are fearful, indeed, and in an era of information and disinformation, fake news, and hysterical polemic, are sometimes made out to be inevitable".

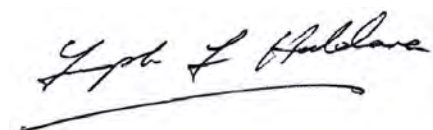
These "Fearful Futures", to which the conference theme refers, will be explored throughout the three days we are together, and studying the programme, I have been struck by just how many presentations I would love to attend, as well as by their quality and range. Possible imagined futures may indeed be dystopic and fearful, but the future is also there for us to reimagine and shape, and as academics, filmmakers, journalists and scholars we have a lot to learn from each other.

I am also excited that we will announce the winners of the IAFOR Documentary Photography Award 2018. The finalists provided some powerfully moving images, and I am sure you all will find the screening of these works a valuable and rewarding experience. Now in its fourth year, this award has enjoyed some remarkable support from the judges and sponsors. We would like to offer our sincere thanks to our Founding Judge, Dr Paul Lowe (VII Photo Agency/University of the Arts London), and the other 2018 Judges, Maria Teresa (Slideluck Editorial) and Ziyah Gafic (VII Photo Agency). We would also like to thank the sponsors for their generous support, including World Press Photo, Metro Imaging, MediaStorm, Think Tank Photo and University of the Arts London. Congratulations to all of the finalists, and we look forward to the announcement of the winners!

It remains for me to thank my fellow members of the MediAsia2018 Organising Committee for their work behind the scenes in bringing this event together as well as those who have served on the Review Committee for this year (acknowledged opposite, and on pages 114-115 respectively). I would also like to thank the Keynote and Featured Speakers, as well as the presenters and audience, who have come from some 30 countries around the world.

I am confident that the conference will offer a period of hope and inspiration, and I encourage your active participation and engagement throughout.

I look forward to meeting you all,

A handwritten signature in black ink, reading "Joseph Haldane", with a horizontal line underneath.

Dr Joseph Haldane
Chairman and CEO, IAFOR



Conference Theme

"Fearful Futures"

We have reached a moment in international history that is one of potential paradigm shift. It is a moment when a problematic, but at least blandly progressivist, pro-multiculturalist movement toward "cosmopolitanism" (as Kwame Anthony Appiah might use the term) is being threatened by a far more destructive and potentially genocidal ethno-nationalism, the ferocity of which is fuelled by economic disparity, religious intolerance and retrograde ideologies regarding gender, race and sexuality. The possible global futures we face are fearful, indeed, and in an era of information and disinformation, fake news, and hysterical polemic, are sometimes made out to be inevitable.

In this context, the arts, humanities, media and cultural studies play an important role in tracing the genealogy of the present moment, documenting it, and charting different paths forward, inviting such questions as how does culture replicate itself (or critically engage itself) in the classroom, in literature, in social media, in film, in the visual and theatrical arts, in the family, and among peer groups? How do we rise to the challenge of articulating a notion of human rights that also respects cultural difference? How do cultural representations of the environment abet or challenge the forces driving climate change? What are the roles and responsibilities of the individual activist as teacher, writer, artist, social scientist and community member? What are the responsibilities of both traditional and non-traditional media? How do we make sense of the ideologies driving hatred and intolerance, and posit different models of social engagement and organisation? Looking to the past, what do we learn about the challenges of today?

This international and interdisciplinary conference will bring together a range of academics, independent researchers, artists and activists to explore the challenges that we face in the twenty-first century. While we have every right to fear the future, we also have agency in creating that future. Can we commit to a cosmopolitanism that celebrates difference and that challenges social inequity? On our ability to answer to that question affirmatively likely hangs our very survival.

The organisers are excited about so many presentations that approach the conference theme from a variety of interdisciplinary and theoretical perspectives.

Welcome to Tokyo where we will consider how we as educators do not only survive, but also positively thrive, in these uncertain and changing times.



The Local Context: Tokyo and Japan

We are very excited to welcome you to The Asian Conference on Media, Communication & Film (MediAsia), held this year in the bustling metropolis of Tokyo, the capital of Japan, and the centre of the most populous metropolitan area on earth. Tokyo is a breathtaking place of remarkable architecture, light and colour, where hypermodern and tradition meet in a unique juxtaposition. Our beautiful conference venue is situated in the very centre of the city, near the national parliament, and between the sedate grounds of the Tokyo Imperial Palace, and the towering skyscrapers of Shinjuku.

Japan is a country with a hugely rich and influential media tradition going back a thousand years and is characterised by constant and brilliant conversations between popular and high culture and media in various forms; from the popular themed romance and action of the world's first novel (*Tales of Genji*) a thousand years ago, through the mass-produced works of Hokusai and Hiroshige, and to the manga which developed over many centuries to now become a globally popular phenomenon. From the page to the screen, anime such as *Pokémon* and *Dragon Ball Z* have been widely appreciated, and their creators and directors enjoy great respect; Hayao Miyazaki's *Spirited Away* remains Japan's biggest box office hit; underlining its immense crossover appeal. Tokyo is also the home of a strong domestic film industry that has counted some of the world's most important and influential directors, from Kurosawa, Ozu, Mizoguchi and Ichikawa, through to Yamada and more recently Kitano and Miike. The country also has a strong and eclectic music industry, often eclipsed in the international imagination by J-pop, manufactured groups, and the associated "tarento" and "idol" industries, which hint at the darker and exploitative side of show business.

While Japan has had a strong journalistic tradition, press and media freedom has been declining recently (according to various sources such as 'Reporters Without Borders'), and censorship and self-censorship have been increasingly documented in a context of a rising domestic political nationalism. In a country where media and political powers have enjoyed a cosy and much-criticised relationship, there remain questions about the media's ability to hold power to account, and uncomfortable comparisons with the past.

Submit your research to the

IAFOR Journal of Media, Communication & Film

Editor: Dr Celia Lam

ISSN: 2187-0667

Contact: ijmcf@iafor.org / publications@iafor.org

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

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

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

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

For details of how to submit your paper, view the Author Guidelines on the journal website:
www.ijmcf.iafor.org

Conference Guide

Conference at a Glance

Room Schedule

Directions & Access

Floor Guide

General Information

Presentation Guide

Lunch & Dinner

IAFOR Membership

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

IAFOR Academic Grant & Scholarship Recipients

IAFOR Journals



October 9, 2018 Tuesday at a Glance

09:15-10:00	Conference Registration & Coffee Orion Foyer (5F)
10:00-10:10	Opening Announcements Orion Hall (5F) Kiyoshi Mana, IAFOR, Japan
10:10-10:25	Welcome Addresses Orion Hall (5F) Joseph Haldane, IAFOR, Japan
10:25-10:30	Recognition of IAFOR Scholarship Winners Orion Hall (5F)
10:30-11:30	Keynote Presentation Orion Hall (5F) <i>Indifferent Publics – The Challenge of Japanese Media Today</i> Kaori Hayashi, The University of Tokyo, Japan
11:35-12:35	Keynote Presentation Orion Hall (5F) <i>When All the Research Says Otherwise but Fear Remains: On the Role of Facts in Dealing with Future Fears</i> Georg Adlmaier-Herbst, Berlin University of the Arts, Germany
12:35-14:00	Lunch Break
14:00-15:00	Keynote Presentation Orion Hall (5F) <i>Fearful Futures: Are we Awake?</i> Keiko Bang, Bang Singapore Pte Ltd
15:00-15:25	IAFOR Documentary Photography Award Winners Announcement & Screening
15:25-15:45	Conference Photograph Orion Hall (5F)
15:45-17:00	Conference Poster Session & Welcome Reception Orion Hall (5F)



October 10, 2018 Wednesday at a Glance

09:00-11:00	Parallel Session I
11:00-11:15	Break
11:15-12:15	Parallel Session II
12:15-13:15	Lunch Break
13:15-14:45	Parallel Session III
14:45-15:00	Break
15:00-17:00	Parallel Session IV
17:15-18:00	Featured Presentation 703 (7F) <i>A Past Worth Saving: Reflections on a Lifetime of Cultural and Film Preservation in Hollywood and Japan</i> Stuart Galbraith IV, Film Historian



October 11, 2018 Thursday at a Glance

09:00-10:30	Parallel Session I
10:30-10:45	Break
10:45-12:45	Parallel Session II
12:45-13:45	Lunch
13:45-15:15	Parallel Session III
15:15-15:30	Break
15:30-16:30	Featured Panel Presentation 703 (7F) <i>The State of Film Studies in Japan</i> Yutaka Kubo, Waseda University, Japan Chie Niita, Waseda University, Japan Tim W. Pollock, Osaka Kyoiku University & Hagoromo University of International Studies, Japan
16:30-16:45	Closing Session 703 (7F)
17:00-19:00	Conference Dinner

Tuesday Schedule | October 09, 2018

	Orion Hall
09:15-12:35	Plenary Session I
12:35-14:00	Lunch
14:00-17:00	Plenary Session II
15:45-17:00	Conference Poster Session & Welcome Reception

Wednesday Schedule | October 10, 2018

	607	608	609	703	704
09:00-11:00	Social Media & Communication Technology	Communication Theory & Methodology	Journalism	Film Criticism & Theory	Film & Literature: Artistic Correspondence
11:15-12:15	Media Disaster Coverage	Media Ethics	Documentary History	Film Criticism & Theory	Visual Communication
12:15-13:15	Lunch				
13:15-14:45	Mass Communication	Social Media & Communication Technology	Critical & Cultural Studies, Gender & Communication	Film Criticism & Theory	Panel Presentation: Sports, Media & Globalization
15:00-17:00	Mass Communication	Social Media & Communication Technology	Critical & Cultural Studies, Gender & Communication	Film Criticism & Theory	Digital Media
17:15-18:00	–	–	–	Featured Presentation	–

Thursday Schedule | October 11, 2018

	607	608	609	703	704
09:00-10:30	Media Disaster Coverage	Advertising, Marketing, & Public Relations	Political Communication	Advertising, Marketing, & Public Relations	Critical & Cultural Studies, Gender & Communication
10:45-12:45	Critical & Cultural Studies, Gender & Communication	Social Media & Communication Technology	Film Criticism & Theory	Advertising, Marketing, & Public Relations	Critical & Cultural Studies, Gender & Communication
12:45-13:45	Lunch				
13:45-15:15	Cultural Studies & Communication	Journalism	Film History	Film Direction & Production	Critical & Cultural Studies, Gender & Communication
15:30-16:30	–	–	–	Featured Panel Presentation	–
16:30-16:45	–	–	–	Closing Session	–

Toshi Center Hotel

Directions & Access

The Toshi Center Hotel Tokyo is located in the Nagata-cho business district of Tokyo. Access to the hotel is convenient by Tokyo Metro from Nagatacho Station, Kojimachi Station and Akasaka-mitsuke Station.

From Narita International Airport

By Rail

1. From Narita Airport (all terminals) take the Narita Express to Tokyo Station.
2. Transfer to the JR Yamanote Line (Clockwise towards Shinagawa) from Tokyo Station and get off at the next stop, Yurakucho Station (JY30).
3. From Yurakucho Station transfer to the Tokyo Metro Yurakucho Line (Y18).
4. Get off at Nagatacho Station (Y16).
5. Exit the station at exit 9b and cross the street. Follow the walkway straight for about 100 meters. The Toshi Center will be on your right, and there are signs in both Japanese and English.

By Airport Limousine Bus

From Narita Airport take the airport limousine bus to Tokyo Garden Terrace Kioicho. Tokyo Garden Terrace Kioicho is located across the street from the Toshi Center Hotel.

From Haneda Airport

By Rail

1. Take Tokyo Monorail at Haneda Airport Station for Hamamatsucho Station
2. Transfer to the JR Yamanote Line at Hamamatsucho Station to Yurakucho Station
3. From Yurakucho Station transfer to the Tokyo Metro Yurakucho Line (Y18).
4. Get off at Nagatacho Station (Y16).
5. Exit the station at exit 9b and cross the street. Follow the walkway straight for about 100 meters. The Toshi Center will be on your right, and there are signs in both Japanese and English.

By Airport Limousine Bus

From Haneda Airport take the airport limousine bus to Tokyo Garden Terrace Kioicho. Tokyo Garden Terrace Kioicho is located across the street from the Toshi Center Hotel.

From within Tokyo

Take the Tokyo Metro to Nagatacho Station. Nagatacho Station (Y16, Z04, N07) is served by the Hanzomon Line (Z), Yurakucho Line (Y), and Namboku Line (N).

Exit the station at exit 9b and cross the street. Follow the road straight for about 100 meters, walking past the Junior High School. The Toshi Center will be on your right, and there are signs in both Japanese and English. Family Mart is on the left.

Toshi Center Hotel

Directions & Access

Address

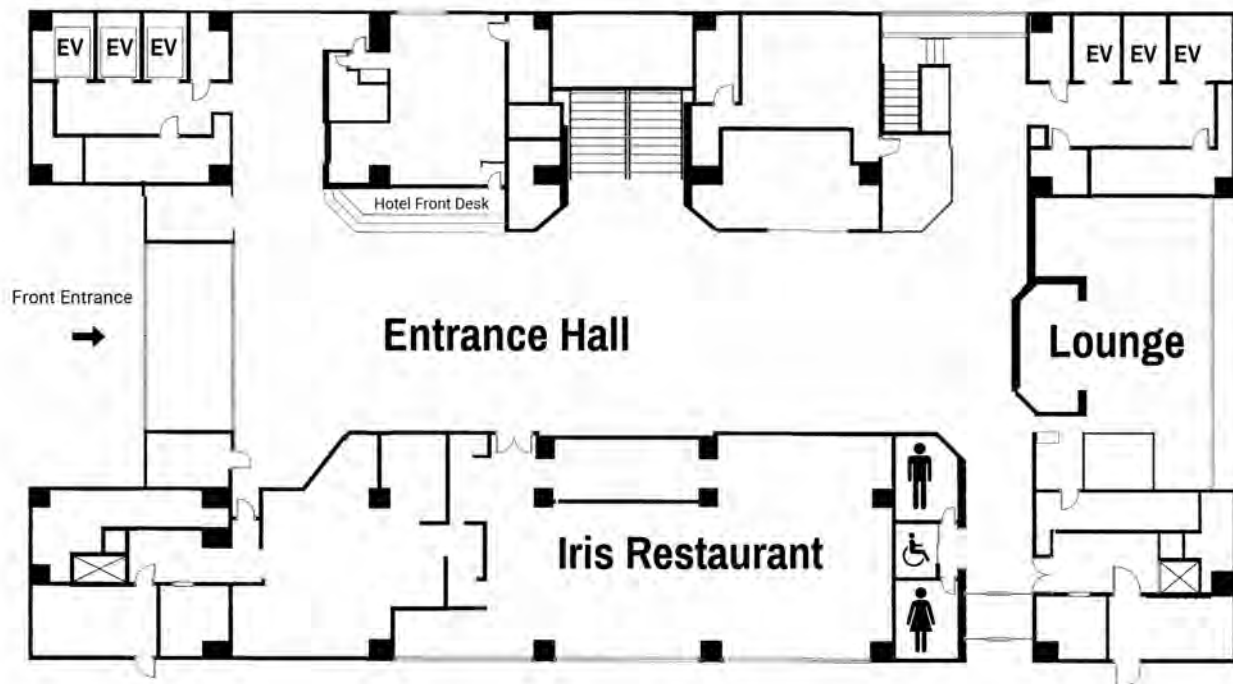
Toshi Center Hotel 都市センターホテル
Hirakawa-cho 2-4-1, Chiyoda-ku, Tokyo 102-0093
〒102-0093 東京都千代田区平河町2丁目4-1
Tel +81(0)3-3265-8211



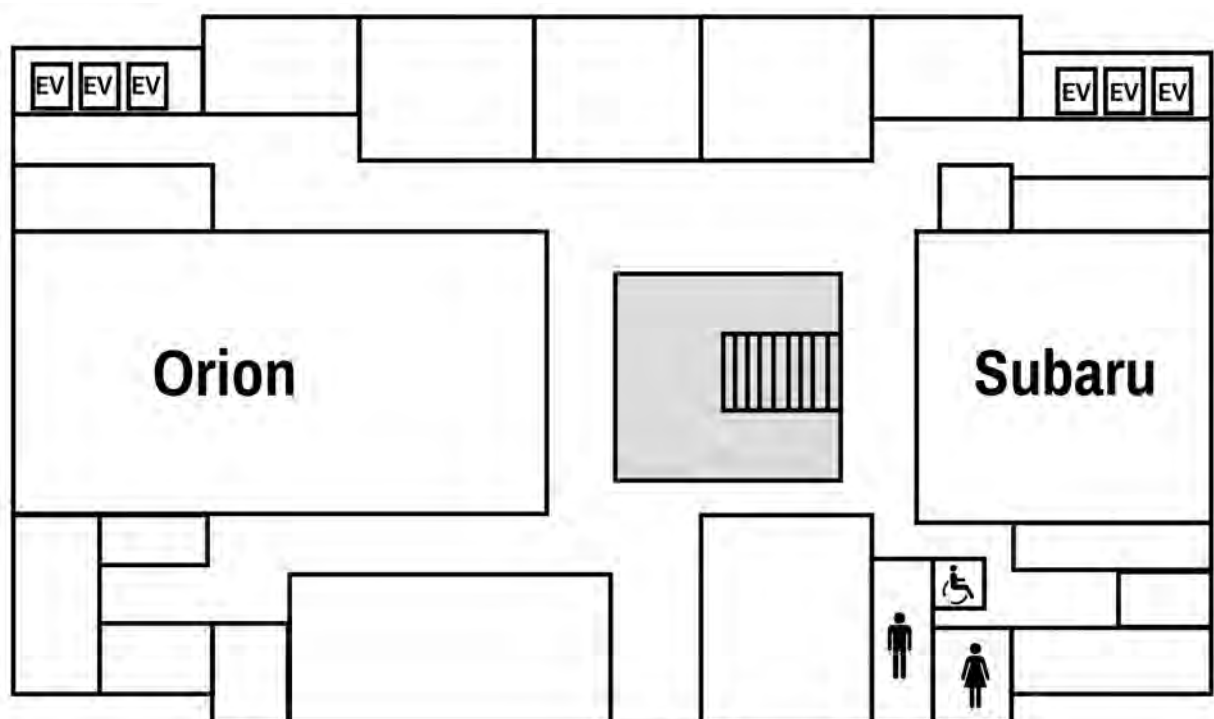
Toshi Center Hotel

Floor Guide

Second Floor | 2F



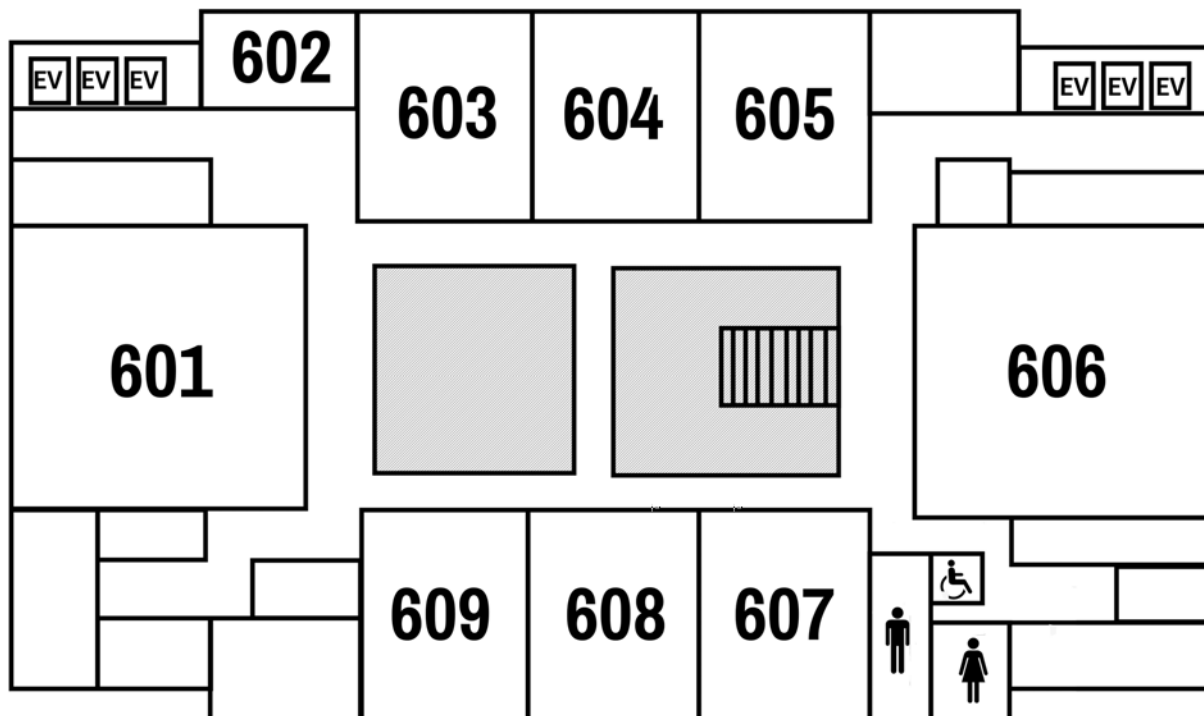
Fifth Floor | 5F



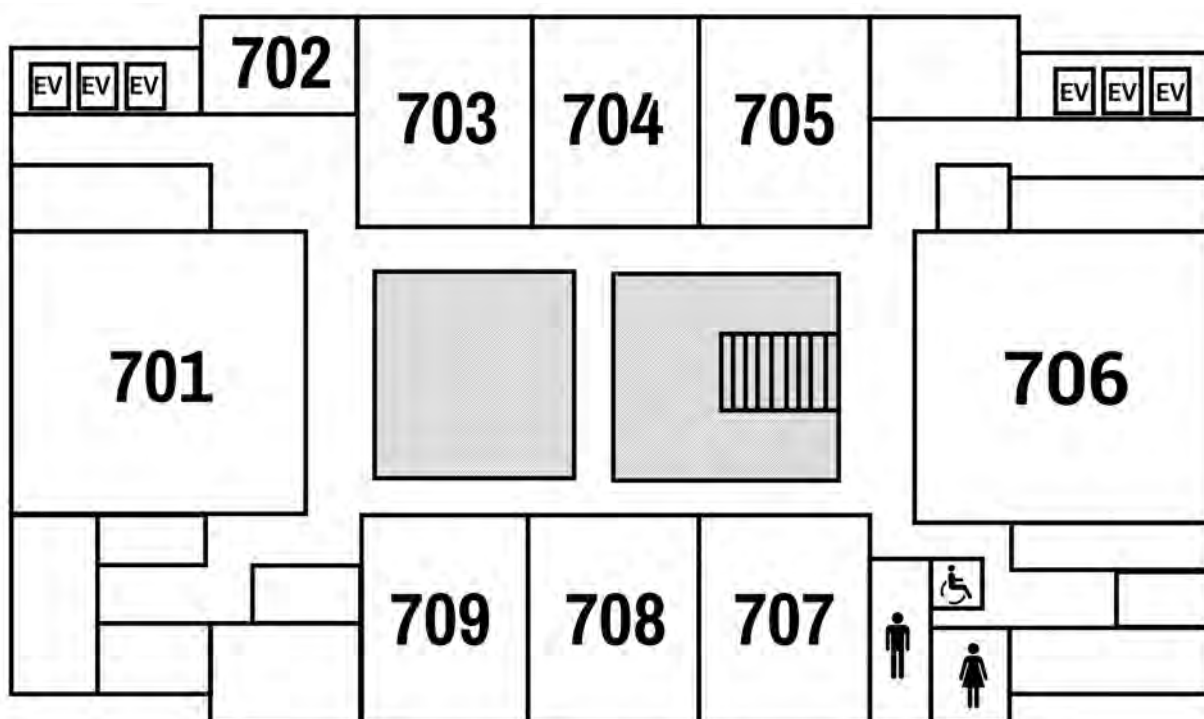
Toshi Center Hotel

Floor Guide

Sixth Floor | 6F



Seventh Floor | 7F





General Information

Registration

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

Tuesday, October 9	08:45-17:00	Orion Foyer (5F)
Wednesday, October 10	08:30-17:00	605 (6F)
Thursday, October 11	08:30-17:00	605 (6F)

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

Name Badges

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

Red: Presenters and Audience

Yellow: Keynote and Featured Speakers

Blue: Conference Exhibitors and Affiliates

Black: IAFOR Staff

Internet Access

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

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

Refreshment Breaks

Complimentary coffee, tea and water will be available during the scheduled coffee breaks. Light snacks will be provided once in the morning and once in the afternoon.

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



General Information

Printing

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

Smoking

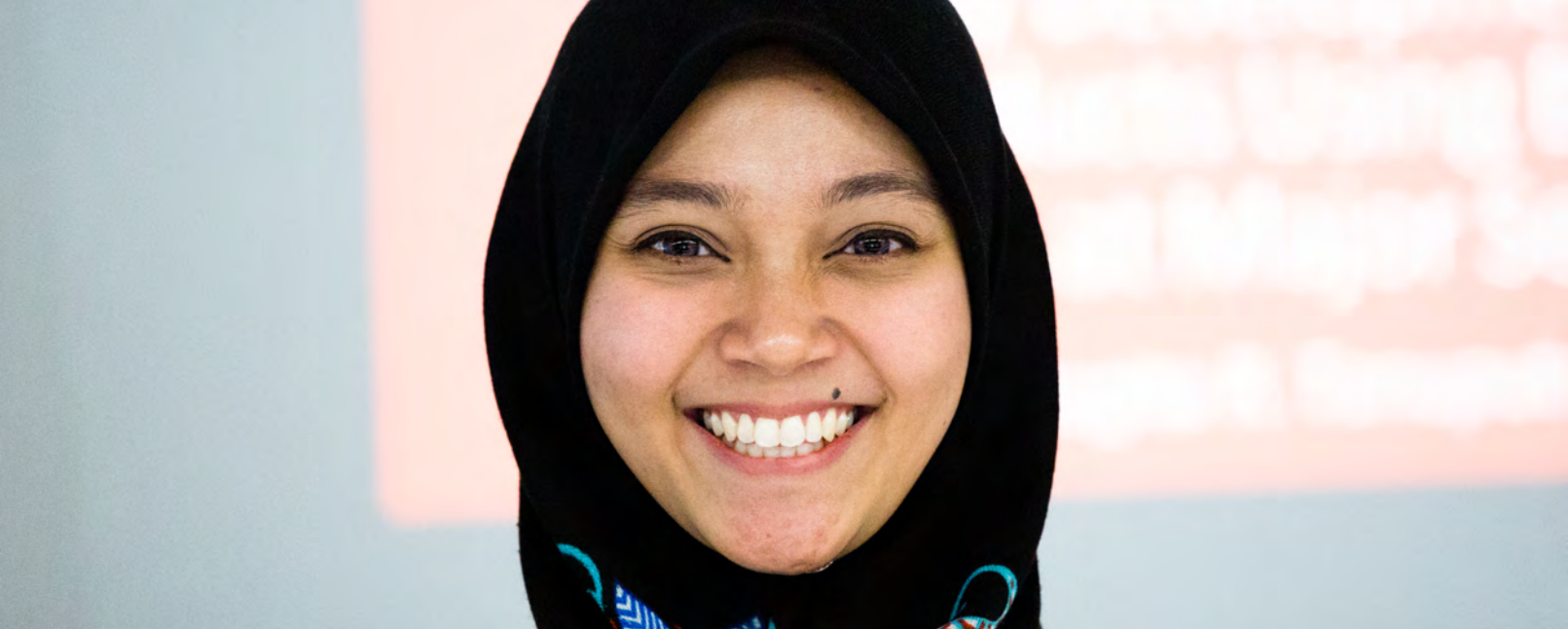
Smoking is not permitted in the Toshi Center Hotel. Please smoke outside of the conference venue in the designated smoking areas.

What to Wear & Bring

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

Photo/Recording Waiver

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



Presentation Guide

Conference Abstracts

All conference abstracts are available online. Please visit papers.iafor.org for a searchable database of abstracts.

Oral & Workshop Presentations

Oral Presentation Sessions will run from 09:00 on Wednesday and Thursday morning. They are generally organised into parallel sessions by streams. Oral Presentations are normally scheduled in sessions comprising three presentations, lasting 90 minutes in total. In sessions with two Oral Presentations, the session will last 60 minutes, and in the case of four Oral Presentations, an extended session lasting 120 minutes will be scheduled.

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

Equipment

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

Session Chairs

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

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



Presentation Guide

Presentation Certificates

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

Conference Proceedings

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

Full text submission is due by November 11, 2018 through the online system. The proceedings will be published on December 11, 2018. Authors will have PDF copies of their offprints emailed to them by January 11, 2019.

A Polite Request to All Participants

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

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



Lunch & Dinner

Lunch on Tuesday, Wednesday and Thursday is included in the conference registration fee. Delegates will receive a lunch voucher when they check-in and collect their name badge.

Lunch Times

Lunch is by pre-reservation only and is available at the below times. Please remember to bring your name badge with you, as this will act as your lunch ticket.

Tuesday, October 9	12:30-14:00
Wednesday, October 10	11:00-14:00
Thursday, October 11	11:00-14:00

Conference Dinner

The Conference Dinner is a ticketed optional event (5000 JPY).

The Conference Dinner is held in a private function room at a restaurant near the conference venue, and offers conference participants an excellent chance to enjoy delicious food in a relaxed setting while getting to know each other and making new connections outside the main conference environment. The Conference Dinner consists of a 9-course set menu.

Conference Dinner attendees should meet in the Lobby of the Toshi Center Hotel at 17:00. The group leaves for the restaurant at 17:15. Please remember to bring your name tag to the Conference Dinner.

Restaurant name: Nabe Benkei 鍋弁慶

Restaurant address: Kaoru Bldg 3F, Akasaka 3-10-3, Minato-ku, Tokyo
東京都港区赤坂3-10-3 薫ビル 3F



IAFOR Membership

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

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

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

To learn more about IAFOR membership, please visit:

www.iafor.org/membership



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

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

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

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

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

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

Stuart D. B. Picken was a cherished friend and an inspiration to IAFOR and its community of supporters. In honour of Professor Picken and his dedication to academia, the ideals of intercultural understanding and the principles of interdisciplinary study, IAFOR has created the Stuart D. B. Picken Grant and Scholarship, an award supported by the Stuart D. B. Picken Memorial Fund. Awards will be 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 Joaquin Miguel Ruiz, Karl Patrick Mendoza, and Mengshu Wang, who have been selected by the conference Organising Committee to receive grants and scholarships to present their research at The Asian Conference on Media, Communication & Film 2018 (MediAsia2018).

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

Joaquin Miguel Ruiz | Stuart D. B. Picken Grant and Scholarship Recipient

42587 Wednesday Session II | 11:15-11:45 | Room 704 (7F)

Discerning Disinformation Through Design: Exploring Fake News Website Design Patterns

Joaquin Miguel Ruiz, De La Salle University, The Philippines

Mr Joaquin Miguel G. Ruiz is currently a lecturer at the Department of Communication in De La Salle University, the Philippines. He also works as a freelance graphic designer for various local and international clients. Mr Ruiz was educated at De La Salle University, where he graduated with a master's degree in communication, majoring in applied media studies, in 2018, and a bachelor's degree in organizational communication, in 2008. After working in a design firm from 2008 to 2010, Mr Ruiz started his freelance work implementing visual design strategies in the form of publications, brand identities, user interface design, and print collateral for clients from the corporate to the creative sectors. Since 2013, he has been teaching design courses for communication majors, equipping undergraduate students with the skills to provide visual communication collateral for organizations.

Karl Patrick Mendoza | IAFOR Scholarship Recipient

42602 Wednesday Session II | 11:15-11:45 | Room 607 (6F)

The Politics of Disaster Reporting: A Multimodal Critical Discourse Analysis of News Reports on Typhoon Lando

Karl Patrick Mendoza, De La Salle University, The Philippines

Karl Patrick R. Mendoza is a Faculty Member at Centro Escolar University – Makati, the Philippines, where he teaches in the Senior High School Program. He recently obtained his MA in Political Science from De La Salle University. For his master's thesis, he was awarded a scholarship and conference travel grant by the International Academic Forum (IAFOR) and Philippine Social Science Council (PSSC), respectively. His research interest spans the areas of disaster risk reduction, political communication, media and cultural studies, and critical discourse analysis. Karl graduated with a Bachelor of Arts degree in Consular and Diplomatic Affairs from De La Salle – College of Saint Benilde, in 2012.

IAFOR Academic Grant & Scholarship Recipients

Mengshu Wang | IAFOR Scholarship Recipient

42932 Thursday Session III | 14:15-14:45 | Room 704 (7F)

"It's Not Us. But, That's Ok." – Chinese Millennials Deconstructing "Themselves" In Hollywood Cinema
Mengshu Wang, Waseda University, Japan

Ms Mengshu Wang is currently a PhD candidate at the Graduate School of International Culture and Communication Studies, Waseda University, Tokyo. She holds a master degree in communication and media management from Fordham University, in the United States. Before moving to Japan, Ms Wang lived in New York gaining professional experience in independent film promotion and distribution. She is interested in investigating international communication flow through the particular lens of globally disseminated filmic contents and the cross-cultural readings of popular foreign cinema in local areas. Her doctoral dissertation is on the transnational audience reception of Hollywood cinema in mainland China with a special focus on the millennial generation who were born under the single-child policy and grew up under the "reform and opening-up".

IAFOR–OSIPP Scholarship Recipients

The following doctoral students from the Osaka School of International Public Policy (OSIPP) at Osaka University are recipients of IAFOR Academic Scholarships.

Kelsey Oliver Imanishi | IAFOR–OSIPP Scholarship Recipient

43769 Thursday Session I | 09:00-09:30 | Room 607 (6F)

Re-Examining Media Influence on Foreign Policy Agendas: Factoring "Media Certainty" into US and Canadian Responses to the 2015 Migrant Crisis

Kelsey Oliver Imanishi, OSIPP, Osaka University, Japan

Kelsey Oliver Imanishi is currently a doctoral student at the Osaka School of International Public Policy (OSIPP), Osaka University, Japan. She holds a Master's of International Public Policy from the same institution, as well as a BA in Rhetoric and Composition and a BS in International Politics from the University of Tennessee. Her research interests lie at the intersection of media and policy, and she is currently pursuing research related to media-policy influence dynamics with a special emphasis on foreign policy, partisan news sources, and non-militaristic humanitarian crises.

Khayyom Rahmatuloev | IAFOR–OSIPP Scholarship Recipient

43785 Wednesday Session I | 10:00-10:30 | Room 608 (6F)

Reconsidering the Methodology Used to Study the Projected Image of Foreign Countries

Khayyom Rahmatuloev, OSIPP, Osaka University, Japan

Mr Khayyom Rahmatuloev is a PhD candidate from Tajikistan currently based at the Osaka School of International Public Policy, Osaka University, Japan. He has recently acquired a master's degree in international public policy at that same institution, following previous studies in political science at the Astrakhan State University (Russian Federation) in 2012. His current research is about the role of news media in creating people's perception of foreign countries.

Azusa Iwane | IAFOR–OSIPP Scholarship Recipient

43813 Thursday Session III | 14:15-14:45 | Room 607 (6F)

Fair Trade Coverage in the News Media: A Case Study of Japanese Newspapers

Azusa Iwane, OSIPP, Osaka University, Japan

Ms Azusa Iwane is a doctoral student at the Osaka School of Public Policy, Osaka University. Her master's thesis dealt with how African poverty issues are represented in the Japanese media. She conducted a series of field studies in Zambia to better grasp the effective poverty experienced by mining communities present in Zambia with the collaboration of the Dag Hammarskjöld Institute for Peace and Conflict Studies, Copperbelt University. As part of her second major affiliated with the doctoral program for multicultural innovation, she worked as a volunteer for the relief of Tohoku communities following the aftermath of the 2011 Great East Japan earthquake and organised a living library for human rights education with local Osaka NGOs.

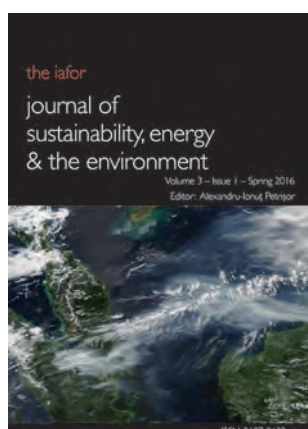
Sooyeon Kim | IAFOR–OSIPP Scholarship Recipient

43817 Thursday Session III | 14:15-14:45 | Room 608 (6F)

Determinants of African News Coverage in East Asia: A Comparative Analysis of Japanese and South Korean Newspapers

Sooyeon Kim, OSIPP, Osaka University, Japan

Sooyeon Kim is currently a PhD student at Osaka School of International Public Policy (OSIPP), Japan. Her research interest is in determinants of African news coverage in East Asia. She holds a BA in International Relations from Ritsumeikan University, Japan, and has an MA in International Public Policy from Osaka University, Japan.



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

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

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

How are papers selected? Journal editors may accept papers through an open call, and proposed articles may be sent directly to the respective editors. A small number of papers from the associated Conference Proceedings may also be selected by the journal editor(s) for reworking and revising, subject to normal processes of review.

How are IAFOR journals related to IAFOR conferences? IAFOR's journals reflect the interdisciplinary and international nature of our conferences and are organised thematically.

Journal Editors

IAFOR Journal of Arts & Humanities

Alfonso J. García Osuna, Hofstra University, USA

IAFOR Journal of Asian Studies

Seiko Yasumoto, University of Sydney, Australia

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Anshuman Khare, Athabasca University, Canada

IAFOR Journal of Cultural Studies

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

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Yvonne Masters, University of New England, Australia

IAFOR Journal of Ethics, Religion & Philosophy

Lystra Hagley-Dickinson, Plymouth Marjon University, UK

IAFOR Journal of Language Learning

Melinda Cowart, Texas Woman's University, USA

IAFOR Journal of Literature & Librarianship

Richard Donovan, Kansai University, Japan

IAFOR Journal of Media, Communication & Film

Celia Lam, University of Nottingham Ningbo China, China

IAFOR Journal of Politics, Economics & Law

Craig Mark, Kyoritsu Women's University, Japan

IAFOR Journal of Psychology & the Behavioral Sciences

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

IAFOR Journal of the Social Sciences

Tingting Ying, Ningbo University of Technology, China



Tuesday, October 9 | 15:45-17:00 | Orion Hall (5F)
Conference Welcome Reception

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

Tuesday October 9

Plenary Session

Keynote Presentation | Kaori Hayashi

Indifferent Publics – The Challenge of Japanese Media Today

Tuesday, October 9 | 10:30-11:30 | Orion Hall (5F)

Recent years have seen the growing diffusion of "fake news" via Facebook and other online channels. This disinformation is interfering with the citizens' ability to acquire accurate knowledge about politics, something essential for the functioning of democracy, and accelerates social divisions. But in Japan, the current state does not exhibit the same levels of polarisation of political opinion, as seen by the growing populist protests of other nations or high level of distrust in the media. Rather, the Japanese challenge can be summarised as something constituting "disinterest", "apathy" and "inertia" in the public.

In Japan, unlike in most Western nations, media institutions generally avoid controversy and partisanship. This means that the major concern is not the public's distrust, but instead, indifference.



Kaori Hayashi

Kaori Hayashi is Professor of Media and Journalism Studies at the Graduate School of Interdisciplinary Information Studies, the University of Tokyo. She has also served as Managing Director of the University of Tokyo Newspaper as well as a member of Broadcasting Ethics and Program Improvement Organization.

Besides conducting research and education at the University of Tokyo, Kaori Hayashi also holds several academic as well as professional offices, such as membership of the Broadcasting Ethics and Program Improvement Organization (a third-party organization in the broadcasting industry), guest researcher at the Asahi Shimbun, and board member of the Deutsches Institut für Japanstudien (German Institute for Japanese Studies). She is also a member of the board of the Japan Society for Mass Communication and Journalism Studies.

She was a Visiting Scholar at Northwestern University, at Goldsmiths, University of London as well as at Freie Universität Berlin as a recipient of the SSRC/Abe Fellowship for the year 2016–17. Her most recent English publications include "A Journalism of Care", In *Rethinking Journalism Again. Societal Role and Public Relevance in a Digital Age*. Edited by Chris Peters and Marcel Broersma, Routledge, 2016, 146–160. She has also published a book in Japanese titled "メディア不信 何が問われているのか" (*Media Distrust: What are the real issues?*) in 2017, in which she compares media distrust in the USA, the UK, Germany and Japan. For her publication list, please see: <http://www.hayashik.iii.u-tokyo.ac.jp>

Keynote Presentation | Georg Adlmaier-Herbst

When All the Research Says Otherwise but Fear Remains: On the Role of Facts in Dealing with Future Fears

Tuesday, October 9 | 11:35-12:35 | Orion Hall (5F)

The future was, is and always will be fear-filled for most of us, worrying about such things as climate change and intolerance for cultural differences. The pressing question for communication is how to portray such fears. One approach is to argue against certain fears with numbers, facts and statistics. But as we know from examples like the fear of flying or test-taking anxiety, it does little good: fears persist.

The reason is that fear is controlled by our unconscious while facts are processed in our critical mind; system 1 versus system 2 in the categorisation of Nobel laureate, Daniel Kahneman. The two systems work very differently and independently of one another. Reason, that is, system 2, evaluates and decides whether something makes sense and is logical and correct; the unconscious, system 1, decides whether we like something. Fears are thus guided by system 1. The challenge behind addressing fears is that system 1 functions unconsciously – consciousness does not process the information.

Studies show that good judgement and decisions occur when the two systems are synchronised: when people judge things objectively and critically, but also with regard to positive or negative consequences.

Communication must answer three important questions:

1. How can we access system 1 and thereby the assessment of fears?
2. How can we communicate with both systems?
3. How can we synchronise both systems?



Georg Adlmaier-Herbst

Professor Georg Adlmaier-Herbst is an internationally recognised expert in communication. He is the Scientific Director at the Berlin Career College of the University of the Arts Berlin. He is also a guest professor at the Jiao Tong University in Shanghai and the Latvian Culture Academy in Riga, and lecturer in Communication Management in two executive MBA programmes at the University of St. Gallen, Switzerland. Dr Adlmaier-Herbst is a member of the Institute of Electronic Business' "Council of Internet Sages", he has been voted a "Professor of the Year" (Social Sciences 2011), and has also written 22 books, many of which have been translated.

Keynote Presentation | Keiko Bang

Fearful Futures: Are we Awoke?

Tuesday, October 9 | 14:00-15:00 | Orion Hall (5F)


The digital paradigm shift is creating disruption across numerous industries, and none so vividly and remarkably as that of media and its ubiquitous platforms of engagement and play. These rapid transformations may challenge many as the speed of change supersedes the ensuing critical questions we have about ethics, transparency and the infinitely sexy world of big data, and many others. But as we step back, pull out and take a wide pan of society today, it is clear that convergence is a two-edged sword: That for each compromise of our privacy and stormy debate on ethics, there is an equally harrowing story about those rescued from death; for each of our first world problems of digital obsession, there are thousands of communities transformed by knowledge and experience through their digital connections; and that for all the fear we exhibit in the West about robots and AI, the fear some Sith Lord lies awake in the darknet, we have given people a candle in that darkness, too. Tools to gather evidence of mass genocide live as it unfolds, voices of regimes that used to be silent, the unleashing of a creative syncopation onto a digital canvas that reinvents the concept of engagement and yet, in contrarian fashion, has given birth to a movement inspired by consciousness, wisdom and even paganism.



Keiko Bang

Keiko Hagihara Bang is the founder and CEO of Bang Singapore Pte Ltd, a boutique media firm focused on fandom, influencers, branded content, e-commerce and technology-led storytelling. Her 35-year career spans time serving as a reporter for media such as CNN, NHK and what is today CNBC, and as a creator of critically-acclaimed independent documentaries for the world, from the Asia-Pacific region. She has produced more than 50 award-winning films including: *Zheng He: Emperor of the Seas*, *Mysterious Hanging Coffins of China*, *Guge: The Lost Kingdom of Tibet*, *Jackie Chan*, *John Woo*, *Hip Korea*, *Secrets of the Samurai* and many others.

In Japan, she successfully created a landmark co-production with PBS, TV Asahi and ZDF of the first non-Japanese documentary on the Battleship Yamato as seen from the Japanese point of view. Bang also worked for 5 years with the Ministry of Information and Communications (Somusho) on pioneering co-production schemes which engendered more than 40 hours of programming between rural Japanese broadcasters and other Asian countries, and culminated in Bang's launch of Asian Side of the Doc (French) in Tokyo, the first ever major documentary conference to be held in Japan. Bang was also the first independent Asian production company to rank on Realscreen's "World's 100 Most Influential Documentary Companies". In addition to her work on the creative side, Keiko is a serial entrepreneur and has worked with more than 150 companies, 7 governments and 50 media partners on co-productions, country branding and C-Level media strategy across twenty-four countries in Asia. Bang is a Member of the International Academy of Arts & Sciences, Chairperson of the New Media Taskforce and Advisor to the Documentary Committee of the Asia-Pacific Broadcasting Union, and to the VR Braintrust (IDFA). She is also a Member of the Asian Academy Awards, and Advisor to the Emerging Future Institute, The Rohingya Blockchain Project, and Teach North Korean Refugees. She is the Founder of The Beautiful Minds Global Girls' Education Broadcaster Project with UNESCO.



The IAFOR Documentary Photography Award 2018

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

www.iaforphotoaward.org



Tuesday, October 9 | 15:00-15:25 | Orion Hall (5F)

IAFOR Documentary Photography Award 2018

Award Winners Announcement & Screening

The IAFOR Documentary Photography Award was launched by The International Academic Forum (IAFOR) in 2015 as an international photography award that seeks to promote and assist in the professional development of emerging documentary photographers and photojournalists. Another important objective of this contest is to help bridge the divide between the world of practicing photojournalists/documentary photographers and the world of academic scholars, and create an accessible and exciting ground for dialogue and discussion at our conference events, and beyond. The award has benefitted since the outset from the expertise of an outstanding panel of internationally renowned photographers, including Dr Paul Lowe as the Founding Judge, and Ed Kashi, Simon Roberts, Simon Norfolk, Emma Bowkett, Monica Allende, Jocelyn Bain Hogg, Maria Teresa Salvati and Ziyah Gafić as Guest Judges.

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

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

Winners of this year's IAFOR Documentary Photography Award will be announced at MediAsia2018. The award follows the theme of the conference, with 2018's theme being "Fearful Futures".

Image by Kiana Hayeri | 2017 Grand Prize Winner



Paul Lowe | Founding Judge

Our Founding Judge, Dr Paul Lowe is a Reader in Documentary Photography and the Course Leader of the Masters program in Photojournalism and Documentary Photography at the London College of Communication, University of the Arts London, UK. Paul is an award-winning photographer who has been published in *TIME*, *Newsweek*, *Life*, *The Sunday Times Magazine*, *The Observer*, and *The Independent*, amongst others. He has covered breaking news the world over, including the fall of the Berlin Wall, Nelson Mandela's release, famine in Africa, the conflict in the former Yugoslavia, and the destruction of Grozny.

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



Maria Teresa Salvati | Guest Judge

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

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

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

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

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



Ziyah Gafić | Guest Judge

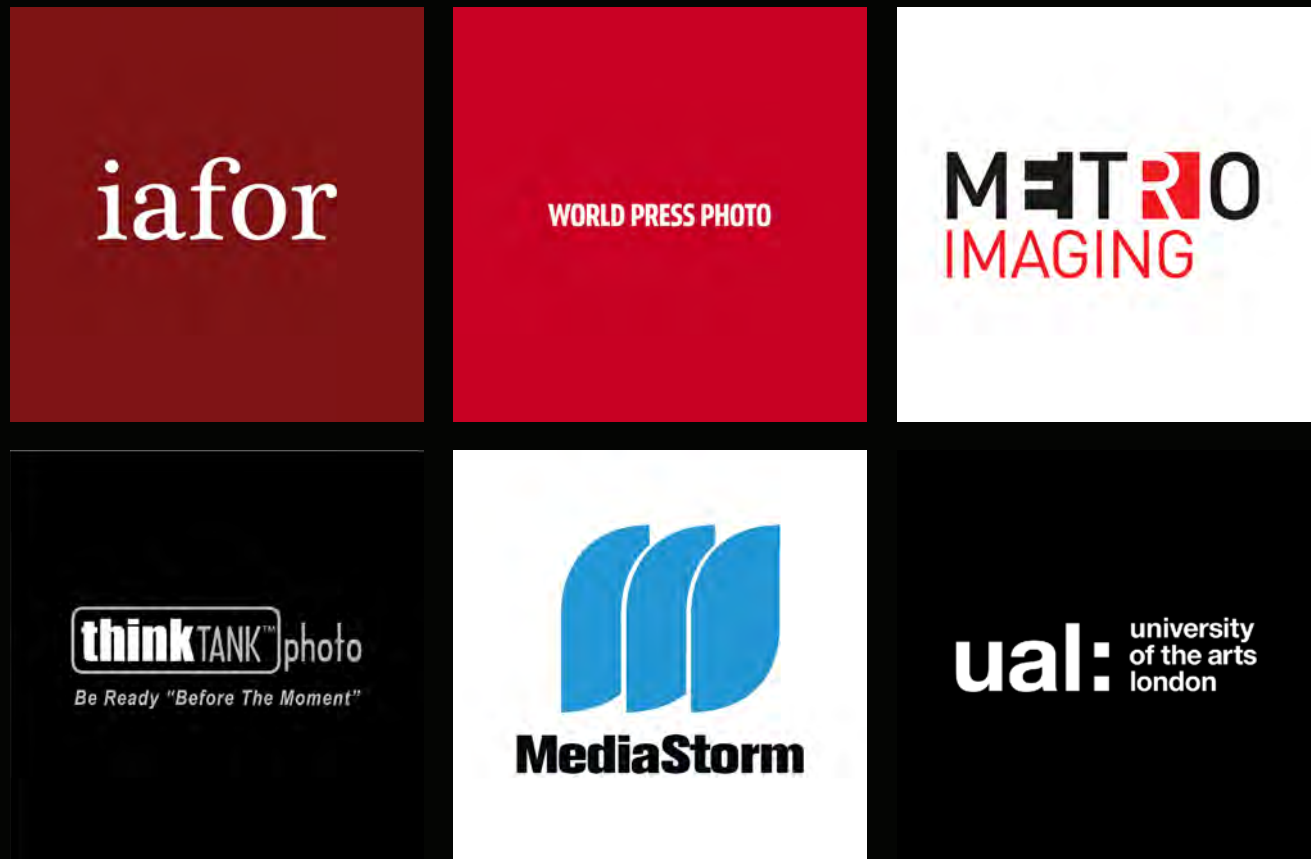
Ziyah Gafić is an award winning photojournalist with 19 years of experience, focusing on societies in conflict and Muslim communities across the globe. He covered major news stories in over 50 countries. His work has appeared in *TIME*, *Le Monde*, *The New York Times*, *GEO*, *The Sunday Times Magazine*,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

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

Supporters

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

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



Sponsorship Opportunities

As a key organisation involved with the IAFOR Documentary Photography Award, you will add to the experience of these emerging professionals while showcasing the authenticity and responsibility of your brand. Through social media, product integration, logo placement, potential press coverage, promotion at the award ceremony and subsequent exhibitions in Japan, Spain, USA and UK, you have the opportunity to help bring attention to the work of highly talented photographers.

For information on sponsorship opportunities or becoming a supporter of the IAFOR Documentary Photography Award, please contact Thaddeus Pope, Creative Director, IAFOR Documentary Photography Award (tpope@iafor.org).



Tuesday October 9

Conference Poster Session

15:45-17:00 | Orion Hall (5F)

Conference Poster Session

42964 15:45-17:00 | Orion Hall (5F)

Stepping Into the Netflix Era From the Studio: The Road of Video Streaming Platform Revolution is Rough and Long
Hsien-cheng Liu, Kun Shan University, Taiwan

With the surging of Netflix's global subscribers, the cord cutting of cable industry has been driven. In the face of dramatic changes, it was optimistically believed that the emerging video streaming would replace the status of the Hollywood studios. However, from the further perspective of the characteristics of the creative content and media economics, the development of the video streaming is not entirely so optimistic that the entire film and television industry can be shaken. This study attempted to reexamine the trends of the development of video streaming from three perspectives. (1) Production and accumulation of media content; although the streaming platforms have set off a surge of new original TV series and films, and the studios and television network still have the most contents resources; (2) Film or TV series distribution is to create economies of scale. Although the Netflix has attracted more than 100 million global users, the economies of scale are still not available; (3) Although the platform model has been innovated, the key to future development is that whether the existing diversified windows and exhibition can be replaced. This study intended to emphasize that although the video streaming has a potential to replace the current situation of the film and television industry, cooling down to look back on the long road coming from in the past of film and television industry in the current occasion of hustle and bustle, the video streaming industry actually still has a long and rough road to move forward.

43092 15:45-17:00 | Orion Hall (5F)

Who Trust Whom Most? Impact of Self-Construal and Source Type on Microblogging Credibility: Empirical Evidence from Collectivism Culture

He Gong, Xiamen University, China
Miaohong Huang, Xiamen University, China

As organizations began to use microblogging for crisis response, the issue of trust in social media platforms became an important research topic. However, there are few studies that use microblogging sources as the research object, and there is less research studying the different persuasive effects of sources from the perspective of social psychology. What's more regrettable is that previous studies are more from the Western perspective, the attention to the Eastern culture is far from enough. This study experiments on samples from a collectivism culture and introduces the self-construal variable into the source-credibility research. It aims to study "who" will trust "whom" most when encountering different types of microblogging sources. The study adopts a mixed experimental design of 2 (self-construals: independent vs. interdependent) \times 2 (source types: institutional vs. personal) to study the effect of these two variables on the credibility of the source and the perceived trustworthiness, and to explore the social psychological mechanism behind it. The results show that institutional account gained more credibility than personal microblogger did; self-construal and source type interacted to influence the credibility of microblogs, and the type of source moderated the impact of self-construal on the credibility. Interdependent respondents trusted more on institutional sources, however, no significant difference was found with independent respondents. Perceived trustworthiness had no significant mediating effect on the impact of self-construal on credibility. This study reveals the psychological mechanism that may impact on persuasion when individuals faced with different sources. Limitations and implications are also discussed.

43262 15:45-17:00 | Orion Hall (5F)

Browsing Everyday Life - Social Comparison and "Mundane Activism" in China: A Grounded Theory Approach
Xuelian Jin, Chongqing University of Posts and Telecommunications, China

Innumerable claims concerning the democratic affordances of Internet technologies have long been signalled by scholars and activists. Particularly in the Global South, where even access to political decision making has been blocked, Internet technologies are theorised as having the capacity to mobilise citizenry and challenge the status quo. In China, the Internet boom has triggered much theoretical consideration of the extent to which the Internet might herald a new democratic era, or at least, lead towards greater openness and democratic accountability. This paper advances a new theorisation concerning the affordances of Internet technologies based upon a small study of Internet use by a group of university students in China. Through interviews, focus groups and an analysis of users' online content, this study forwards the notion of "mundane activism" in which online "browsing of everyday life" – watching entertainment videos, reading and watching political satire and social networking – engendered forms of social comparison which in turn fuel a sense of dissatisfaction with the status quo both culturally and politically. The authors advance the notion that mundane activism thus affords opportunities for new imaginaries amongst citizens of the Global South.

43269 15:45-17:00 | Orion Hall (5F)

The Chinese Mayor: An Examination of Gilles Deleuze's Political Philosophy from the Perspective of Deterritorialization

Chih-Wei Chen, National Chiao Tung University, Taiwan

Gilles Deleuze holds that deterritorialization is the coming undone created through the development of socialism. Along the lines of flight, a subject moves from their original place of living to a new territory physically, psychologically, and spiritually, and in turn, discovers their own potential and experiences qualitative changes. This process of becoming forms a new territory and provides the possibility of another "becoming." Therefore, deterritorialization is the movement that produces changes and is featured with different levels of strength and dimensions, through which a new world can be created. The Chinese Mayor is a documentary that records the implementation of a reconstruction project by the mayor of Datong, an important coal mining city in China. The mayor made use of his supreme power to demolish old houses in Datong in an attempt to transform the highly polluted city where the coal industry has declined into a cultural destination that possesses cultural values and attracts tourists. However, under the political system of authoritarianism that deprives people of their right to housing, the reconstruction project deviated from the ideal of the "great unity" that envisages a society where all people can live in peace and with equality. In this study, the process of territorialization–deterritorialization–reterritorialization in The Chinese Mayor was examined, and the concept of cosmopolitanism and related problems were analyzed according to Deleuze's political philosophy.

15:45-17:00 | Orion Hall (5F)

Conference Poster Session

42992 15:45-17:00 | Orion Hall (5F)

Challenges, Success Factors, Strategies for Knowledge Sharing Using ICTs in Development Organizations

Andi Sahriah Alam, Australia Indonesia Partnership for Justice 2, Indonesia

Utilization of Information and Communication Technology has been considered as one of mechanism to communicate and share best practice, lesson learned, and advocacy tools in many development organizations. As one of the countries moving toward digital nation, various development organizations in Indonesia has sought to implement knowledge management using online platform. In order to manage flows of information and to facilitate sharing of knowledge, development organizations invest heavily in ICTs technologies, but neglecting management of context-dependent knowledge. A barrier such as reluctant attitude to share knowledge because fearing knowledge as their source of power will be taken can be found. Moreover, when it comes to new technology people are not familiar with, people are reluctant to use it because they cannot control the risk that might occur when using it. Therefore, in order to maximize the utilization of ICT for knowledge sharing, determining challenges, success factors, and strategy would be an adding value thus also leads to the successful knowledge generation. Several type of research have been conducted in regards to successful knowledge management using ICTs within development organizations. Through meta-ethnography approach, this study revealed barriers, success factors, and strategy of knowledge sharing using ICTs in development organizations in Indonesia within four dimensions: organization, processes, people and technology. Further, the proposed model of this finding was examined in three knowledge sharing online platforms facilitated by development organizations across Indonesia.

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Wednesday October 10

**Parallel Sessions
& Featured Presentation**

09:00-11:00 | Room 607 (6F)

Wednesday Session I

Social Media & Communication Technology

Session Chair: Gaurav Kumar

42864 09:00-09:30 | Room 607 (6F)

Research on Over-The-Top Transmission (OTT) and Industry Regulation in the Integration of Telecommunication, Broadcasting, and Network Convergence

Bo Han, Tsinghua University, China

Wenkai Jin, Tsinghua University, China

China is an important country for Internet use. The Internet has changed from a medium to a new ecological space. OTT industry constitutes an important part of the Internet ecological space. How to promote the healthy development of OTTs, and what kind of philosophy to use for governance, how to adapt the general international view to the basic situation of China are the extremely important issues that need to be answered. This paper uses participatory observation and in-depth interview research methods to conduct interview analysis of relevant international organizations and key figures, and draw on industry experience. From two dimensions: market competition, industry regulation; three levels: media form, media format, media ecology, analyzes the Sino-US debates over the governance of OTT industries from three aspects: business philosophy, business model, the relationship with broadcasting and television operator. Trying to explore future governance ideas and development paths. Through a comparative study of six cases, the author proposes the Chinese model for OTT regulation: "TV operators regulate the content under the help of Central Propaganda Department, telecom operators provide connectivity, OTTs and traditional operators jointly produce content". And four cases offering advice such as "improve the principle of network neutrality", "construction of laws and regulations", "traditional telecom industry business model transformation and upgrading", and "transformation of thinking and organizational form".

43059 09:30-10:00 | Room 607 (6F)

Deferential Study of Promotional Strategy by Studying the Relationship Between Moviegoers and Film Production

Cheng Fei Yong, Tunku Abdul Rahman University College, Malaysia

Vimala Perumal, Multimedia University, Malaysia

Tse Kian Neo, Multimedia University, Malaysia

Thomas Tinagaren, Tunku Abdul Rahman University College, Malaysia

The main purpose of this research is to discover the differences between a high budget Hollywood film during the pre-release period and a low budget film promotion for a small project such as Kung Fury (2015) in term of film promotion. The first part of the study focuses on the relationship between moviegoers and filmmakers. The objective of this research is to gain a better insight into how film industry affects the moviegoer's purchasing behavior before the movie is released. The research covers the purchasing habits pre and post movie release based on film production budget for advertising the end product. This research will discuss the methods a film producer uses to engage their audiences during the pre-release period of the movie to attain attention and to spread key information to influence purchasing power. The information spread will directly or indirectly affect their behavior towards the pre-release movie. Moviegoers' behavior will be the key element that film producer will want to pay attention in relation to the media publicity. For example a movie's status is predicated on the star power based on famous actor or directors will have more influence over the audience. The second part of the research will focus on case studies, Kung Fury (2015) on informal distribution movie release. Lastly, this research will discuss the similarity and differences of film promotion between a high budget Hollywood film such as word of mouth being critical in influencing decision of moviegoers (Shankar & Batra 2009).

42844 10:00-10:30 | Room 607 (6F)

From Human Eye to Digital Eye: A Preliminary Study of Tourist Smartphone Photography

Jiefu Li, National Chengchi University, Taiwan

Shuzhan Deng, National Taiwan Normal University, Taiwan

This paper examines the relationship of tourism and photography and illustrates the importance of photography in documenting and constructing tourists' unique experience and privatizing their personal memory. It is noted that photography has been identified as a fundamental element in the formation of tourism as well as the portrayal of social identity. The paper argues that smartphone photography changes the way tourist gazes at the real world and meets the need of contemporary tourist. In the new media age, the diversified media and development of technology not only shorten the distance between the tourist and destination but also make it possible to convey the aura of a destination to potential tourist. Due to the blurred boundary of tourism and photography, tourists' behavior has been always on the change and affected by various factors. Nevertheless, the essence of touristic photography is intrinsically linked with presentation and performance. The ideal self-construction and social interaction with others motivate tourists to engage in smartphone photography which would contribute to memorizing their living experience, exactly as the initiative function of photography in tourism development.

43823 10:30-11:00 | Room 607 (6F)

Social Media-User Versus Professional: A Comparable Comparison

Gaurav Kumar, THDC India Limited, India

Amarnath Tripathy, THDC India Limited, India

The instantaneous nature of social media platforms such as Facebook, Instagram, Twitter and Snapchat, has created a new communication channel for us to connect and share. The meteoric rise of Social Media from social networking to a serious profession has completely changed the rules of communication business. Today we can interact, comment and share anything, anytime. More importantly, these platforms have given the world a new profession - "Social media professional". S/he is a person who is adept at increasing customer engagement and, thus, generating website traffic followed by revenue. A maven, who has an in-depth understanding of social media and knows how to optimize content on various social media channels through innovative strategies on behalf of the brand. This innovation, however, has also given rise to a new threat – rapid spread of misinformation, unverified rumours and protection of privacy of users. There are experts who can exploit such platforms as propaganda to plant "fake news", influence mass audience and, thereby, ignite chaos. Since any individual can today become an influencer and cause information pollution, it is crucial to safeguard the real professionals from such threats. The importance of Medium is also stressed by Marshall McLuhan "The Medium is Message". This paper emphasizes that Social Media is a serious business and needs to be recognized as a profession, with the professional immunity available to other professions, as in the case of doctors, lawyers, chartered accountants etc. Besides, various academic courses in Social Media Management should be formulated and implemented globally.

09:00-11:00 | Room 608 (6F)

Wednesday Session I

Communication Theory & Methodology

Session Chair: Raziye Nevzat

43023 09:00-09:30 | Room 608 (6F)

Communication in a Global Age

Wataru Asanuma, Tokyo Business and Language College, Japan

Thanks to advanced technology, such as the Internet and airplanes, the world gets globalized and unified more than ever. At the same time, we increasingly realize the differences of culture, ethnicity, language and so on. Given that such a difference often causes a conflict among people today, the question that needs to be addressed urgently is this: how do we reconcile and communicate with people whose background is different from ours? There are three stages we are going through in global ethics: (1) Cultural imperialism, (2) Cultural relativism, (3) Universal values. In cultural imperialism, we unconsciously tend to impose our own culture on others. Cultural imperialism could easily turn into a confrontation between different cultures. In cultural relativism, a value judgment depends for its truth on a conceptual framework in which it is placed. Despite the importance of this thought, it finally moves in a direction to hold that "when in Rome, do as Romans do" or "live and let live." In universal values, we have basic values that apply regardless of social structure, whether it may be capitalism or socialism. This leads to the natural law theory: beside the positive laws of each nation, there is an ethical code that all nations ought to abide by. Then, based on the considerations above, what would global communication be like after taking good care of the diversity of cultures? The aim of my presentation is to pursue this current and pressing question from political, economic, and ethical perspectives.

43843 09:30-10:00 | Room 608 (6F)

Being a Good Person: The Final "Destination" to the Long Road of Quality Communication with God?

Rosy Tri Pagiwati, Universitas Indonesia, Indonesia

Gilang Reffi Hernanda, Universitas Indonesia, Indonesia

Communication theories have been developed in great details to explain human communication in several contexts—intrapersonal, interpersonal, to group communications. Despite its inherent importance and current growing interest, discussions and theories on transcendental communication—communication between human and the God or the greater entity—receives only a little attention. Shepherd (2005), Chusmeru (2010), Taufik (2013), Suryani (2015), and Harbin (2016) have attempted to model the Transcendental Communication. Most of the studies are rooted to one religious belief (Taufik (2013) and Suryani (2015) for instance), grounded their researches from Islam perspectives while others attempted to theorize Transcendental Communication from thorough description of the "transcending" experience or rituals (Johnston (1974), Chusmeru (2010), and Harbin (2016)). In Social Psychology, Rowatt and Kirkpatrick (2002) studied and developed Attachment (of human) to God inventory which was followed up in some studies among which Boneb and Namini (2010) found that secure Attachment to God is positively correlated to Reliance on God. Relationship with God is believed to have influence in one's life—Kirkpatrick, Shillito, and Kellas (1999)—from cognitive, affective, to behavior. Quality communication with God is a life-altering experience that leads believers to behave positively. This study, which uses a qualitative approach and in-depth interviews with purposefully selected informants—the believers; individuals who believe in the existence in God and has extensive experience in communication with God throughout life—aims at understanding the above thinking in an intimate point of view to get to the big picture of Transcendental Communication theory.

43785 10:00-10:30 | Room 608 (6F)

Reconsidering the Methodology Used to Study the Projected Image of Foreign Countries

Khayyom Rahmatuloev, Osaka University, Japan

Several attempts have been made to measure the projected images of foreign countries. In these studies, coders typically determine the presence of positive or negative messages (content analysis). However, if we consider analyzing projected images through big data and assign computers to measure projected images and verify valence of the messages (the degree to which the content that is available reflects either favorably or unfavorably on the country), it is important to create a set of appropriate rules, which could decode the news articles to the projected images. To have more accurate data, such methodology should consider the processes of the image formation and subjective evaluation of the messages about foreign countries. This research attempts to analyze the process of image formation from the perspective of cognitive and social psychology and combines its findings with the methodologies of media studies. Specifically, it highlights the role of stereotyping and categorization in the structure of the images and suggests that the different aspects of the image of other nations should be measured separately. However, taking into account the inequality of such aspects in the definition of the whole attitude toward other nations, the method suggested in this research measures the importance of the aspects of the image of foreign countries using first level agenda-setting. In addition, it is suggested that the evaluation of the messages be done using Entman's framing analysis.

42554 10:30-11:00 | Room 608 (6F)

Reviving Cultivation Theory for Social Media

Raziye Nevzat, Eastern Mediterranean University, Cyprus

George Gerbner's Cultivation Theory examines the effect of TV on the audience. A similar synthetic world appears to exist on Facebook according to the facts of cultivation theory. Whatever is shared on social media platforms forms an opinion and might end up with a judgement. One of the biggest parts of cultivation theory is resonance which focuses on creating pseudo-realities parallel with everyday life. Social media platforms enable people to create a profile where they can appear as they want to be, talk like they want to. Thus this profile is somehow their avatar. Thinking that billions of people are showing the same behavior, it is clear that a "synthetic content" is also present in social media platforms. For this reason, in this current social media era, it is a necessity to improve cultivation theory and make it applicable to today's social media world. Along with four era's of communication theory, this paper discusses the necessity of reviving and adjusting cultivation theory to social media for reading user behavior more efficiently.

09:00-11:00 | Room 609 (6F)

Wednesday Session I

Journalism

Session Chair: Mine Gencel Bek

42733 09:00-09:30 | Room 609 (6F)

Audience in Reception Analysis Perspective (Audience Reception Analysis to Hashtag #2019gantipresiden)

Amin Aminudin, Universitas Budi Luhur, Indonesia

A year ahead of the 2019 presidential election, the euphoria of the democratic party has begun. Each camp prepares to prepare the five-year democracy party. Coordination measures continue to be encouraged by the support parties. the government's opposition party continues to act. Some have criticized the government's performance and also campaigned for cyberspace movements with the hashtag #2019GantiPresiden. The purpose of this study is to find out how the understanding and meaning of the audience about the hashtag #2019GantiPresiden. This study used a qualitative approach with a method of reception analysis. A receptive analysis was chosen to obtain an in-depth finding. There are ten audiences who become informers of this research. The ten informants have different backgrounds to obtain the representative data. Data completion techniques were conducted with In-depth Interview (in-depth interview) as well as documentation with the focus of research on the meaning of audiences with different backgrounds to the #2019GantiPresiden hashtag. The results showed overall (15 opinions) consisting of informants who plays as dominant reading that is 5 opinions, 5 opinions negotiated reading and there are 5 opinions that enter the oppositional reading. Differences in the social affiliation background of the informant gave dissent over the issue of #2019GantiPresiden. But not forever the individual in perceiving #2019GantiPresiden can represent his social affiliation.

42983 09:30-10:00 | Room 609 (6F)

Challenge for Journalists: Fake News Before the 24 June Elections of Turkey

Lale Dundar, Baskent University, Turkey

Fake news is one of the biggest challenges of journalism. Disinformation and false information is spread easily with the rise of social networks. But fake news is not only a challenge for the social networks. The traditional media and the journalism practices are also questioned in terms of news production. It is observed that misinformation and disinformation through the news, increases during political crisis times. In a politically polarized environment, identifying and evaluating fake news is more difficult than ever before. This study tries to define the term: fake news from a theoretical point and investigates the latest examples of fake news in Turkish media. The study focuses on the fake news which are produced before the presidential elections of Turkey held on 24th of June 2018. The study tries to analyze the fake news examples aroused just before the presidential elections, with discourse analysis and tries to find out how the fake news try to manipulate the voters? The study also questions, "Is it the media outlets that are manipulating the news intentionally or unintentionally or, is the media itself is manipulated and misled by individuals or organizations?" The study argues that the source of the fake news appeared during the mentioned period in Turkish media is mostly the social media and internet. Therefore the study tries to investigate how fake news is related to social media and internet. Finally the study lists the improving measures to combat fake news.

43759 10:00-10:30 | Room 609 (6F)

Does Professionalism Matter? The Voices of Media Translators in Asia

Fung Ming Liu, The Education University of Hong Kong, Hong Kong

The past decade has witnessed a growing concern of understanding translators in the workplace via an empirical lens. However, the topic is relatively under-researched in Asia. The objective of this paper is to investigate how media translators in Asia perceive translator professionalism via a questionnaire which collects both quantitative and qualitative data. This topic is worthwhile because no prior empirical work has been systemically done to examine the perceptions of media translators in the region. The data suggest that media translators in bilingual or multilingual cities perceive having a relatively low professional status. These practitioners generally perceived that they are undervalued by the public. It is hoped that the present study will contribute a little more to the understanding of media translators as cultural mediators and their professionalism in Asia.

42883 10:30-11:00 | Room 609 (6F)

The Creation of Enemies with Polarizing and Manipulative News in the "Post-Truth" Regime of Authoritarian AKP in Turkey

Mine Gencel Bek, University of Siegen, Germany

In the last decade, most of the media are owned by government-supported capital and have started using exactly the same headlines and stories, that is one-sided, manipulative fake news. The news produced by the pro-AKP media detects various myths of enemies, villains, traitors and terrorists, which criminalize democratizing and critical forces within Turkey and outside in line with AKP's new social engineering project. It started with Kurdish figures and discourses but enlarged to include even almost all who are not part of the AKP-Erdogan followers. Many newspapers use exactly the same headlines on their front pages. This propaganda increased especially since the Gezi uprisings; a claim of a veiled woman on the attack in Kabataş is one of the striking examples. The other examples analysed are from 2013 to 2017 such as the imprisonments of human rights advocates; the imprisonment of philanthropist Osman Kavala and Cumhuriyet journalists; the court process of Peace Academics; and the representation of the 15th July 2016 military coup attempt. Besides the "mainstream" media, the oppression continues in and through social media as well. Hundreds of social media trolls "work" to insult critical voices, especially on Twitter. My overview of the media in Turkey will focus on the relationships between state and capital, the weak professionalization of journalism and potentially democratizing forces. Some initiatives to decipher fake news in Turkey will be analysed in terms of their anti-totalitarian potentials and limits.

09:00-11:00 | Room 703 (7F)

Wednesday Session I

Film Criticism & Theory

Session Chair: Anton Sutandio

43775 09:00-09:30 | Room 703 (7F)

Under Film Censorship: Party-State's Power and National Discourses in Reconstructing Female Film Stardom of Tang Wei

Xinchen Zhu, National Chengchi University, Taiwan

The rapid fame of the renowned female film star Tang Wei, has made her a typical subject (or object) entangled with sensitive issues involving the official ideology, sexuality, and patriarchal values of contemporary China. In 2008, Tang Wei's official ban has triggered the wave of debates concerning state power and censorship, actor's rights, sexual ethics, and feminism in the public sphere. Her ban implies that Chinese film censorship acts as a key factor in reconstructing Chinese film stardom. Following the ban, as sensational media texts are being re-interpreted of their official discourses, the texts themselves functioned as a crucial vehicle in reconstructing Tang's image. Therefore, the study of Tang's film stardom allows us to further explore the subtle effect of state power and mass media texts on mechanisms of film stardom. In this paper, I study how the significance of Tang's star image are related to the operation of the Party-State's power and national discourses in China. I argue that Chinese female film stars shoulder the responsibility of film acting which would conform to the official male-dominated values. However, with the internet's development, the Party-State no longer remains an absolute control over the new venues. The netizens' discussion about her ban reshaped Tang's film star image as a victim and scapegoat under the unfair oppression of the official authority. However, I also argue that netizens' discourse did not reject patriarchal values, which in turn emphasized Tang Wei's female chastity.

43866 09:30-10:00 | Room 703 (7F)

Reimagining Performativity: Cultural Politics of Chinese Self-Documentary in Digital Age

Sin Yi Choi, Hong Kong Baptist University, Hong Kong

Performativity, as suggested by Stella Bruzzi, is a new tendency of documentary which transgresses the boundaries between fiction and non-fiction. Challenging the static and objective "truth", performativity in documentary explores the intimate voice of oneself and connects with cultural politics in a specific context. In the history of Chinese documentary, self-documentary has emerged along with the digital age and the discourse of collective turns to be plural individuality. The intimacy and performativity embedded in Chinese self-documentary also manifested the technology turn in China. The prevalence use of mobile devices and internet blossoms the documentation of self-subjectivity with a wide variety of forms and visuality. In China, talking about "self-subjectivity" is also to suggest personal memory and counter to the grand narrative of the national history. In this essay, it would discuss the connection of self-documentary and performativity and how the latter becomes a new form of documentary to investigate the self-subjectivity and interact with the cultural politics in the context of China. Also, how performativity in self-documentary is formed, emerged and transformed in the digital age would also be the central question in this essay.

39127 10:00-10:30 | Room 703 (7F)

How Does A City of Sadness Play a Role in Uncovering Taiwanese Contemporary History?

Wu-Tso Lin, Central Taiwan University of Science and Technology, Taiwan

The most critically acclaimed of Taiwanese film director, Hou Hsiao-hsien, his work, *A City of Sadness* (1989), portrayed a family caught in conflicts between the local Taiwanese population and the newly arrived Chinese Nationalist government led by the Kuomintang (KMT, Chinese Nationalist Party) after the Second World War. It was considered groundbreaking for broaching the long-standing political taboos that surrounded the subject, and it became a major success despite its seemingly uncommercial nature. The pioneering film also pierced the limits of local historical self-investigation and for the first time focus was cast on the issues of the powerless class. Hou's work explored the brutal massacre known today as the "228 Incident" that took place throughout Taiwan during the earlier months of 1947. This political Pandora's Box opened in *A City of Sadness* resulted in suppression and criticism from the ruling party. Times have now changed, however, and the abolishment of martial law meant that for the first time there would be no adverse consequences for filmmakers and their narratives could now flourish organically. On the other side, there were many who were encouraged and inspired by Hou's works and their eyes were opened and they were able to reflect on a previously unknown historical event. This paper will research how does *A City of Sadness* play a role in uncovering Taiwanese contemporary history during the period of transition from authoritarianism to liberalism.

42753 10:30-11:00 | Room 703 (7F)

Portrayal of Chinese-Indonesians in Contemporary Indonesian Films

Anton Sutandio, Maranatha Christian University, Indonesia

This article analyzes three contemporary Indonesian films that specifically deal with Chinese-Indonesians and the discourse of Chineseness. The first one is a comedy-drama by Ernest Prakasa, *Cek Toko Sebelah* (2016) (CTS), a suspense-drama, *Pai Kau* (2018), directed by Sidi Saleh, and a short independent drama, *The Day the Sky Roared* (TDtSR) (2015) by Jason Iskandar. This article intentionally picks three different film genre to compare and contrast, in order to gain a more comprehensive understanding of how the contemporary Chinese-Indonesians are portrayed. The research will use political and cultural approach as well as visual analysis through cinematography and mise-en-scene of the films to reveal and interpret the films' portrayal of Chinese-Indonesians and what they say about contemporary Chineseness. The findings show that the portrayal still shows unrelieved psychological discomfort, albeit at different levels, that is closely related to the traumatic past and the pervasive stereotyping of Chinese-Indonesians.

09:00-11:00 | Room 704 (7F)

Wednesday Session I

Film & Literature: Artistic Correspondence

Session Chair: Kaby Wing-Sze Kung

43485 09:00-09:30 | Room 704 (7F)

Immersive Theatre in China: The Aesthetics and Pragmatics of Participatory Performance

Fang Xie, Virginia Military Institute, United States

In recent decades, immersive theatre—a form that provides sensual experience with audience encouraged to participate in the action—has developed and emerged as a successful form of theatre in the United States since the millennium. It went around the world, also to China. In the 2010s, Chinese audiences and theatre directors began to embrace immersive theatre as an experimental theatre genre. This paper surveys the immersive practices in China, and it is more concerned with the question of how China's immersive theatre and their aesthetics is constructed in the context of the burgeoning experience economy. To answer this question, I will discuss the performance of *Mermaid by the Dead Waterside* 死水边的美人鱼 by Meng Jinghui Studio, premiered at Fengchao Theatre in Beijing in 2015. My analysis also focuses on the aesthetic experience of participants in order to gain a better understanding of immersive theatre as a genre in China.

43849 09:30-10:00 | Room 704 (7F)

City of Uncertainty: Hong Kong in Blur's The Magic Whip

Chun Lung Ma, The Open University of Hong Kong, Hong Kong

In 2013, British band Blur performed in Hong Kong on their reunion tour. When their next show in Japan was cancelled, the band spent the extra time in a nondescript recording studio located in Jordan, Kowloon. The session demos were first abandoned then revived in London in late 2014 while in Hong Kong the so-called "umbrella movement" was underway. Blur's main songwriter Damon Albarn took a trip back to Hong Kong specifically to write the lyrics for the project, an experience he describes as feeling like "a spaceman [taking] on dystopian levels of personal isolation and angst and fear." The resulting *The Magic Whip* album, its accompanying music videos, a documentary film and a comic book were released in 2015. Rarely has Hong Kong been so prominently featured on a rock album by a major Western act. Hong Kong not only is the geographical birthplace of the project, but the city's history, locales and recent political issues are lyrically and visually interwoven with themes of alienation, nostalgia and fear for the future. This paper will draw on what Jane Chi Hyun Park terms "oriental style" in Hollywood cinema as well as Morley and Robins' idea of "techno-orientalism" to look at how Hong Kong is represented as a visual and thematic setting.

43794 10:00-10:30 | Room 704 (7F)

Fear in Arthur Miller's Broken Glass (1994)

Hikaru Masuda, Tokyo Junshin University, Japan

In Arthur Miller's *Broken Glass* (1994), fear is depicted in Sylvia Gellburg's dream sequence and in her husband Philip's characterization. This presentation will explore the meaning of fear in *Broken Glass* in relation to the last days of November 1938 in Germany, the aftermath of Kristallnacht. Sylvia is a warm Jewish woman whose legs are unfortunately paralyzed due to the shock of Kristallnacht in Germany. She is sympathetic to the plight of German Jews from the beginning of the incident, whereas her husband Philip does not show much interest in the event. His attitude displays the paralysis of the American society at the time of the European Jewish crisis through Sylvia's physical paralysis. Sylvia is afraid of Philip to the point where her subconscious fear towards him emerges in her dreams every night. This dream sequence is effectively depicted with the contrast of the light and the darkness on the streets of Germany. Philip sees Jews as the light of the world and that the Germans are fighting against the ultimate light. In Miller's play, the Jews bear the burden of the world as a necessary evil that illuminates goodness. The existence of the Jews makes the gentiles realize the existence of the light of the world and the sun. Miller sheds light on his socialistic worldview on the Jews in his play, but at the same time, he sheds light on the Gentiles to reveal that they also live against a bright light backdrop.

43842 10:30-11:00 | Room 704 (7F)

"City of Sadness" - The Representation of Tin Shui Wai in Hong Kong New Wave Cinema

Kaby Wing-Sze Kung, The Open University of Hong Kong, Hong Kong

Tin Shui Wan locates in the north-west of Hong Kong and was a new satellite town in early 1990s. The name literally refers to a place enclosed by sky and water, in which the name symbolizes a haven for Hong Kongers to stay. Nonetheless, Tin Shui Wai has been regarded as a "city of sadness" by local media in the past two decades on account of the high rate of various social problems such as suicides, as well as spousal and child abuse. Two Hong Kong New Wave directors, Lawrence Lau and Ann Hui, endeavor to reveal the social problems in Tin Shui Wai which had been ignored by the majority of Hong Kongers in their films. Lawrence Lau's *Besieged City* (2008) mainly focuses on the problems of youth at risk in Tin Shui Wai, and how these teenagers have been marginalized by the society. While Ann Hui's *Night and Fog* (2009) is based on a real family tragedy that happened in Tin Shui Wai in 2004, the film attempts to address the social issues created by the rapid increase in marriage between mainlanders and Hong Kong residents, and how Tin Shui Wai has been regarded as a "new immigrant town". This paper aims to investigate the theme of isolation and alienation for the Tin Shui Wai residents, as well as their hopelessness for the future by comparing *Besieged City* and *Night and Fog*.

11:15-12:15 | Room 607 (6F)

Wednesday Session II

Media Disaster Coverage

Session Chair: Shulin Chiang

42602 11:15-11:45 | Room 607 (6F)

The Politics of Disaster Reporting: A Multimodal Critical Discourse Analysis of News Reports on Typhoon Lando

Karl Patrick Mendoza, De La Salle University, The Philippines

Much of what we know about the politics of disaster reporting is limited to a straightforward knowledge of what stakeholders do during crises. Largely unnoticed in previous studies of this topic is the extent by which other modes apart from language are utilized for ideological purposes and the textual mechanisms through which these can be challenged. This paper addresses the issue of representing social action in the online news reportage of Typhoon Lando and its contribution to the maintenance of power asymmetries in Philippine disaster risk reduction. For that purpose, it asks how semiotic resources are used to represent the efforts of stakeholders, in what way are these shaped by the discursive practices of journalism, and who are mainly passivated/activated by these representations and at what cost. To answer these questions, 28 news reports from INQUIRER.net were examined using content analysis before interpreting their meanings and explaining their implications to society through the framework of critical discourse analysis. The core argument of the paper is that even as journalists banked on the presupposed inequality between Lando stakeholders in producing marketable news reports, their conservative representation of the present order may still be scrutinized in other communicative spaces because texts are always open to re-contextualization. Overall, it is suggested that future research into the politics of disaster reporting must take into account the lived experiences of those who actually read and write news reports as part of a broader effort of enhancing the critical media literacy skills of ordinary people.

43697 11:45-12:15 | Room 607 (6F)

A Historical Study of Typhoon News Reporting and Visualization in Taiwan

Shulin Chiang, Chinese Culture University, Taiwan

This explores the visualization of scientific news in the case of typhoon news during the period of 1958-2015 in Taiwan. The fields of meteorology, journalism, and visualization respectively have accumulated abundant literature. However, the existing literature seldom focused on the combination of these above mentioned three fields. This project intends to bridge the gap and to conduct a longitudinal analysis of the content of typhoon news since 1958, the year the Central Weather Bureau started to announce typhoon warnings. It investigated the application and development of the visualization of meteorology, as well as the representation and production of meteorological visualization. It hopes the findings could contribute to the development of scientific visualization in the future, advance science communication and encourage public engagement of science. Theoretically, this project critically reviews the literature on uncertainty of meteorology, visualization theory, how visualization was applied in science communication of meteorological information and in meteorological news. Methodologically, a triangulation of data collection methods was utilized. Firstly, it collected typhoon news from the *United Daily News* during the past 57 years, and then purposively samples to collect significant events from TV and Internet news. A comparative analysis of news reporting and visualization of three different media was conducted. Secondly, consultation and interviews of meteorological experts and media staff were used to investigate the following issues: the process of visualization, the criteria of selection of meteorological information into mappings, and the relation between the concerns of designers and the presentations of graphics.

11:15-12:15 | Room 608 (6F)

Wednesday Session II

Media Ethics

Session Chair: Zeynep Merve Şıvgın

42870 11:15-11:45 | Room 608 (6F)

The Construction of Responsibility Ethics for Civic Communication in Science and Technology News

Wenkai Jin, Tsinghua University, China

Bo Han, Tsinghua University, China

In the spreading of science news, citizens have changed from passive receiver to active communicator and producer. On the industry level, citizens are using new media platforms to spread a large amount of scientific news. However, the specific norms for their communication behavior are lacking and the phenomena such as stigmatization of technology, out of context, and excessive extension are frequently seen. On the ecological level, we lack reasonable governance systems for the construction of responsibility ethics, which is not conducive to the formulation of specific rules. The core aim of the study is to solve the problems above. By tracing the history of responsibility ethics at philosophical aspect and combining the evolution of the subjectivity of civic communication in the practical aspect, this study analyzes the representative scientific news texts. In-depth interviews are done with scientists, science and technology reporters, science communication scholars, public information officers in this field, heads of relevant government departments as well as NGOs. Learnt from norms of journalistic ethics and communication studies, it is proposed to establish a "social co-governance system" based on principles like "inheriting and promoting journalism ethics", "governance through communication academy". Give full play to the subjective initiative in order to provide a platform for the industry to discuss specific rules.

43424 11:45-12:15 | Room 608 (6F)

You can run but you can't hide: New Media and Modernity's Changing Attitude Towards the Past

Zeynep Merve Şıvgın, Hacı Bayram Veli University, Turkey

One of the most "problematic" aspect of modernity is the relationship that it constructs with the past. Modernity has a tendency to put distance with the past and praises the new. However in the age of technology a visible abrupt has occurred with the new media in modernity's habit of distancing itself with the past. In today's world, as a result of the features of new media modernity is far from distancing with the past, in contrary to that one's past is just a google search away from himself/herself. This study opens up the concept of "right to be forgotten" which has entered the academic and scholarly literature recently as a result of the rapidly developing internet technology. Although forgetting as a concept was something that modernity has promoted, contrariwise it become impossible through the new media which stores everything related with the past. Although modernity intends to make past memories unnecessary and encourages to forget them, external memories make it impossible to forget. People don't have anymore control over their personal information, they even don't have the chance to use their right to regret for something that they shared. At the very specific moment that one shares something on social media, there is no return. Under these circumstances violation of human rights has already been the subject of countless cases. In this study, this new situation, created by rapidly growing internet technology will be discussed by leaning on modernism & memory theories and discussing future predictions.

11:15-12:15 | Room 609 (6F)

Wednesday Session II

Documentary History

Session Chair: Nicholas de Villiers

42861 11:15-11:45 | Room 609 (6F)

Different Aspects of Reality: An Historical Analysis of Chinese Documentary

Ting Chen, Shanghai University of Political Science and Law, China

In a world of images, China's independent documentary presented a dazzling view of the current social issues. China's phenomenal documentary – *Bites of China I* (2012) and *Bites of China II* (2014) introduced the story of ordinary Chinese people into the documentary version with stunning cuisine and intriguing stories. This documentary gave up the grand narrative mode and adopted the civilian narrative perspective in recent years. It looks like a documentary that can reflect the living situation of Chinese people. Ordinary people's illness and death, love and hate in China become the most watched narrative theme of this documentary, which also demonstrates the powerful influence of the realistic theme and the realistic tradition in the narration of Chinese documentary and film. "Realism" was introduced into China in the Nineteenth Century and was once built into an aesthetic counterpart in response to the political desire of turning China into a modern nation/state. From 1930 to 1940s, the first golden age of Chinese film development, realism of the film coincided with the nation's territory was encountered crisis together, and created the earliest realistic tradition of left-wing films and offbeat poetic realism of film in China; and after the founding of the People's Republic of China, the official led socialist realism became a turning point of realism in China, and for a long time it controlled the production mode of Chinese film and documentary. This paper starts from the different roles of "realism" as a theoretical term in different periods. Through the theoretical travel of "realism" in China and different aspects of reality in documentary films, the paper analyzes the presentation of Chinese documentary for reality and the establishment of documentary realism tradition.

42181 11:45-12:15 | Room 609 (6F)

Uncertain Futures of Chinese Trans Sex Workers and Testimonial Documentary

Nicholas de Villiers, University of North Florida, United States

Yongan Wu, University of North Florida, United States

This paper analyzes two strikingly different documentaries by Michael Liu which were included in the Northeast China Yao-at-work Photography Exhibition 東北妖站街日常 (in Taipei 2017) on the lives of cross-dressed and transgender (male-to-female) sex workers in Dongbei and the way they discuss their futures and "trans" identities differently according to the different modes of documentary employed. In *Magic* (女天儿 2014) we see their practices of everyday life, improvised queer forms of kinship and survival, their dark sense of humor, and their business ambitions, whereas in *Trans to a New Life* (2016) they address their hardships and dreams of the future to the compassionate "NGO gaze" that demands testimonial about being a victim of discrimination (from family members, hospitals, and in employment). Understanding these rhetorical differences helps us intervene in a major debate in contemporary China over the role of NGOs, especially with regard to transgender identity, sex work, HIV, and queer forms of kinship. We also connect these recent documentaries to films about queer sex workers in Beijing by Cui Zi'en (2005, 2012), debates over the testimonial and ethnographic format of an important documentary about transgender women and sex workers, Jennie Livingston's *Paris Is Burning* (USA, 1990), and current debates over transcultural production and the politics of visibility.

11:15-12:15 | Room 703 (7F)

Wednesday Session II

Film Criticism & Theory

Session Chair: Percy Fernandez

42633 11:15-11:45 | Room 703 (7F)

Indian Cinema: Melodrama, Representation, and Reality

Fokiya Akhtar, Zayed University, United Arab Emirates

Bollywood cinema (Ashis Nandy 1995) is not only based on both expression and representation of reality, but it is also the cultural industry of India. Filmmakers have deployed the medium of film for the purposes (Rosie Thomas 1995) in producing their visualities and intertextuality, becoming the discernible conscience of the nation. The essence of "Indianization" lies in the way the storyline develops, the crucial necessity for emotion and skillful blending and integration of songs, dances, fights, and other entertainment within the film. Bollywood film structured according to the rules of melodrama require a universe divided between the good/morality and evil/decadence (Rosie Thomas 1995). The construction of good and evil also needs to comply with the nationalistic agenda (Vijay Mishra 2001). This research studies the role of mainstream Indian cinema, popularly referred as Bollywood flicks, in representing peace and conflict in Kashmir. It analyzes films on Kashmir to explore, and reflect on the mediatized role of Indian cinema in Kashmir to understand the social, political, and artistic manifestations of Kashmir and its people through the survey of five films, *Kashmir Ki Kali* (1960), *Roja* (1992), *Mission Kashmir* (2000), *Lamhaa* (2010), and *Haider* (2014) with most recurrent themes and representational trends. The literary study and semiotic investigation of these movies inspect how through different elements peace and conflict represent through Bollywood films.

43797 11:45-12:15 | Room 703 (7F)

Locating Public Angst in Cinematic Narratives: A Cultural Critique of Tamil Film Kaala

Percy Fernandez, Manipal Academy of Higher Education, United Arab Emirates

The paper aims to locate the angst in the public discourse on the Tamil language film *Kaala* (2018) directed by Pa. Ranjith. *Kaala* portrays the life and challenges of the protagonist, played by one of the most popular Tamil film actors Rajanikanth, his family and members of his underprivileged community who take on the antagonist and his avarice towards land-grabbing and evicting the protagonist and members of his community from their homes. The film portrays the everyday struggles and their modes of resistance against the powerful devices of the politician-villain. The paper aims to look into the film's directorial subversion of portraying the protagonist from the underprivileged section of the society, a paradigm unbeknown to the Indian and language popular cinema. The objective of the study is to locate the differing discourses about the movie and to answer the question-is there an attempt to alter the popular cinematic narrative by portraying a realistic depiction of society through its plot and narrative structure and the problems depicted. The study will focus on the repertoire used by the filmmaker in *Kaala* to argue that popular Tamil cinema particularly played by popular actors like Rajanikanth with a wider mass appeal can alter the imagination of the popular Tamil masses if not Indian. It points out that the creative efforts at interrogation of prescribed structures and cultural history is worthy of eliciting public debates/discourses in a society where most of them are unable to partake in conversations of culture and modernity.

11:15-12:15 | Room 704 (7F)

Wednesday Session II

Visual Communication

Session Chair: James Callow

42587 11:15-11:45 | Room 704 (7F)

Discerning Disinformation Through Design: Exploring Fake News Website Design Patterns

Joaquin Miguel Ruiz, De La Salle University, The Philippines

The onset of emerging technologies in a fast-changing media landscape has led to media sources becoming more complex; leading to their capacity to create intricacies for the public's perceptions of truth. In the Philippines, disinformation runs rampant through fake news websites, peaking during the 2016 Presidential elections. While current fake news detection methods range from source checking to content analysis, visual communication scholars note that design plays a role in signifying credibility, as people tend to first notice visual cues. Using Tandoc et al.'s fake news typology, juxtaposed with visual design cues (e.g. logo, typography, photography, layout) and website credibility elements, this paper visually analyzes twenty-three Philippine fake news websites to glean visual design patterns. From a qualitative perspective, the presence and/or absence of visual design cues and elements, including aesthetic treatments, are analyzed. Findings verify the presence of visual design patterns across all types of fake news websites, often characterized by low-aesthetic treatments. More notably, individual typologies (e.g. parody, fabrication, propaganda) exhibit unique visual design patterns indicative of the level of facticity and intention to deceive; which affects how visual design elements are crafted. While literature suggests the possibility of fake news providers mimicking visual design cues of legitimate news organizations, findings show an apparent disregard to overall visual quality, indicative of an absence of a legitimate organization behind such websites where visual design takes a back seat to other goals. This paper concludes that the gleaned visual design patterns may be used to discern disinformation from a visual communication standpoint.

43687 11:45-12:15 | Room 704 (7F)

VR Vanitas: Mortality and Memory in the Twenty-First Century

James Callow, Tamkang University, Taiwan

In 2017, American artist, Laurie Anderson, showcased Chalkroom, a virtual reality (VR) experience. According to Anderson, the work runs counter to VR's "task-oriented" conception: rough, hand-rendered surfaces written in chalk aim at endless storytelling and the evocation of memory. The work was a collaboration with Taiwanese programmer Huang Hsin-Chien. Huang has another project, inspired by the passing of his father – he is recording in immersive 360-degree VR, the family home before it's sold. He's developing it with Taiwanese tech giant HTC, who see the prospect of monetizing such VR "memento mori" – kind of architectural death masks or memorials to lost people and spaces. This paper asks if VR's essence lies not, as is usually asserted, in the active production of interactivity but in the passive reflection on death; that VR's true sense is not found in the gaming-oriented vicariousness of death bound to resurrection – we can die, virtually, to start over again – but to be immersed in the space of death and memory, to be present in absence. As if in the cave, we are not Jesus, the resurrected, but Mary Magdalene, caught in a case of "noli me tangere" – the haptic irony of VR, that we are present but unable to touch, forever clutching at thin air.

13:15-14:45 | Room 607 (6F)

Wednesday Session III

Mass Communication

Session Chair: Matt Mattingly

42933 13:15-13:45 | Room 607 (6F)

Freeze, Fight, Flight: Deconstructing the Role of the News Media in Perpetuating the Fear of the Barbarians

Michelle Philip, Wilson College, University of Mumbai, India

People need to reject the grand narrative of the media, in particular, news channels that seek to keep fear alive. An organic society, one that does not thrive on competition will achieve balance and succeed in living in peace and contentment. Yet, as Tzvetan Todorov says, "It is through fear that the most unacceptable actions are carried out." The great irony is that wars are being fought to bring about peace. That grand illusion of fear is created to separate people, cultures and nations: religious wars are not indeed based on theological differences but are politically driven. Since fear is not real, by changing one's perception of the world, it is possible to eliminate fear, however; news channels seek to keep the fear alive, strengthening binaries and heightening differences. We have reached a point in history when society is in a huge mass upheaval with the fear of what the future holds. This research is an attempt to encourage people to understand their role in creating an equal playing field by deconstructing the grand narrative of news reports of select significant news events both internationally and in the Asian subcontinent to examine how the myth of the Barbarians is perpetuated in order to keep the fear alive.

41717 13:45-14:15 | Room 607 (6F)

Media Violence and Children: A Case Study on Primary and Secondary School Students in Konya, Turkey

Hayriye Nur Gorkemli, Selcuk University, Turkey

Basak Solmaz, Selcuk University, Turkey

In "World Report on Violence and Health", published by World Health Organization, violence is described as "the intentional use of physical force or power against oneself, another person, or against a group or community, that either results in or has a high likelihood of resulting in injury, death, psychological harm, maldevelopment, or deprivation". There are a multiplicity of variables that independently or interdependently affect the existence of violence in a society. It has been shown in various studies that media has strong negative impacts on youngsters, and it could be associated with one of the causal agents of violence. This study aims to understand the impact of media violence on primary and secondary school students. The research is conducted in a private primary and secondary school located in Konya, Turkey. A survey is prepared, and questions about media violence such as; violence exposures on media, students' media preferences, effectiveness of warning labels and negative impacts of these media violence are asked to the students. The results are interpreted in terms of media type, respondents' age, grade and gender. Suggestions are made according to the results of the study.

42742 14:15-14:45 | Room 607 (6F)

Second and Third Level Agenda Setting Analysis of President Trump's Travel Ban

Matt Mattingly, Regent University, United States

Catherine Davis, Regent University, United States

This study conducts an analysis of second and third level agenda setting during 15 news cycles following President Trump's signing of his first Executive Order banning immigration from seven middle eastern nations. We analyzed over 70,000 media articles, focusing on language and tone effectively defining the perception of the original frame of the initial Executive Order. We include the counter-framing of Trump's tweets and compare each frame with a more selected group of media sources and include third-level agenda setting of tonalities. The results are significant and alarming for anyone concerned about the reality in agenda setting, truth and what is ultimately defining the public narrative.

13:15-14:45 | Room 608 (6F)

Wednesday Session III

Social Media & Communication Technology

Session Chair: Ying-Ying Chen

42961 13:15-13:45 | Room 608 (6F)

Exploring the Negative Impact of Using Social Media for Teenagers in Yogyakarta, Indonesia: A Case Study from Digital Sociological Approach

Sulistyaningsih Sumadiyono, Sunan Kalijaga State Islamic University, Indonesia

This paper tends to explore the problem caused by the rapid development of technology become the cause of human being to adapt to technological progress. One form of adaptation to the development of technology is the use of social media. Data from the Association of Internet Service Providers Indonesia (APJII) in 2017 shows that Indonesia's current population reached 262 million people. More than 50 percent, or about 143.26 million, are internet users. Teenagers from the age of 13 to 18 years occupy the third position with a portion of 16.68 percent in the use of social media on the internet. Communication technology has two different sides, so it is positive and negative. I am concerned with the negative side due to the miserable condition among teenagers caused by this effect. This paper intends to expose the negative impact of social media, especially Instagram by teenagers around 13-17 years old since Instagram is the most popular social media used in Yogyakarta, Indonesia. I analyze this problem from digital sociological approach since the teenager is still fragile and unstable. To seek the answer to the problem, the method I use is netnographic-like observation on 10 accounts owned by students of secondary and high schools in Indonesia. The results showed that there are some forms of negative impacts from using Instagram for teenagers as follows: cyberbullying, cybercrime, pornography and hate speech causing the changing of relation pattern especially on alienation and ignorance among teenagers.

42921 13:45-14:15 | Room 608 (6F)

Negotiating Transnational Family Life Through Social Media: Chinese Students' Digital Practices of (Dis) Connection in Australia

Xinyu Zhao, Deakin University, Australia

Increasingly, Chinese international students have constituted a substantial segment of the overseas Chinese population. Recent scholarship in migration and communication studies has pointed to the role of emerging digital media in shaping their everyday life in transience. Drawing from a digital ethnographic study of Chinese international students' everyday social media practices in Australia, this article investigates their digital practices of a transnational family in the everyday settings. Specifically, it highlights the relevance of two interlinked forms of disconnection in their daily negotiations of ambivalent cross-border family relations in an age of always-on connectivity. The first is to disconnect with the general public by creating intimate spaces on social media that are exclusive to the family members. On the contrary, the other form is to detach themselves from such intimate spaces, often temporarily, to escape and resist familial control and surveillance. By doing so, this article adds to the literature on the transnational family with a revelation of the micro-politics of mediated co-presence through the trope of "disconnective practice" (Light, 2014). By the end of this article, I propose the notion of "disconnective intimacy" to conceptualise contemporary Chinese transnational families. This notion is predicated on a relational understanding of intimacy that reconfigures the relationship between co-presence and absence, connection and disconnection. By practicing disconnection in tactical ways, Chinese international students in this study negotiate their intimacy with family members to the extent that they attain a sense of autonomy while remain always connected to their parents afar.

43818 14:15-14:45 | Room 608 (6F)

Designing Health Intervention Through Social Media and VR as Incentives for the Elderly with Frailty

Ying-Ying Chen, National United University, Taiwan

Taiwan has become an aged society in 2018 and is expected to be a super-aged society nine years later when Taiwanese over 65 will account for over 20 percent of its population. In view of the fact that Taiwan's frail elderly will increase substantially in ten years, this study applies theories of disengagement and activity of the elderly to conduct an experiment by designing a social media platform and virtual reality activities for health intervention. Through the design of social marketing and VR as incentives of health communication, this study invites ten elder people with frailty or mild disability defined by SOF and IADL to participate in this community experiment. The elderly independent index will be tested and it is expected that participants in the experiment will have a significant improvement for their sense of trust, self-confidence, and security observation.

13:15-14:45 | Room 609 (6F)

Wednesday Session III

Critical & Cultural Studies, Gender & Communication

Session Chair: Ruby Roan-Cristobal

42986 13:15-13:45 | Room 609 (6F)

Cross-Cultural Influences on the Semantics Ascribed to Assistive Technology Product and its Envisaged User: A Preliminary Study Between Collectivist (Pakistan) and Individualist (United Kingdom) Cultures

Salman Asghar, University of Engineering and Technology, Pakistan

George Torrens, Loughborough University, United Kingdom

Robert Harland, Loughborough University, United Kingdom

Culture is an important variable when considering the communication of meaning through an artefact. A literature review has highlighted distinct differences in the cognitive processing that delivers perception between individuals from collectivist and individualist society. The projected growth in Assistive Technology (AT) online marketing suggests industrial designers need to be aware of the influence that diverse cultures may have on consumer's perception of an AT product attributes, Internationally. Artefact semantic language is the vehicle to deliver design intent during an online user-product visual interaction. Little is published about how cultural differences in cognition relate to semantic preferences of an AT product attributes and its user. This study aims to evaluate visual interaction of an AT product and its perceived user by individuals from culturally distinct countries; United Kingdom (individualist) and Pakistan (collectivist). A survey was conducted with first-year undergraduate students (N=281) from both countries, to evaluate their perception of conventional attendant wheelchair. A Semantics Differential (SD) scale was employed having sixteen pairs of adjectives defining functional, meaning, and usability attributes of the product. The mean, standard deviation values were acquired for each pair of adjective and compared between both groups by performing appropriate statistical tests. In results, diverse cultures did not appear to have overtly influenced the meanings ascribed to the product, which was unexpected. Following statistical analysis minor but critical differences were found for some pairs of adjectives (bulky-compact, heavy-light), with p-value of less than 0.05 indicating the differences. Studies are planned to investigate outcomes further and validate results.

42793 13:45-14:15 | Room 609 (6F)

The Rise of Connectivist Leadership

Frederique Corbett, Pepperdine University, United States

Matthew Sweeney, Pepperdine University, United States

Lani Fraizer, Pepperdine University, United States

Farzin Madjidi, Pepperdine University, United States

The purpose of this paper is to re-conceptualize leadership by advancing the understanding of leadership from an individual influence on others to a collective and connected shared process. The study will aim to evaluate if, and to what extent, leaders are shifting their views and understanding of leadership, from a process led primarily by an individual to a system of connected relationships - the Collective. It will seek to further enhance the understanding of this emerging form of leadership, that is collective and connected by technology, by investigating how leaders assess their leadership experiences, attitudes and behaviors and environmental cultures in the workplace, their working relationships with others and their usage of technology. As Benham and Militello (2010) highlighted "what remains conspicuously absent from the leadership evaluation literature is a more inclusive diversity of voices that empowers multiple groups (not just individuals) to make meaning of leadership (beliefs) and to engage in collaborative leadership activities (action)" (p. 620). This study proposes a shift in the focus of leadership research to date; from understanding the actions of individual leaders to understanding the emergent dynamics of collective leadership. By sharing how leadership is transforming, both theoretical and empirical contributions will be made towards a new genre of leadership, that would show the significant advantages of how modern organizations should be organizing leadership approaches within a collective working in groups and leveraging new technologies that promote networked connections, cultural awareness, constant learning and shared situational leadership.

42065 14:15-14:45 | Room 609 (6F)

The Representation of the Commons in Climate Change Coverage by Business Mirror: A Discourse Analysis

Ruby Roan-Cristobal, University of the Philippines Diliman, The Philippines

Using the theoretical models of the commons by Garrett Hardin (1968), and the common-pool resources by Elinor Ostrom (1990), this research examined how a business newspaper in the Philippines represented the atmosphere as a resource or commons in the coverage of climate change. The results showed that the atmosphere was represented in the coverage as a managed limited resource that is almost reaching its threshold. The users of the atmosphere were portrayed as cooperative towards pursuing a collective action to address climate change. The newspaper also highlighted the arguments of civil society regarding historic emissions of greenhouse gases and climate financing by developed countries. The discursive representations also reflected the personal beliefs and advocacies of the journalists on the value of taking care of the environment, and the importance of developing mitigation and adaptation policies by local, national, and international institutions. The reporters usually assigned to cover climate change were also covering other beats, with some working only as part-time journalists. This situation most likely accounted for the dependence on the news wires as sources of climate change stories. The coverage was also event-centered, and often using authority-order and dramatization. It dominantly reflected the discourse of developed countries and the climate change regime. The discursive representation in the coverage of climate change was also devoid of the theoretical value of the commons perspective, as the voice of those who represent the climate change regime was privileged and often without a deeper probe into their arguments.

13:15-14:45 | Room 703 (7F)

Wednesday Session III

Film Criticism & Theory

Session Chair: Alzo David-West

42835 13:15-13:45 | Room 703 (7F)

The Past and Future Intertwined: The Restless Dead in Post-Apocalyptic Media

Elif Boyacioglu, Baskent University, Turkey

In an age where our own collective and global future seems to be in flux with constant struggles, politic, environmental, military, ethnic, ethic or moral, the post-apocalyptic has returned to the screens. Audiences seem to have a fascination with the end of the world, civilization and order. This study focuses especially on post-apocalyptic works that feature a more active component, the restless dead, literally threatening the living, representing a past that will not be laid to rest. The returning dead, now mostly standardized by media, were once part of a widespread folkloric belief in medieval and early modern Europe. These liminal dead of folklore, not having died a "proper/good" death were perceived as suspect and unlikely to stay put in the grave. This belief brought with it emotional and social connotations. The dead physically attacked their family, neighbors and villages. The very ties and familiarity that once connected people became a source of danger. These restless dead were the embodiment of the "Uncanny" as well as the "Abject," a source of horror, the past, remaining and haunting the living: properties that create powerful imagery. Thus borrowing these concepts from Psychoanalytic theory, this study will compare and contrast the folkloric belief with its fictitious incarnations (such as Romero's work, AMC's *The Walking Dead*) where while the basic concept and imagery was retained the underlying properties seem to have gone through massive changes, reducing the restless dead to something more suited for mass consumption and entertainment.

42116 13:45-14:15 | Room 703 (7F)

Domestic Space Revisited (?): Wonderful Nightmare of a Modern Korean Housewife

Agata Ewa Wrochna, The University of Nottingham Ningbo China, China

In contemporary South Korean cinema, female-oriented genres such as melodrama and romantic comedy seem to have centred their attention on continuous negotiation of a woman's version of modernity and the ever-present question of whether she can "have it all." Nothing new are patriarchally driven depictions of femininity venturing into the public sphere only to ultimately retreat into the private one as means of (re)achieving stability and sense of 'true' purpose; nonetheless, one can observe a curious – and perhaps more realistic – emergence of narratives in which modern independent women (archetype which I call New Korean Women) are seen voluntarily longing for the return to the domestic space only to ultimately find it insufficient when exclusively confined to it. On the example of family comedy *Wonderful Nightmare* (2015), I, therefore, explore representations of female domesticity as simultaneously blissful and torturous, one that a woman yearns for as an anchor but can also no longer place in the centre of her own existence. I first establish the context of fast developing Korean modernity and the archetype of New Korean Woman emerging in the last two decades of Korean cinema. Next, I present changes to that paradigm, as illustrated by the main heroine of *Wonderful Nightmare*. To conclude, I widen the framework to briefly examine similar characters and understand whether such partial and ultimately dissatisfactory retreat into the domestic sphere reflects possible future development within Korean mainstream female narratives.

42990 14:15-14:45 | Room 703 (7F)

Deflection and Contradiction in a North Korean Comedy-Romance Film: A Critical Appraisal of Comrade Kim Goes Flying

Alzo David-West, Matsuyama University, Japan

Youngmi Lim, Shinshu University, Japan

This oral presentation critically appraises the film *Comrade Kim Goes Flying*, which premiered at the Toronto International Film Festival in 2012 and is prominently billed at its promotion website as "A Belgium, UK, and North Korea Co-Production." Despite codirection, co-production, financing, and overseas editing by two Western Europeans who intended a "girl power" comedy-romance about "individual perseverance," the film is substantially a North Korean work: written, revised, approved, produced, directed, and acted by highly connected North Koreans in the national capital of Pyongyang. Consequently, and notwithstanding the claim of the foreign promoters that *Comrade Kim Goes Flying* is "North Korea's first 'girl power' movie," the motion picture is actually quite similar to conventional North Korean narratives about hardworking, persevering women: in this case a rural coal miner and model worker in her late twenties who desires to be a trapeze artist in the elite Pyongyang Circus. Satisfying the ideological and political requirements of North Korean socialist realism, also known as Juche realism, the cheerful, formulaic, uncritical film contrives an imaginary and make-believe North Korea where "anything is possible." As the comedy-romance deflects reality and embodies official party-state values and norms in a fulsome merry way, the film ultimately belies the alleged "girl power" theme in its saccharine representations of real-life contradictions in the uneven society: namely, the existence of class, regional, and vocational prejudices and the sanctioning presence of male authority in family, work, and interpersonal relations.

13:15-14:45 | Room 704 (7F)

Wednesday Session III

Panel Presentation

Session Chair: Barry Natusch

Tokyo 2020 Olympic Preparations: Media and Film in Crisis Communication, Olympic Leadership and the Paralympics

Beryl Hawkins, Temple University Japan

Maria Guajardo, Soka University, Japan

Barry Natusch, Nihon University, Japan

The Olympic Games attract global audiences and media stories leading up to the Tokyo 2020 Olympics are already shining a spotlight onto Japan. Preparations for any Olympic Games inevitably draw criticisms of administrative mismanagement resulting in an undesirable image for the host nation; handling of such news stories is the opening of the discussion. Media stories are analyzed through situational crisis communication theory focusing on restricting information flow and transparency. Governor Koike's prompt responses, resulting in a more positive spin on the subsequent news coverage, signals a positive direction for Tokyo 2020's Olympic crisis communication. Lessons from past Olympics showing how leadership can play a role in shaping the Tokyo Games is examined through examples of Olympic narratives in popular media, both in print and film. These leadership studies are analyzed through two popular leadership theories, adaptive leadership and resonant leadership to highlight culture and gender issues. The theme of minority representation is explored through the difficulties Paralympic Games face in staging events, providing facilities and attracting media coverage. The mechanism of awarding rights to media such as NBC and BBC is reviewed and examples show how the media frame stories of athletes with disabilities. It is argued that negotiations with the media channels to give fair coverage to Paralympic events and attention to filming Paralympic athletes' performances are needed. The objective of the panel is to spark discussion on the role of media depicting Olympic events from lead-up to legacy in a Japanese context.

43765 13:15-13:45 | Room 704 (7F)

Leader-driven Crisis Management in Tokyo 2020 Olympic Preparations: Charting a New Direction

Beryl Hawkins, Temple University Japan, Japan

For Olympic host nations, carrying the games off smoothly, while enhancing the nation's international image and managing the economics of sponsoring the event, is a multifaceted challenge. The Tokyo 2020 Games are no exception. If the traditional values of sportsmanship and national pride are reflected in the management of the Games (Rothenbuhler, 1989), then any misconduct in Olympic preparations, can call into question these values, resulting in an undesirable image for the host nation. In this study, the 2017 Kasumigaseki golf course scandal is the primary focus of fair play transgressions associated with Tokyo 2020. At the same time, this analysis will also compare other disturbances in planning for Tokyo 2020, in order to assess the overall direction of Tokyo 2020's sports crisis communication management. A dataset of news articles from LexisNexis are used for both quantitative and qualitative analysis. In applying situational crisis communication theory as the theoretical underpinning, the primary aim for any organization, in the aftermath of damaging news coverage, is to restore its reputation (Coombs, 2007). Tokyo 2020's crisis communication must also take into account the delicate balance between restricting disclosure (unavailability) and openness (availability) (Barton 1993). In the case of the Kasumigaseki golf course, the crisis remedies of reputation and repair, evidenced by Tokyo Governor Koike's early aggressive response, resulted in a more positive spin on the subsequent news coverage. Compared with the handling of previous Tokyo 2020 Olympic crises, the golf course case study represents a positive direction for Tokyo 2020's Olympic crisis communication.

43831 13:45-14:15 | Room 704 (7F)

Olympic Leadership Lessons: Learning from the Past and Facing the Future

Maria Guajardo, Soka University, Japan

The Olympic Games spawn stories of triumph over defeat. Individual athletes, teams, and host cities have been recognized for their accomplishments in the Olympic Games and these accomplishments have been structured as narratives about leadership by the media and thought leaders. Leadership lessons stemming from the Olympic Games have been presented as full-length movies, such as the 2004 film *The Miracle*, or appeared as articles in publications such as the *Wall Street Journal* or *Forbes Magazine*, targeting business leaders. With the 2020 Olympics emerging quickly on the horizon, what leadership lessons have emerged from past Olympic Games and how might these lessons inform the future? Who are the targeted audiences? Based on a review of leadership lessons from past Olympics, are we better prepared to face the future? How have the leadership lessons included or attended to cultural or gender roles? This exploratory study analyzed the Olympic leadership narrative in popular media, both print and film, extracting popular leadership principles. Two leadership theories, adaptive leadership and resonant leadership, were utilized at theoretical models (Boyatzis and McKee, 2005; Heifetz and Laurie, 2011), along with Collins' (2011) work on Level Five Leadership. Findings demonstrate that leadership lessons extracted from individual stories, or event narratives, reflect a dominant Western perspective of leadership, removed from cultural context. Moving forward, the leadership narrative emerging from the Olympics must expand and be more inclusive, reflecting societies' culture and gender diversity.

43761 14:15-14:45 | Room 704 (7F)

Covering the Tokyo 2020 Paralympics: Challenges for Media and Film

Barry Natusch, Nihon University, Japan

Competing in the shadow of the Olympic Games, the Paralympic Games has since its inception in 1960 faced challenges to stage events, provide facilities and attract media coverage. With the Tokyo 2020 Olympics and Paralympics now in the latter stages of planning, this study highlights the importance finding solutions to problems of presentation and public relations. Negotiations with the media channels to give fair coverage and focus to Paralympic events are needed. Drawing on arguments such as those of Hilgemberg (2016), it is suggested that minority group rights need to be presented, but also media and film organizations could develop innovative ways to cover the spectacles. To understand the challenges faced by disadvantaged athletes, criteria for athlete impairment and the history of Paralympics is briefly outlined drawing on archives of the International Paralympic Committee (IPC). The mechanism of awarding rights to media coverage is reviewed, then quantitative data is presented to compare differences between coverage of Olympic events and Paralympic events by major networks such as NBC, BBC and others. Studies by researchers such as Athiansios et al (2011) highlight the problems of getting Paralympic events to air. Details of how the media portray Paralympics are the focus of researchers such as Tejkalová (2015) and Affleck (2016), leading to a discussion of discrimination by neglect. A model proposed by Léséleuc (2012) showing how the media frame stories of athletes with disabilities (Trivialization; Infantilization; Sexualization; Sportivization; and Marginalization) is used to structure some qualitative data.

15:00-16:30 | Room 607 (6F)

Wednesday Session IV

Mass Communication

Session Chair: Ying-Ying Chen

42965 15:00-15:30 | Room 607 (6F)

The Evolving Face of Research Communication: Case of Deccma

Sumana Banerjee, Jadavpur University, India

Communication of research outputs is no longer limited to publication of journal papers. With our changing times and demands, the modes of communication are also changing. Besides scoring high on the impact factors in the academic world, research communication now also aims to score big in terms of impact in the non-academic world. Informal outputs such as blogs, animations, videos, and so on are also encouraged by funders to be produced from a research project for optimisation of outreach. While these forms are evolving, it is worthwhile considering how research teams can be enabled to produce such outputs for effective "Research into Use". When research is put to use through effective communication of research, we can prepare ourselves for "Fearful Futures" riddled with issues of climate change, resource scarcity and need for sustainability. Based on empirical evidence from "Deltas, vulnerability & Climate Change: Migration & Adaptation (DECCMA)" project, this paper shall examine the benefits of such evolution of research communication and the ways in which the team has worked to produce informal outputs.

41776 15:30-16:00 | Room 607 (6F)

The Influence of the Social Networks and Messengers on the Youth Language of the Japanese

Anastasia Borisova, Saint-Petersburg State University, Russia

During a research trip to the University of Tsukuba (Japan), a survey of Japanese students was conducted on the impact of social networks and instant messengers on the language of modern Japanese youth. 45 students of 1-3 courses (18-20 years old), studying in different groups at different faculties of the University of Tsukuba, took part in the survey. Respondents were asked to answer several questions concerning the impact of social networks and instant messengers on their communication style, and, if possible, comment on their response. The questions were as following: 1) What social networks and messengers do you use? 2) How the usage of social networks and instant messengers affected your communication style (choose answer): a) I use many shortened words b) I use many new words c) I use a lot of borrowed words d) I speak a foreign language 3) Did you find it more difficult or easier to communicate in real life? Based on the survey, the following conclusions can be drawn: 1) Communication by mobile applications and social networks plays an important role in the lives of modern Japanese. 2) The goals with which different applications are used differ slightly (everyday communication, professional communication, education, etc.) 3) Communication through social networks and instant messengers leaves its imprint on the communication style, making use of abbreviations, new, borrowed words, etc. 4) In some cases, the frequent use of mobile technologies leads to a deterioration in communication, but some respondents noted that, on the contrary, everyday communication improved.

42997 16:00-16:30 | Room 607 (6F)

Exploring the Difference of Cultural Order Maintenance in Film Policy Between Taiwan and South Korea Through the Arm's Length Principle

Ying-Ying Chen, National United University, Taiwan

This study compares differences of film policy of creative cultural industries between Taiwan and South Korea from the perspective of culture order. Taiwan has a history of developing art movie and using movies as a cultural operation for social and political purpose. South Korea had a similar history; in contrast, South Korea adopts the Arm's Length Principle and successfully defines film as a leading CCI to develop Hallyu (Korean Wave). This study uses document analysis and in-depth interviews of relevant professionals to explore why Taiwanese government fails to increase local film market share by exploring multi-definitions of CCI and the lack of Taiwanese shared sign system in local film. This study finds that film institutions of Taiwanese government may learn the Arm's Length Principle (ALP) and the process of nation branding from South Korea to improve their film market share.

15:00-17:00 | Room 608 (6F)

Wednesday Session IV

Social Media & Communication Technology

Session Chair: Chang Su

41581 15:00-15:30 | Room 608 (6F)

The Practice of Mobile Photography and Aesthetics: A Study of Young Taiwanese's Self-Presentation on Instagram

Lin Jin, National Chengchi University, Taiwan

Personal photography is becoming a daily practice in the digital era. It is tremendously impacted by communication technologies, especially social media. By interviewing seven Instagrammers in depth, this article aims to explore the practice of mobile photography of young Taiwanese and their imagination of aesthetics. With the support of authentic data gathering and comprehensive analysis, this article shows that (a) Instagrammers' photographic practice is influenced by photography tools and personal experiences; (b) Although mobile phone enables Instagrammers to take pictures anywhere and at any time, they only select and post special moments online. "Special" means different things to different Instagrammer; (c) To some extent, the mobile photography is a creation of beauty. Daily practice of mobile photography is able to convey art ideas and everyday aesthetics. This article could help further research on visual communication and social media.

42969 15:30-16:00 | Room 608 (6F)

How Woman Present Herself on Line: Exploring the Practice of Personal Identity Through Brand on Member of Female Daily

Fatma Dian Pratiwi, Gadjah Mada University, Indonesia

This paper considers the role of brand as a media to present a woman in a virtual community in Indonesia called Female Daily Forums. In the absence of face to face communication, the member needs something to identify with as they communicate with one another. Specifically, the research looks at how a certain brand is related to the daily production of a member's identity. In order to seek an answer to the research question, this study employed netnographic-like observation of the participant when they communicated in the forum. I analyze this problem by using the theory of Irving Goffman on impression management. Later on, I look at the theory developed by Andrew Wood and Matthew Smith into a virtual context that discusses how this identity is applied on the internet. Wood and Smith said that identity is "a complex personal and social construct, consisting in part of who we think ourselves to be, how we wish others to perceive us, and how they actually perceive us". The finding of the research shows that the member of Female Daily uses the brand as positive self-presentation. Through her possession of information about a certain brand, she becomes the opinion leader, and she is known as the master of the brand. In this social media context, in which participants in this research produce branded content, therefore, they shape their identities. They become the source of information about a certain brand, for example, @Snowyland for the brand Secret Key, while she is not the official representative of the company who owns the brand.

42875 16:00-16:30 | Room 608 (6F)

The Innovation and Development of Yi Culture Communication Under the Environment of Social Media

Chang Su, Chengdu University of Technology, China

The Yi nationality is the sixth largest minority in China. It has a long history and colorful culture. It is an important part of Chinese culture. Whether written, literature, calendars, or philosophy, religion, and art have formed a unique system. In 2006, the first batch of national intangible cultural heritage list was approved by the State Council. But with the rapid development of economy and media technology, on the one hand, the traditional way of transmission of Yi culture is impacted and challenged. On the other hand, it lacks effective use of new media such as social media. Social media is obviously different from traditional media. It can play a great role in the dissemination and development of Yi culture both in content and form and bring new vitality to it. From the perspective of social media's dissemination of Yi culture, trying to put forward strategies of propagation on social media, aiming at the problems of propagation of Yi culture under the background of social media, hoping to bring some inspiration for the inheritance and development of excellent minority culture.

42938 16:30-17:00 | Room 608 (6F)

Achieving Attention Capital in a Digital Era: The Presentation Strategies of China's Grass-Root Internet Celebrity and Cultural Implication Behind

Peng Ao, Peking University, China

Internet celebrities (also known as Key Opinion Leaders online) in China have become a remarkable group of people who possess a great amount of attention of the audience online, and their influence is not limited in digital world, as well as in the popular culture and people's daily life. The development of the Internet enables almost everyone access to express oneself to achieve a reputation in the online public sphere and dramatically magnified the global quest for fame and celebrity in an ever fierce competition market for attention. This paper focuses on the question of how ordinary people without pre-existing attention capital win and maintain influence on social media, what strategies the grass-root Internet celebrities use to present themselves online. I choose Papi Jiang as the research object since she is the most representative grass-root Internet celebrity in China who first brought Internet celebrity's investment value into the public view. Through the content analysis of Papi Jiang's short videos and audience comments on Weibo platform, I suggest that the grass-roots Internet celebrities who aims to be famous online have certain ways of presentation which incorporated into specific cultural elements to attract more attention. They know what content will be popular online and they are the maker of such content, as well as part of makers of popular culture. By doing the analysis of how Internet celebrities achieve their status and the culture implication behind their presentation, we can better know how the popular culture is shaped in the digital era.

15:00-16:30 | Room 609 (6F)

Wednesday Session IV

Critical & Cultural Studies, Gender & Communication

Session Chair: Lisa Yinghong Li

42673 15:00-15:30 | Room 609 (6F)

From Running Man to Mission X: Variety Shows as Cultural Representations of Local Identities

Nurul Laili Nadhifah, Universitas Brawijaya, Indonesia

Running Man, as one of the Korean successful variety shows, never fails to advertise parts of Korean culture like food, K-Pop, cultural values, traditional games, history, even historical sites. With quite a huge amount of fans not only from South Korea but also from other countries as well, *Running Man* also occasionally encourages interactions between the hosts and their fans in some games, indirectly introducing Korean culture to all over the world, resulting in the increase of consumption on Korean culture's products. This reality show concept is, then, adapted into Indonesian variety show called *Mission X*. Quite different from *Running Man*, *Mission X* has its own ways of introducing Indonesia and its culture. This study aims to analyze the way *Running Man* and *Mission X* represent themselves as the platforms of advertising their local identities by applying Stuart Hall's representation and cultural identity theories. Drawing on data collected from the shows as the main texts and SNS as secondary texts, while data of fans' reactions are gathered by doing a random interview online. This research, through comparative studies, intends to explain the similarities and differences of cultural representations shown on those shows. The findings show different aspects of local culture displayed by those variety shows caused different methods of representing them. While *Running Man* introducing different aspects and values of culture like food or history through games and certain themes, *Mission X* tends to introduce cultural aspects more through the display of setting.

42913 15:30-16:00 | Room 609 (6F)

Hong Kong's Elusive Self-Identity: Expressions in Public Education, the Film Industry and Heritage Preservation

James Walter Ellis, Hong Kong Baptist University, Hong Kong

Hong Kong seems to be adrift between its British colonial era, which ended in 1997, and its upcoming political absorption into the ancestral Chinese "motherland", beginning in 2047. For decades, Hong Kong has suffered through a prolonged identity crisis, struggling to reconcile conflicts between its transnational worldview and the regional "Chineseness" of its majority population. A complex, growing wave of nostalgia for the colonial era has frustrated Beijing's efforts to win the hearts and minds of Hongkongers. This presentation analyzes how divergent versions of the Hong Kong identity are reflected in three local cultural arenas: 1. public school debates concerning the proper way to present Chinese and global history; 2. the Hong Kong film industry's representations of colonial exploitation and Chinese ethnic nationalism; 3. public policy disagreements over the preservation of Hong Kong's Chinese and British tangible cultural heritages. As Hongkongers continue to try to 'find themselves', the position that China is 'one country' but China and Hong Kong are governed by 'two [distinct] systems' becomes increasingly untenable with each passing year. This presentation asks two questions: 1. Does Hong Kong have a culture of "permanent in-betweenness"; and 2. Will Hong Kong's imminent return to the "motherland" make its quest for a self-identity, which stands on its own, of no practical relevance?

42953 16:00-16:30 | Room 609 (6F)

The Noise of the Execution Ground in the Distance

Lisa Yinghong Li, J.F. Oberlin University and International Christian University, Japan

Violence has constituted "a major portion" of twentieth-century Chinese history and yet "the scale or the moral and psychological aftermath of China's violence and pain" has not been "sufficiently addressed" in Chinese historiography, writes eminent scholar on Chinese literature David Der-Wei Wang, who demonstrates how fiction can help with this task. In this paper, I would argue films can serve a similar function. *Shanghai Dreams* (2005) and *11 Flowers* (2011), two films by mainland Chinese director Wang Xiaoshuai, strive to problematize the way we come to terms with political and individual forms of violence. Similarities of both films include families sent to work at the "Third Front" in China's poor northwest region in the 1960s; both involve a rape, revenge and end with the sound of gunshots of the execution of the rapists and other criminals. *11 Flowers* is set around 1975 when China began to see the end of the Cultural Revolution. *Shanghai Dreams* is set in the early 1980s that marked the beginning of economic reform with the promise of wealth and opportunities unavailable to ordinary Chinese for many decades. Both timeframes seem to indicate real possibilities to escape from violence and brutality that have pervaded China's recent history. Wang's gentle and yet relentless lens, however, suggests the opposite: unless we fully interrogate and understand how violence, visible or invisible, politically enforced or emotionally engendered, is remembered and recounted we will be stuck in a state of confusion, yearning to obtain a full sense of selfhood or agency.

15:00-16:30 | Room 703 (7F)

Wednesday Session IV

Film Criticism & Theory

Session Chair: Matteo Ciccognani

42940 15:00-15:30 | Room 703 (7F)

An Analysis on the Timeline and Foreshadowing of the Story Structure in Your Name

Shih-Ya Hsu, National Taiwan Normal University, Taiwan

Yen-Jung Chang, National Taiwan Normal University, Taiwan

Animation has been a popular form of feature-length movie. In addition to being entertaining for audiences of all ages, some animated works move audiences deeply and even arouse their reflection. To achieve these effects, story structure is critical, and the arrangement of the time and setting of foreshadowing in plots influence significantly on audiences' understanding and feeling towards films. *Your Name*, directed by Japanese animation director, Makoto Shinkai, was released in 2016. This award-winning movie won the highest gross in box office of the director's works ever and was highly praised by audiences and film review critics. The story of this animation is special since it is non-linear, which is seldom seen for feature-length animated works. Additionally, there are very few studies that focus on time arrangement and the setting of foreshadowing in plots of feature animations. Hence, this article investigates the time arrangement, and foreshadowing of plots in *Your Name*. This study undertook text analysis and the deconstructing of narrative especially foreshadowing arrangement of the work. It is intended that the analysis of this study provides some new concept and thoughts for animation creators and researchers.

43581 15:30-16:00 | Room 703 (7F)

Transitional Space in Apichatpong Weerasethakul's Syndromes and a Century: The Reflection of Thailand in Transition

Viraporn Kitikunkamjorn, Bangkok University, Thailand

Recently, transitional space has been employed as an aesthetic and stylistic means of narrative in many contemporary films, and it has been explored in many different ways, which go far beyond its conventional use for continuity editing. This paper will examine the use of transitional space in Apichatpong Weerasethakul's *Syndromes and a Century* and explore how it can create multiple dimensions of space, time, and break an authority of the film's narrative. For me, Apichatpong's way of making film is a blending of content and form, in most of his films, content is form and form is also content. Form is not merely the film apparatus for delivering content, but it becomes content itself. Though Apichatpong always says that this film is about his memory of his parents, however, it is also about the memory of the country, Thailand. It is about how we have gone through the change, from the past to modernised country, from the rural to urban. The rupture of the storyline and the interweaving of time and space in *Syndromes and a Century* disrupts the continuity of the film and leave viewers in frustration. The narrative authority is destructed and the film opens up space for viewers to question what they are seeing on the screen.

43002 16:00-16:30 | Room 703 (7F)

Re-Embracing the Horror Vacui of Cinematic Self-Reflexivity in the Hyper-Subjectivised Era of Mediatic Representations

Matteo Ciccognani, University of Leicester, United Kingdom

This presentation reflects upon metacinematic gestures as film segment which exhibit the mediality and opens up a discourse on its technical, linguistic and organisational patterns. I dwell on Agamben's idea of gesture as the exhibition of a mediality by correlating it with Benjamin's conceptualisation of gestures as interrupting actions which break the illusionistic flow of the classical representational grammar. Janet Harbord has outlined how the subversive nature of gesture can give birth to an ex-centric cinema by retaining the potentiality of a (filmic) body liberated from the biopolitical expropriation operated by the anthropological machine. But, self-reflexive procedures have been gradually absorbed by mediatic representations for their attractiveness strictly resides in the culture of narcissism promoted by social networks through the processes of self-aestheticisation at the core of the construction of subjective identities. I argue that this results in a depreciation of the subversive power of self-reflexive patterns in media. Such new forms of narcissism, which are yet to be explored, situate media as indispensable instruments of self-scrutiny and self-recognition which establish conformist behaviours. These implications of self-recognition will be problematised through films such as *The Grizzly Man* (Herzog, 2005) and *The Act of Killing* (Oppenheimer, 2012). In the former, the horror vacui provoked by Treadwell's disappearance from the frame is exalted by Herzog as containing the ecstatic vision he seeks for cinema. In the latter, the reconstructions of murder acted out by the original perpetrators illustrate the feeble arbitrariness of the delusive narratives created to psychologically negotiate their unbearable sense of guilt.

15:00-17:00 | Room 704 (7F)

Wednesday Session IV

Digital Media

Session Chair: Barry Natusch

42681 15:00-15:30 | Room 704 (7F)

Data-Driven Business Model Innovation in Journalism: A Case Study of BuzzFeed as a Platform of Public Good

Mathias Felipe de Lima Santos, Aalborg University, Denmark

Ruiqi Zhou, Aalborg University, Denmark

Fake news became a buzzword especially after the 2016 US election leaving the concern of what is circulated on social media (Allcott & Gentzkow, 2017). The business model implemented by the traditional news outlets was based on a print revenue stream, where their main profit came from the advertising. With the Internet, the legacy publishers were forced into the online business environment where information was easily accessible yet no clear revenue model implemented (Teece, 2010). Inspired by HuffPost, BuzzFeed gained its audience by producing viral entertainment content. Without banner and video pre-roll ads, BuzzFeed created a unique business model, which has a socially inspired sharing and interaction strategy. "In the face of the continuously changing challenges of the digital age, it is difficult for quality news journalism to survive on any significant scale if a means for adequately funding it is not available" (Anderson et al., 2013). To set foot into quality content, BuzzFeed started to produce investigative and data stories. Peretti's latest multi-revenue streams report offered a sustainable model and broke the rumor of axing BuzzFeed News. To combat misleading information and fake news, BuzzFeed produces information that has a public interest, as it plays a crucial role in ensuring that citizens are well informed. As Peretti states "[i]f you are thinking about an electorate, the subscription model in media doesn't support the broad public" (Roettgers, 2017). With the aim to analyze the importance of BuzzFeed's business model, as a source of public good and yet still under-researched case, the paper focuses on understanding how the business model evolved and is contributing to the search for a sustainable business model in the industry. By in-depth empirical research and interviews with experts, this paper studies the role of BuzzFeed as a source of public good and three business models' evolution that formed up new ways to engage the audience. BuzzFeed has shown how being innovative and technology-driven can help news and media industry to survive their big competitors. Finally, the paper concludes with an agenda for perspectives in the journalism industry.

43543 15:30-16:00 | Room 704 (7F)

Fearless Future – Prerequisites for Creativity and Innovation in Norwegian Television

Elisabeth Morney, Aalto Arts University, Finland

Both creativity and innovation are defined as novel and original. When the Norwegian Broadcast Company NRK in Bergen, Norway invented long uninterrupted live tv-broadcasts, called Slow-TV, television formats as we know them in the 21st century were redefined. It did not have to fit a slot in a weekly programming. One of the slow-tv broadcasts, the 134-hour boat trip Hurtigruten along the coast of Norway, from Bergen to Kirkenes, was mentioned in the Guinness World Records as the longest live tv documentary broadcast (2011). This paper seeks to shed light on the prerequisites that let creativity and innovation happen at the regional broadcasting station NRK Bergen in Norway. The research is based on in-depth interviews with producers, television practitioners and leading persons in programming at NRK Bergen in Norway. Especially the sentence "One cannot do this on television" is a trigger for the makers of new Slow-TV productions. This interdisciplinary research focuses on creativity theories and practice-based television studies. The outcome of the paper suggests supportive leadership, but also individual creative space and time for creativity to happen. A glowing passion among the persons driving the idea forward is necessary, as well as trust and a positive atmosphere between the persons developing the idea and the management. The paper will be useful for academic research regarding television in transition, as well as for practitioners working with new concepts and formats in a time of turbulence when television is being redefined.

43717 16:00-16:30 | Room 704 (7F)

Lodging Image from the Tourist Point of View: An Analysis of the Booking Platforms

Helena Alves, University of Beira Interior, NECE, Portugal

Arminda Paço, University of Beira Interior, NECE, Portugal

Duarte Carreiro, University of Beira Interior, Portugal

Tourism, like most sectors, is strongly influenced by the digital age. Given the importance of this sector, and more specifically of local accommodation services, it seems relevant to understand how the new habits of tourists affect the construction of the image of a given lodging based on recommendations, reviews and online reviews that can be found on the web platforms for the reservation of tourist accommodation (eMediaries). The present research aims to analyse the image created in the minds of tourists, during the moments before the trip and the choice of the tourist accommodation, having as source of information the comments allocated in virtual environments. The analysis will focus on 1779 comments retrieved from Booking.com, TripAdvisor and Hostelworld platforms, belonging to six Portuguese local lodgings, located in the most well known Portuguese cities - Lisbon and Porto. It is hoped to prove that the content produced through comments made on the online booking platforms influence and allow potential tourists to construct the image of a local accommodation with clarity, using as a starting point the Echtner and Ritchie Model (1991, 1993) that essentially aims at analysing the image along the following dimensions: functional and psychological characteristics, and individual and holistic attributes. This research is still under development.

42993 16:30-17:00 | Room 704 (7F)

Commerce vs Culture: A Media Battle

Barry Natusch, Nihon University, Japan

A war memorial centre was commandeered as a commercial conference centre by city council management. Names of soldiers who died in World War I and World War II were removed. A group of citizens protested through letters to the editor, opinion pieces and articles in the local newspaper. Emails and texts flew within groups, and a Facebook page attracted followers. The news was covered by the national press, a TV report and a documentary film. The mayor and his manager fought back through newspaper articles to spin their story using propaganda and fake news. The dispute was covered by the national press, on TV news and in a documentary film. Drawing on theoretical models of use of media in activism (Selheim, 2011 and Wasko, 2014), uses of activist films (Aguayo, 2005 and Nakajima 2009), and UNESCO guidelines for the preservation of cultural assets, the study evaluates the relative effectiveness of print media, websites, films and social media as activist tactics in the overall strategy to win back the war memorial for community use. Attention is paid to the activists' research, action plans, the release of their facts and figures, and the framing of their narratives. A model incorporating crisis response strategies and event planning management is proposed highlighting deployment of traditional print media, online communication, social media, broadcasting media and film to counter the vested interests of incumbent politicians.

Featured Presentation | Stuart Galbraith IV

A Past Worth Saving: Reflections on a Lifetime of Cultural and Film Preservation in Hollywood and Japan

Wednesday, October 10 | 17:15-18:00 | Room 703 (7F)

Mr Galbraith will join the conference by Skype from his beautiful renovated home in Kyoto to discuss Japan's attitude towards its past, his efforts to shine a light on some of the lesser-known and less well-regarded areas of Japanese film history, and his work in Japan and abroad to preserve its cinematic and physical history.



Stuart Galbraith IV

Kyoto-based film historian Stuart Galbraith IV has had a long and varied career, but throughout it all he has demonstrated a great respect for the past and a strong conviction that it should be preserved for future generations. An archivist for Warner Bros. and a researcher at MGM, he worked as a "film detective" tracking down long-lost original camera negatives and sound elements, and earlier helped initiate film preservation projects and procedures for the USC-Warner Bros. Archives.

Mr Galbraith is the author of seven books, including the critically acclaimed *The Emperor and The Wolf*, a joint biography of Toshiro Mifune and Akira Kurosawa, which was used as the basis for the 2015 documentary *Mifune: The Last Samurai* from Academy Award-winning documentary maker Steven Okazaki. In addition to contributing to Blu-ray and DVD commentaries, essays, and documentaries for films as varied as *Battles without Honor and Humanity* and *Tora-san Our Lovable Tramp*, Mr Galbraith has continued to produce many, many Blu-ray and DVD reviews.

His latest preservation project has been more personal, renovating a traditional 200 year-old Japanese house in the mountains of northern Kyoto Prefecture, helping to preserve a minka built at a time when samurai still roamed the country.



Thursday October 11

**Parallel Sessions
& Featured Panel Presentation**

09:00-10:30 | Room 607 (6F)

Thursday Session I

Media Disaster Coverage

Session Chair: Basak Solmaz

43769 09:00-09:30 | Room 607 (6F)

Re-Examining Media Influence on Foreign Policy Agendas: Factoring "Media Certainty" into US and Canadian Responses to the 2015 Migrant Crisis

Kelsey Oliver Imanishi, Osaka University, Japan

Most recent research in the field of media-policy relations suggests media-originating influence is unlikely in most foreign policy cases. In instances where media-originating influence has been found, scholars have pointed to the existence of "policy uncertainty"—the absence of a clear policy response—among decision-makers as the determining factor. While this is a valuable finding, it fails to address the question of whether factors originating in the media might contribute to media efficacy in agenda setting. In other words, existing research fails to address the role of "media certainty" (operationalized here as the degree of media narrative cohesion across partisan divides). In factoring in the role of media certainty in setting policy agendas, this research follows two case studies within the US and Canada occurring during the 2015 European migrant crisis: media and policy response to the death of Alan Kurdi and to the Paris terror attacks. In both cases, a longitudinal framing analysis was applied to newspaper coverage from the *New York Times* and *Wall Street Journal* (US), and the *Globe and Mail* and *National Post* (Canada). The results of this analysis were then compared with timelines of policy discourse and action connected with each case. The results of these analyses suggest that media certainty is likely an important determiner for media influence on policy. Media influence is strongest when media certainty coincides alongside policy uncertainty, and weakest when media uncertainty coincides alongside policy certainty.

42851 09:30-10:00 | Room 607 (6F)

Smog Pollution as Discursive Event: A Critical Study on Smog Communication in China

Jian Xu, Deakin University, Australia

Wanning Sun, University of Technology Sydney, Australia

Air pollution has increasingly become a most worrying aspect of urban living in China. Especially from 2013 onwards, smog has stricken most cities in China and has topped one of the most urgent environmental agendas for the Chinese government. The paper studies China's smog crisis as a discursive event and critically examines the smog-provoked discursive sphere at three different levels. On the macro level, it looks at the official discourse about smog pollution by reading the state media coverage and government policies to identify the government's attitude, position and strategies for dealing with smog. On the meso level, the paper looks at the "greenspeak" discourse from China's emerging civil society by scrutinizing various digitally-enabled NGO actions. On the micro level, it examines how ordinary people talk about smog on social media to glimpse their uncertainty, powerlessness, creativity and cynicism of living in smog. The paper argues that communication practices in smog crisis have demonstrated the Chinese government's "authoritarian resilience" in managing environmental risks. The authoritarian resilience is embodied in the state media's proactive coverage of smog by strategically appropriating the universal news values into crisis reporting in order to influence the direction of public opinion and defuse possible public discontent on the one hand, and on the other in the government's strategic NGO-mediated public mobilization and selective censorship on social media that aim to allow limited and well-controlled public expression and participation to avoid collective actions and social instability in smog crisis.

41838 10:00-10:30 | Room 607 (6F)

Media Literacy in Consumer Consumption and Television Monitoring Habits

Basak Solmaz, Selcuk University, Turkey

Hayriye Nur Gorkemli, Selcuk University, Turkey

It can be argued that media literacy emerged as a need for the individual who lives in a world where the media is rapidly consumed and surrounded by media messages. Media literacy aims to enable individuals to evaluate media awareness and media content from a critical point of view. The importance of media literacy is that the target is able to provide more control over the messages that are sent. The media literacy course was included in the curriculum in order to be able to create a conscious audience that follows the media, is sensitive to the surrounding environment, knows the country's problems, and can pass media messages through the intellectual screen. The aim of the media literacy course is to provide students with the necessary skills to critically review the structure of the media organization, to learn how it works, to truly delineate edited content, and to critically monitor the media, briefly asking the right questions about the media and finding the right answers. In this study, considering the television viewing habits of the students, it will be focused on the approach to the media, especially about television, how they evaluate the content, whether they have gained a critical perspective on the evaluation of the contents, and the media literacy course will be tried to determine the levels of awareness of the students. The data of the research will be obtained from the face-to-face survey technique and the sample selected from Selçuk University Communication Faculty students.

09:00-10:00 | Room 608 (6F)

Thursday Session I

Advertising, Marketing & Public Relations

Session Chair: Mesude Canan Ozturk

43780 09:00-09:30 | Room 608 (6F)

Promotion and Communication Strategies for Knowledge Products

Yati Suryati, Indonesian Institute of Sciences, Indonesia

This study aims at identifying strategies applied by Center for Scientific Documentation and Information, Indonesian Institute of Sciences (PDII LIPI) in promoting its knowledge products. The research use eight elements of promotional and communication strategies namely identifying the targeted audience, determining the communication objectives, designing the messages, selecting the channels, budgeting, deciding promotional tools, measuring the results, managing and coordinating the integrated marketing communications. This is a single case study using in-depth interviews and references desk to collect data. Informants are selected using a purposive sampling method. Then the data is analyzed using coding techniques consisting of three stages namely open, axial, and selective coding. Results show that the strategies applied, fulfil the seven of eight promotional and communication strategic elements. The element that has not been fulfilled is on measuring the promotional results. Cost budgeting is one element, which also requires being optimized more. It would be better if the institution uses objective and task method to clearly define the specific objectives and determine the required tasks to perform in achieving those objectives as well as to estimate costs in performing those tasks. By implementing these methods, it is expected that the short-term and long-term goals may be clearly defined that the goals of the promotional activities may be achieved better. In addition, the team formation focusing on the promotional activities may also become a consideration for the effectively and efficiently integrated marketing and promotional communication.

43353 09:30-10:00 | Room 608 (6F)

Do Companies Try to Clean Their Footprints in Turkey?

Mesude Canan Ozturk, Anadolu University, Turkey

Resource consumption comes to the forefront in the interaction of mankind with the environment. The footprint is a measure of the impact that people create on the environment, the natural resources used, and the pollution created. The footprint is a measure of the amount of carbon dioxide, which is one of the main causes of climate change and humans attacking atmosphere. Taking into account the use of direct and indirect material, it measures the use of natural resources throughout the life cycle of products and activities. Footprints are seen as an indicator to compare the consumption levels of institutions with long-term targets for ecological sustainability. Calculation of footprints is an expression of sustainability and corporate social responsibility in terms of institutions. Institutions state their responsibilities towards collecting in terms of clearing or reducing their footprints. Institutions present their work on web pages in online or downloadable files in sustainability or corporate social responsibility reports. The purpose of the study is to evaluate how these companies express their views on how to clean up their footprints, how they express it, and to what extent. For this purpose, web pages and downloadable reports of the top 50 institutions of Turkey will be examined and analyzed. The findings are to reveal the sensitivity of the institutions to footprints in Turkey. Establishing the work of institutions to clean up or reduce their footprints will allow attention to the issue in terms of society and institutions.

09:00-10:30 | Room 609 (6F)

Thursday Session I

Political Communication

Session Chair: Fabien Jean-Marie Carpentras

43832 09:00-09:30 | Room 609 (6F)

Digital Humour and Protest Against the Trump Presidency: A View from Indonesia

Rifka Sibarani, Universitas Atma Jaya Yogyakarta (UAJY), Indonesia,

Yudi Perbawaningsih, Universitas Atma Jaya Yogyakarta (UAJY), Indonesia

Internet memes and hashtags have become integral to contemporary politics, having grown from relatively peripheral amusements to often playing significant roles in the success or failure of a political movement, or at least in particular "moments" of those movements. When a hashtag or meme goes viral, as has been the case, for example, with #MeToo; #BlackLivesMatter; #EqualMarriage, and #OccupyWallStreet, it marks significant in-roads for a campaign and sends out a challenge to opponents. However, to what extent do they actually significantly impact on ruling power relations? This paper will discuss the role of satirical memes and hashtags in anti-racist campaigns opposing Trump's policies in four areas: his policies on Muslim and Latin American immigration, and the controversy around the removal of statues and monuments celebrating leaders of the pro-Slavery confederate states from the US Civil War. It does this from an Indonesian point of view within a progressive social movements perspective, asking questions about the broader significance of the Trump presidency and forms of grass-roots progressive opposition to his presidency. In this context the paper argues that the international significance of Trump and his grass-roots opponents are not just that they are influencing the direction and policies of the (still) most powerful nation (economically and militarily) on earth, but also that they are expressions of social and political phenomena that are much more widespread—that of, amongst other things, the crisis of neo-liberal politics and the rise of a new "populist" far right politics.

43862 09:30-10:00 | Room 609 (6F)

Back to the Future: Japan's Second Invasion of Asia Under Shinzo Abe

Charles Cabell, Toyo University, Japan

"Extractivism" suggests the mindset and violence that unite wartime Japan with Abe's current policies and describes the aggressive extraction of resources and energy from dominated territories. In 1942, the Japanese drove into the Dutch East Indies for oil. Four million workers (*rōmusha*) were forced into brutal labor, some 70,000 dying, but Japanese, then and now, have been led to ignore such deaths, as may be said equally of the millions, glossed over by textbooks, who died from Japanese aggression. How can PM Shinzo Abe threaten to reproduce this history with so few taking notice? Abe has built his political career as a historical revisionist, disregarding the reality of the military comfort women system, the Nanking massacre, and Emperor-centered fascism. His attacks on the media, suppression of Okinawan democracy and enactment of state surveillance and secrecy laws have moved Japan closer to authoritarian rule. During the cold war, America allowed Japan to resume its regional dominance as a US client state, a condition that heightened Japanese feelings of superiority in Asia and stifled domestic demands for sovereign democracy, creating the backdrop for the current policies. Knowledge of climate forecasting coupled with awareness of Japan's commitment to building scores of new coal plants as it invests in coal mines throughout Vietnam and Indonesia leads to the conclusion that such policies will hasten the deaths of from 400 to 800 million deaths by the end of the century. The academic profession seems no more willing to resist this time around.

43690 10:00-10:30 | Room 609 (6F)

The Promotion of Diversity in Recent Anime and Live-Action Films Supported by the Japanese Self-Defense Forces

Fabien Jean-Marie Carpentras, Yokohama National University, Japan

Communication strategies of the Japanese Self-Defense Forces (JSDF) have been much more ambiguous and complex than what is generally acknowledged. *Godzilla Resurgence* (Hideaki Anno, 2016), made with full cooperation of the Japan Air Self-Defense Force (JASDF), promotes a global vision of the Nation: radio communications between pilots are all conducted in English, and one of the two main characters, though played by Japanese actress Satomi Ishihara, is depicted as an American of Japanese descent. Gender raises similar issues: females have been granted much more attention than men in recent productions of a genre usually associated with masculinist values (see for instance the anime film *Gate*, Takahiko Kyogoku, 2015). In place of an openly nationalistic or "militaristic" agenda, recent PR teams of the JSDF thus seem to have been engaged in more subtle communication strategies, consciously relying on the promotion of diversity and the free play of differences. We want to address this problem by deconstructing the textual devices through which conflicting and contradictory representations are made to coexist in recent Japanese anime and live-action films sponsored by the JSDF, as well as the political implications of such an alliance. We argue that in addition to foster a positive and dynamic image of Japan's armed forces these texts tend to depoliticize our understanding of social and political issues, thus paradoxically participating in the reproduction of previously existing hierarchies and boundaries.

09:00-10:30 | Room 703 (7F)

Thursday Session I

Advertising, Marketing & Public Relations

Session Chair: Vir Bala Aggarwal

43776 09:00-09:30 | Room 703 (7F)

Consumer Trust in a Post-Truth World: Exploring Trust Repair Brand-Consumer Interaction Across Digital Media

Elvira Bolat, Bournemouth University, United Kingdom

Julie Robson, Bournemouth University, United Kingdom

Arminda do Paço, University of Beira Interior, Portugal

In times when consumers are becoming increasingly cynical about brands, trust helps build and maintain meaningful relationships between the consumer, brands and businesses, through fostering quality communication via positive word-of-mouth (Bozic, 2017). In recent times, a number of spectacular organisational transgressions have damaged multiple stakeholders' trust towards those brands and businesses. An organization's post-transgression communication can substantially exacerbate or mitigate the outcomes of a trust erosion incident (Ulmer et al., 2007). In addition, digital technologies further complicate how trust repair process is managed and communicated worldwide (Veil et al., 2011). Specifically, digital media analysis and interaction between consumers and brands within the trust repair process has not been investigated to date - digital media presents a context where such interaction can be tracked and examined. Using emotional text analysis for digital media messages about high profile trust erosion case in the leisure services sector, we found that there is a misbalance between brands' understanding of how digital media can be used to repair trust and consumer expectations of brands' communication when it comes to regaining their trust. Focus on emotions and dialogue is essential and in post-truth world digital media enables brands to engage in conversations which consumers consider authentic and emotional.

43582 09:30-10:00 | Room 703 (7F)

Comparative Advertising Effectiveness: Survey on Indonesian Consumers

Helga Liliani Cakra Dewi, Universitas Multimedia Nusantara, Indonesia

There are many ranges of products marketed in Indonesia; therefore people are bombarded with lots of advertisement for products. To help people shape their decision over a product, most companies use comparative advertising as their strategy. However, as a collectivist culture country, social harmony is an important issue in Indonesia, therefore when a product attempts to compare itself with another brand, it will somehow create an oddity in society. Comparative advertising helps the companies to build brand preference, encouraging brand-switching and accompanies the efforts of individuals to compare product. But companies still have limited knowledge on how to execute the comparative advertising without giving negative impact to the product. This study aims to understand the effectiveness of comparative advertising. Survey and experiment will be conducted in this study and deploys four experiment materials (indirect comparative with a fear message, indirect comparative with a humor message, non-comparative with a fear message, and non-comparative with humor message). This study expects to give some references to companies in executing their advertising strategy, specifically in comparative advertising. Moreover, because comparative advertising in Indonesia is limited only on indirect comparative, the result of this study also expected to become a reference to how people think about comparative advertising.

43275 10:00-10:30 | Room 703 (7F)

Factors Affecting Consumers' Attitude and Behaviour Towards Mobile Advertising: A Study

Vir Bala Aggarwal, Himachal Pradesh University, India

Mobile advertising is a form of marketing communication that promotes and spreads awareness about a product or service. This study examines the factors that affect consumer's attitudes towards SMS advertising. The study was conducted in the Himachal Pradesh University, Shimla. A questionnaire was administered to 390 students, both from males and females to elicit information regarding their attitudes towards mobile advertising. In India, there are more than 1035.70 million mobile subscribers at present (Cellular Association of India) and the number is rapidly increasing day by day. SMS marketing is one of the most popular forms of mobile marketing. The increased use of smartphones means more frequent contact between brands and consumers. As part of the larger Make in India vision, Government has actively promoted electronics manufacturing companies which have significantly grown in the last four years. Mobile phone manufacturing units in the country have increased from just two in 2014 to 120 in 2018. In the same period, annual production of mobile handsets has increased from 6 crore units valued at Rs 18,900 crore to 22.5 crore units valued at 1,32,000 crore. (The Times of India). The results revealed that the majority of the respondents found that the advertisements were negatively affecting their behaviour in terms of privacy, frequency, credibility, relevance, irritation, and consumer preferences. However, a good number of respondents found these advertisements are informative and need-based. The results indicate that the marketers need to do thorough research before sending SMS to the prospective consumers.

09:00-10:30 | Room 704 (7F)

Thursday Session I

Critical & Cultural Studies, Gender & Communication

Session Chair: John Lance Griffith

43802 09:00-09:30 | Room 704 (7F)

Three Black Female Artists in Alice Childress's Plays

Yi-chin Shih, Tamkang University, Taiwan

Due to the success of the play *Trouble in Mind* (1955), *Alice Childress* (1916~1994) becomes the first African American woman to win an Obie Award. She is regarded as a pioneer in the black theatre to reveal discrimination against African Americans in society. Conscious of her gender identity and working-class family background, Childress is good at describing the influence of the interlocking system of oppression, which is the multiple oppression of race, class and gender, on African Americans. This paper would like to discuss three black female artists in three of her plays in order to expose her idea of black arts. *Florence* (1949) is about a young black woman, Florence, who wants to be an actress even though she encounters a lot of difficulties, including racial discrimination and family conflicts. *Trouble in Mind* (1955) describes a middle-aged black woman, Willetta Mayer, who makes a name for herself as an actress and a singer, loses her job because she refuses to perform a role of a stereotypical image of a black mother. Based on a real historical figure Moms Mabley, a well-known black comedienne, *Moms* (1987) centers on a 75-year-old black woman, who challenges social conventions to re-define the meaning of comedy. Although these three plays talk about three different black female artists, they represent three different stages of a life of a black woman and they all together reflect Childress's idea of black arts.

43311 09:30-10:00 | Room 704 (7F)

Imagined TV Futures: Between Habit and Hope in Serial Drama

John Lynch, Karlstad University, Sweden

The paper will examine some of the issues arising from the popularity of quality TV serial dramas to think about how the future is conceptualized as an imaginary extension of contemporary fears. Today, we are on the edge of a moment of profound transformation of human existence. These changes threaten to radically alter human existence in many beneficial ways but there is, simultaneously, a sense of how such technologies can be appropriated for purposes of large-scale manipulation and social engineering. The long-form structure of serial TV allows for a complex engagement with these issues and is a source of significant influence for people as they navigate these challenging waters of a radically changing world. Yet is itself a site of algorithmically engineered habitual consumption that aims to effectively capture user's attention. The aim of this paper is to critically interrogate the coincidence of these fears, moral complexities and technological affordances as materialized in some examples of current TV serial drama and the media platforms that enable them. In diverse dramas such as *Westworld*, *The Handmaid's Tale* and *The Leftovers*, future fears are humanized and negotiated in compelling ways that engage with fundamental belief systems. The focus of the analysis offered is the argument that what is so engaging in such dramas is that there is within them a complex mix of pessimism and hope, of anxiety at what such change will undermine yet a simultaneous belief in human creativity to create potentially new futures of existence.

43003 10:00-10:30 | Room 704 (7F)

A Hell of Our Own Making: The Loss of Wisdom, of Critical Thinking, and of Agency in The Good Place

John Lance Griffith, National Taipei University of Technology, Taiwan

For Dante, hell is the reflection of worldly sin; for Chaucer, the absence of friends; for Sartre, other people. Michael Schur's *The Good Place* (a recent American television comedy series, both popular and critically acclaimed), explores the extent to which hell is an absence of moral philosophy, and the hellish future we are moving toward is the result of a failure to value an education rooted in the foundational texts and wisdom literature of the humanities. Eleanor Shellstrop, the show's heroine, after her death discovers that the universe (via an "infallible" computer algorithm) has judged her life to be a failure; and that the only way to avoid a painful eternity in The Bad Place is to become a student of a moral philosophy professor, Chidi Anagonye, in *The Good Place*. Like other narratives about hell and heaven, this series creates an image of an afterlife that is strange, futuristic, alien, yet still a symbolic reflection of contemporary life, an expression of cultural fears about individual and collective futures, about "where we are going" personally (as individuals) and culturally (as a society). My paper examines how the show fuses philosophy and pop culture, encouraging us to reflect on the extent to which we should fear a loss of wisdom and of cultural knowledge; and to which the past (and, in particular, the humanities' traditional study of the great books of that past) can play a personally vital and culturally revitalizing role in the future.

10:45-12:15 | Room 607 (6F)

Thursday Session II

Critical & Cultural Studies, Gender & Communication

Session Chair: Pingxian Zhuang

43328 10:45-11:15 | Room 607 (6F)

Political Correctness and Politically Correct People: South Park Case

Ayla Topuz Savaş, Anadolu University, Turkey

In this work, the concept of political correctness and politically correct people (P.C.P.) will be evaluated through the case study. As the case study, the animated cartoon named *South Park* was chosen. Even though *South Park* is a cartoon, it should not be forgotten that it criticises real-world events. In 2015, *South Park* took political correctness as its basis for the nineteenth season of the show. How do P.C.P communicate? How do they influence the society? What is the correlation between political correctness and corporations/advertisements? Answers to these questions will be sought out. Episodes of the show are analyzed qualitatively. "Politically correct" is seemingly a quite positive term. But in *South Park*, P.C.P. restrict the freedom of speech. They also falsely accuse people of being sexist or being racist etc. They have slowly become a social pressure group. While P.C.P. does succeed in protecting the minorities, they also pressurize the majority. Corporations use political correctness to pressurize people into donating to their social cause. Advertisements are constantly changing forms. They take on multiple forms like news or even humans. *South Park* claims that advertisements are starting to become dangerous to the consumers. All of the claims mentioned above should be analyzed on real customers and corporations. At the same time, findings obtained from *South Park* do show that political correctness can be easily exaggerated and society can get harmed because of it. These findings are limited to *South Park*. The study offers different perspectives about political correctness and advertisements.

42777 11:15-11:45 | Room 607 (6F)

Hometown Idol and Tokyo Working Girl: Asadora Heroines in Tragedy and Celebration

Bawuk Respati, Universitas Indonesia, Indonesia

Ike Iswary Lawanda, Universitas Indonesia, Indonesia

NHK asadora (morning drama) has been consciously produced and broadcasted in accordance to NHK's mission as a public broadcaster: to deepen knowledge about the Japanese social and cultural life. By considering the narrative elements of asadora, this research sheds light on how NHK achieves such goal. As the drama *Ama-chan* (2013) and *Hiyokko* (2017) show, there is an important storytelling device used to emphasize certain ideal values about the concept of furusato (hometown): a narrative pattern termed as "jyokyo", where the asadora heroine goes through a life-changing transformation by moving up to the capital from her hometown. It can be argued that this pattern touches on the concept of the urban-rural relationship, as well as highlighting different values between them, especially during certain temporal context. Through interdisciplinary approach using a close reading method on the narrative text, this research finds that by using asadora and its heroines, NHK molds the ideal heroic female figure that is needed in a certain period of time to achieve socio-cultural sustainability.

42874 11:45-12:15 | Room 607 (6F)

Masculinity in Warrior Wolf II

Pingxian Zhuang, Guangdong University of Foreign Studies, China

Hailed by both male and female audiences, and thus making an unprecedented box-office miracle of RMB 5.6 billion Yuan in mainland China, *Warrior Wolf II* (战狼 II) has become a cultural phenomenon worth our serious study. As the triumph of this film is mainly attributable to its success in shaping and presenting Chinese masculinity, my study tries to examine how the Chinese masculinity is constructed and presented in this film. My examination includes three aspects: masculinity shaped and presented under the background of globalization, masculinity shaped and presented by showing the relationships among men, and masculinity shaped and presented by showing the relationships between men and women. Based on the above analysis, my paper evaluates the film's significance in reshaping Chinese masculinity on the global cinema screen, and its historical position in the process of Chinese cinema's going out to the global market.

10:45-12:45 | Room 608 (6F)

Thursday Session II

Social Media & Communication Technology

Session Chair: Yu-Chung Cheng

43852 10:45-11:15 | Room 608 (6F)

#MeToo Campaign: A Case Study on the use of Online Platforms by Millennials for Social Activism and Change

Elsa Thomas, Manipal Academy of Higher Education, Dubai Campus, United Arab Emirates

The paper aims to understand the young millennials' use of social networking sites to articulate their views on #MeToo campaign. The study will focus on the use of disruptive strategies millennials deployed on Facebook and Twitter to bring about the desired responses and results that the #MeToo campaign had set out to achieve. The use of the hashtag symbol (#) to tag and categorize posts and people on various social media platforms have gained momentum, especially amongst the millennials. It has also enabled users to participate in online conversations on social causes seemingly leading to a sense of catharsis. There is either a general perception of the millennial generation that they are oblivious to social-political issues that affect society at large or lack engagement to such issues that dominate the landscape they are part of. This case study is set against the broader canvas of exploring millennials' motivations, reasons and the nature of usage of social networking sites for social activism and change. This study seeks to employ uses and gratification approach to identify and analyse ways in which millennials engaged in online activism with social media networks during the #MeToo campaign. Content analysis will be used to examine a sample of posts on Facebook and Twitter pages of millennials. To further support the study, an online survey will be administered to understand the patterns of usage of social media amongst millennials and the gratifications they obtain by engaging in online activism.

42885 11:15-11:45 | Room 608 (6F)

The Right of Vote to Syrian Migrants: The Rise and Fragmentation of Anti-Migrant Sentiments in Turkey

Seval Yurtcicek Ozyaydin, Tokyo Institute of Technology, Japan

Hosting more than 3 million Syrian migrants, Turkey has a serious migrant issue with an increasing level of anti-migrant sentiments. In migrant hosting countries, the anti-migrant sentiments are mostly associated with unemployment, social and cultural issues, etc. However, Turkish people face an additional migrant issue, which is unique to Turkey: According to officials, more than 50,000 Syrian migrants (who are already Turkish Citizens) are going to vote in the general elections in June 2018. However, spreading especially in social media, there are news and rumors that Turkish Government accepts a huge number of Syrian migrants to Turkish Citizenship with the right of voting in the elections, in order to vote for Erdogan. In this work, we ask whether the spreading news have a contribution to the anti-migrant sentiments in Turkey and study the fragmentation of anti-migrant sentiments. We retrieved random 25,097 tweets containing the word "Syrian" (in Turkish). Among them, we found that while 595 tweets are about unemployment and economic issues and 501 tweets are about criminal and violence issues, 3789 tweets are about the participation of Syrian migrants to the elections. We conclude that the spreading news that Syrian migrants are going to vote in the selections have a serious contribution to the rise of anti-migrant sentiments in Turkey.

42925 11:45-12:15 | Room 608 (6F)

Social Media and National Disintegration

Subhan Afifi, Universitas Pembangunan Nasional "Veteran" Yogyakarta, Indonesia

Muhammad Edy Susilo, Universitas Pembangunan Nasional "Veteran" Yogyakarta, Indonesia

Senja Yustitia, Universitas Pembangunan Nasional "Veteran" Yogyakarta, Indonesia

Indonesia is a multicultural country with various different aspects. In the era of the internet, the government's duty to maintain the harmony of the nation faced a big challenge. This article examines the use of social media in the political context in Indonesia. Researchers use qualitative methods to answer research problems. The theoretical approach used is the political-economic theory of new media which has a critical meaning, focusing on ownership and control of media and other factors that unite the media industry with political, economic and elite society. Political conflict and polarizations based on political choice have actually started in the 2014 presidential election and show an escalation in toward the 2019 election. The results show that the fragmentation in social media also has a correlation with real-world conflict. Freedom of speech from netizens who have low digital literacy met with practical political interests make social media look like a battlefield of opinion. Hoaxes and fake accounts is a strong mark of the low netizen's responsibility. On the other hand, the government also doesn't have good regulation to create a constructive sphere of social media. The threat of disintegration is increasing, as social media also owned by the ruling digital capitalist who owned all data used by netizens. Leakage and misuse of data that undermines the sovereignty of a country. The research result is used as input to the Indonesian government for regulatory making, as part of the strengthening of civil society and encourage international agreement on Internet-based information security.

42760 12:15-12:45 | Room 608 (6F)

Comparing Patterns of Engagement by Multi-Language Users in Social Media Events: A Case Study of Taiwan Sunflower Movement and Hong Kong

Yu-Chung Cheng, Hsuan Chuang University, Taiwan

Chun-Hsiao Wu, National Chengchi University, Taiwan

Twitter is used in Hong Kong and Taiwan mainly for connecting to the global social media community. This study seeks to understand the global dimension of the two protest movements by examining the languages used in tweets about the two movements on Twitter. We developed a language detection method to enable us to differentiate tweets of Traditional Chinese, Simplified Chinese, and Cantonese. The use of language helps us to deduce the cultural origin of users. The communication patterns of the multiple language communities on Twitter in the cases of the Taiwan Sunflower Movement and the Hong Kong Umbrella Movement in 2014 was then analyzed and compared. It was found that the most language in the Taiwan movement is Japanese (73%) and the most language in the Hong Kong movement is English (53%); the second language in two movements is Traditional Chinese, 21% in Taiwan and 19% in Hong Kong. In addition, the use of hashtags is more prevalent in the tweets about the Hong Kong movement than in the tweets about the Taiwan movement. The more English tweets and the more focused hashtag usages in Hong Kong Umbrella Movement may have made it more visible on the global social media.

10:45-12:45 | Room 609 (6F)

Thursday Session II

Film Criticism & Theory

Session Chair: Mark Beeman

43360 10:45-11:15 | Room 609 (6F)

Audience Expectations for the Image of LGBT Films

Urapong Patkachar, Bangkok University, Thailand

The objectives of the research on Audience Expectations for the Image of LGBT Films: A Case Study on Thai LGBT-Related Films are: 1) to study the audience expectations for LGBT films; 2) to study the presentation approaches of the image of LGBT films in the future; and 3) to plan for the presentation of content and image of LGBT films in the future. The researcher applied the Qualitative Research method together with in-depth interviews and formal interviews with respondents. Research findings were that the potential perspectives towards third-gender characters should be developed and avoid devaluing them to only being humorous characters like in the past. Also, third-gender characters should be given more in-depth and realistic characteristics as human beings in society who are not isolated or just ridiculed in screenplays. The future of LGBT films is expected to be better in the manner that the identity of LGBT films is not embellished or maligned, leading to misunderstanding in society. Instead, LGBT films should show LGBTs as regular people and help adjust the image of LGBTs in society for more understanding and positive perspectives as well as social acceptance and equality in the future.

43748 11:15-11:45 | Room 609 (6F)

Beyond the Veil and Behind the Camera: Arab Women Filmmakers Challenge the Arab Cinema

Iris Fruchter-Ronen, University of Haifa, Israel

Seven years after the "Arab Spring" swept across the Middle East, cinema from the Arab world is getting emotional, experimental and decidedly more evolved. Many young new filmmakers, among them many young female directors and screenwriters have started a production of many feature and documentary films which present not only a new and courageous themes and narratives, but also perform pioneering methods of cinematic language which have never been seen in Arab Cinema. Being a creative medium, the Arab Cinema offers different perspectives outside the mainstream media by using unconventional approaches. While Hollywood continues to be a boys' club where only 4% of filmmakers are female, according to research by the USC Annenberg School for Communication and Journalism, women in the Arab world are getting more opportunities to sit in the director's chair. According to a recent study commissioned by the Doha Film Institute, Arabic independent films are twice as likely to be directed by a woman. In fact, 26% of independent film directors in the region are female. While they are making micro-budget auteur films, the Arab women filmmakers are persisting in an overwhelmingly male-dominated society, while grinding down gender stereotypes and transcending cultural taboos. This paper will examine the main characteristics of this new wave in Arab cinema and will discuss the political, social and cultural challenges it faces.

43812 11:45-12:15 | Room 609 (6F)

Palestine on the Screen: Trauma and Ignored Voices

Yanping Ni, University of Warwick, United Kingdom

The Israeli-Palestinian conflicts can trace back to the Nakba in 1948 and are expected to continue at least in the near future, rendering the region invariably a turbulent land and a focus in the international society. For a long time in the past, the western media largely engaged in broadcasting news about these conflicts, while Palestine itself, as the colonised part, appeared much too silent in both international politics and mass media to be noticed. However, such a silent situation has been considerably changed in recent years, with the emergence of certain distinctive Palestinian films across various film festivals. Thanks to the accessibility of inexpensive camera equipment and international co-production, the indigenous filmmakers are able to document the region's collective memory as well as the ongoing repressions. These films, thus, can be regarded as the region's creative responses to the conflicts and as non-violent protests to the inhumane, atrocious Zionism. They, on the one hand, accuse Israel of ferocity, and, on the other, attempt to present the real Palestinian people and alter the stereotype around the region of being uncivilised. Moreover, these works share common stylistic features, such as documentary-like quality, handheld camerawork and discursive editing. Drawing on two recent, typical Palestinian films, *Five Broken Cameras* (2011) and *Ambulance* (2016), this paper examines the cinematic representations of the region and the people in response to the destructive ethno-nationalism, and the multiple roles of film as a media: witnessing the reality, re-enacting the traumatic moments, and voices calling for human rights.

43788 12:15-12:45 | Room 609 (6F)

Contradictory Messages on Racial Equality: Re-Examining Form and Content in Guess Who's Coming to Dinner

Mark Beeman, Northern Arizona University, United States

Stanley Kramer's *Guess Who's Coming to Dinner*, released in 1967, may be viewed as a long overdue mainstream cinematic counterbalance to the interracial relationships imagery portrayed in D. W. Griffith's *Birth of a Nation* (1915). As a contemporary issues film set in the United States of the 1960s, *Guess Who's Coming to Dinner* attempted to confront the same issue posed by Griffith-- interracial marriage between an African American man and a white woman. *Birth of a Nation* was set in the immediate post-civil war era in the reconstructionist South. Griffith's film was intended to warn white audiences that racial equality posed an existential threat to white society and called for a return to white supremacy. *Guess Who's Coming to Dinner* is set in the period immediately following the passage of the Civil Rights Act of 1964 and the Voting Rights Act of 1965, with anti-miscegenation laws still being enforced in the US South. *Guess Who's Coming to Dinner* criticized the prevailing norms and anti-miscegenation laws of the day by embracing equality through interracial marriage. This paper sheds new light on this groundbreaking film by analyzing both its content and form through the lens of paternalistic and competitive race relations theory. While racial equality is the intended message of the film, we explore whether its format is grounded in a type of anachronistic white supremacist race relations ideology that *Guess Who's Coming to Dinner* had intended to expose as morally unacceptable.

10:45-12:45 | Room 703 (7F)

Thursday Session II

Advertising, Marketing, & Public Relations

Session Chair: Rasime Ayhan Yilmaz

42963 10:45-11:15 | Room 703 (7F)

"Internet+" Restructures the Marketing Ecology in China

Hui Tian, Communication University of China, China

Three years ago, there came out a new concept "Internet+" in China which is very popular and recreated to show the impact and influence from internet technology on the economy, society, media, culture, and even the people's lifestyle. The full set of information technology based on the internet communicates, diffuses, connects, combines everything and creates new things among the whole society. As one of the earliest commercial links connected with the internet, many changes in marketing have taken place. With the development of digital technic and approaching of the "internet+", the "Internet Marketing" is showing the new features different from the past, like multi-media, more humanized, applied to everything, and so on. What is happening and will happen in Chinese marketing field, and is there any challenge? The paper gives a description of the impact from Internet on the marketing respectively from the following aspects, including the reshuffled advertising industry, the marketing content characterized by the native ads, the media evaluated by the HITS, the SOLOMO (Social, Local, and mobile) consumers and the marketing effect easy to be precise because of the Big Data. Last but not least, the paper tries to reveal the essence of the "Internet Marketing" based on the analysis above.

42249 11:15-11:45 | Room 703 (7F)

Japan's Contribution to the Tourism and Destination Image in Turkey

Makbule Evrim Gülsünler, Selcuk University, Turkey

Mehmet Fidan, Selcuk University, Turkey

Destination is one of the most important compositions of the tourism sector. The literal meaning of the word destination is the place to go. The image of the tourism destination is in the upper order among the reasons why the consumers prefer the destination in question. Destination personality creates a lively and sincere identity in the minds of tourists by imposing more emotional and even spiritual features in the destination (Ye, 2012). However, an attractive destination personality with original and emotional characteristics has a positive influence on tourists' intentions to visit and recommend again with election behavior. Turkey is an important destination in terms of tourism. Significant demographic changes have been observed in the Japanese tourism market in recent years. The upheavals in the Japanese economy and vacation time are of great importance for Turkey being added to this market and need to be monitored carefully. The newspaper which has been published and available on the web in Turkey will be dealt with here. The method of content analysis will be used. Turkish press reports about Japan and the Japanese will be categorized in the destination image frame and will be targeted to contribute to the work area to determine the relationship between Turkey and Japan as a tourism destination.

42982 11:45-12:15 | Room 703 (7F)

Media Representation of the Regional Image of Shaanxi Province in China's Mainstream Media in the One Belt One Road Context

Jia-Wei Wang, Xi'an International Studies University, China

As the starting point of the ancient silk road. Shaanxi province is the important pivot of China's One Belt One Road initiative. The local government attaches great importance to the construction of the regional image of Shaanxi province. There are three kinds of regional image presentation; entity image, media image and the cognitive image. The media image is critical to understand the external world. Media plays an important role in the shaping process of regional brand image. In China, a large number of the news media belong to the "mouthpiece of the party", the regional image built up by the mainstream media is clearly distinguished from the image represented by the media which dominated by the market. This paper is based on the news report on Shaanxi province by China's three mainstream media, *People's Daily*, *Guangming Daily* and *China Youth Daily*, which are the three most representative national newspapers published in China. The objective of this paper is to analyze the regional image of Shaanxi Province in Chinese mainstream media in the One Belt One Road context (2013-2018) via the content analysis methods. Through the analysis of the number of reports, the source of news, the topic of the report and the subject of the report, this paper tries to confirm the relationship between the formation of media image of the regional brand and the political and economic system, the social tradition and the media system. This paper also suggests that the governance and news dissemination of the regional media image is equally important, and that the formation of the regional brand should focus on refining core functions and core values to obtain a positive and healthy regional media image.

43488 12:15-12:45 | Room 703 (7F)

Analyzing the Content of Youth and Future Messages in Twitter Messages of Presidential Candidates in Turkey

Rasime Ayhan Yilmaz, University of Anadolu, Turkey

Presidential and parliamentary general elections were held in Turkey on June 24, 2018. Approximately 56 million voters voted in these elections. About 15 million young people voted for the first time in these elections. The electoral political parties formed two alliances, the Presidential Alliance and the Millet Alliance. The candidate of the Presidential Alliance is the current President, and the candidates of the Millet Alliance are the three candidates representing the parties forming the alliance. The aim of the paper is to examine the messages sent by Presidential candidates through Tweeter in the elections of 24 June 2018 in terms of content. Representing the two alliances, the messages of each candidate will be subject to analysis. To achieve this goal, two presidential candidates Erdogan and Ince's Twitter accounts will analyze how messages of the "future" are described in messages sent.

10:45-12:15 | Room 704 (7F)

Thursday Session II

Critical & Cultural Studies, Gender & Communication

Session Chair: Steve Corbeil

42687 10:45-11:15 | Room 704 (7F)

The Significance of the Concept of Budi in the Malay Worldview: An Analysis of the Malaysian Animated Film Putih

Juaina Ahmad Fadzil, MARA University of Technology (UiTM), Malaysia

Sanghamitra Dalal, MARA University of Technology (UiTM), Malaysia

This paper discusses the Malay moral values based on the concept of Budi and its application through the portrayal of selected characters in the Malaysian animated film *Putih* (2001). The method of analysis employs the academic study of Lim Kim Hui (2003a)'s *Budi* and its networks (akal, hati, bicara, bahasa/pekerti and daya) and it includes my attempt to argue the thought processes as well as actions of the characters which reflect the Malay cultural values originated from the concept of Budi. The Malay society gives importance to achieving as well as preserving harmony rather than personal gain, and Budi governs the rules concerning their relationship. The practice of Budi, which is often associated with positive values, can also be discussed from the negative aspect. The characters with the understanding of the Malay culture both practice and manipulate Budi to suit their roles as either the protagonist or antagonist in the animated film. The protagonist who stays true to the value of Budi practices it with moderation and is set to be an example of an ideal Malay individual. On the other hand, the opposing characters manipulate Budi in order to fulfill their evil schemes. Consequently, my paper attempts to argue that the concept of Budi is extremely significant in the Malay worldview through the analysis of the characters in the animated film *Putih*.

41843 11:15-11:45 | Room 704 (7F)

The Paradoxical "Magical Girl": Female Empowerment in Magical Girl Anime

Nicole Ann Chan, New York University Shanghai, China

Anime (アニメ) is the Japanese shorthand word for animation (アニメーションanimeshon). It is one of Japan's most influential exports, with the anime industry worth over 18 billion-dollars (The Association of Japanese Animations). The market reach is massive on a national scale, and notable on a global scale. As a form of mass media, it reinforces and perpetuates the social norms and ideologies of its native environment and is therefore worthy of critical analysis, especially pertinent as it is increasingly consumed abroad. This thesis aims to investigate representations of gender within magical girl anime (魔法少女 maho shojo), a subgenre of shojo1 ("girl's anime"), in which young heroines harness magical powers to fight evil and save the world. Magical girl anime could be a highly positive influence on young women that emphasizes the importance of taking control of one's destiny and overcoming obstacles. However, the recurring themes such as eroticism, costuming, and self-sacrifice resultantly send mixed signals. I argue that the inclusion of these tropes, which appeal to the male gaze and adult viewership, within this empowerment fantasy subgenre reflects a negotiation of gender roles reflective of changing Japanese hegemonic femininity.

43695 11:45-12:15 | Room 704 (7F)

The Quest for Personal and Collective Sovereignty in Attack on Titan and Teiichi No Kuni

Steve Corbeil, University of the Sacred Heart, Japan

Shonen manga are well known for their narrative structure inspired by the bildungsroman. Most stories are centered around a young male protagonist who overcomes a series of challenges leading to a better understanding of himself and the resolution of an original trauma rooted in childhood memories. In addition, serialized aspects of the medium combined with the genre's propensity for creating parallel realities is conducive to worldbuilding. This kind of worldbuilding is often associated with changes to natural laws or magic, but it can sometimes lead to the creation of a coherent political system. Manga, such as *Attack on Titan* (2009-) or *Teiichi no Kuni* (2010-2016), painstakingly elaborate a political discourse that defines the life and relationships of their characters, as well as influence their quest for self-realization. Looking at the historical evolution of the concept of sovereignty from Jean Bodin (1530-1596) to Jacques Derrida (1930-2004), this presentation will explore how these two manga elaborate original political systems that are inspired by, but also go beyond existing models. We will show how a quest for personal sovereignty inherent to the shonen genre makes the actualization of a political discourse on sovereignty an organic part of the narrative. Finally, we will measure to what extent these manga are co-constitutive of the political discourse in Japan, and how they can help us apprehend Japan's seemingly hopeless political future.

13:45-15:15 | Room 607 (6F)

Thursday Session III

Cultural Studies & Communication

Session Chair: Cristina Mejia-Acevedo

43483 13:45-14:15 | Room 607 (6F)

Transforming B'laan Communities through Communication: The Case of UP Manila Community Health and Development Program

Ena Marie Dizon, Malayan Colleges Mindanao, The Philippines

Twenty four B'laan residents of Barangay Kalkam in Tupi, South Cotabato were surveyed to determine how UP Manila Community Health and Development Program (CHDP) attempted to transform them by exploring normative changes. Anchored on transformational communication framework inspired by Flor and Smith (1997), the study identified the communication approaches employed in transforming B'laan's responses to CHDP using Knowledge, Attitude and Practice (KAP) study; and elicit findings on normative changes through videography. Results showed that health communication interventions are limited to printed media and face-to-face communication; Health Development Education is moderately understandable, readable, and accessible (mean = 2.75); and social mobilization efforts involved little participation (mean = 2.4). It was also revealed that systems approach to communication is open and participatory, but not feedback-driven. Respondents believed that CHDP is not difficult to follow, convincing, ethical and can improve healthy lifestyle (mean = 3.24). Using videographic codes, normative changes on issues pertaining to malnutrition, dengue campaign and teenage pregnancy were not evident. Although CHDP is currently not operationalizing the ideal development communication intervention which triggers societal transformation among B'laan entities, the rich use of interpersonal verbal messages, frequent personal interaction and the use of indigenous media can be improved to transform them.

43813 14:15-14:45 | Room 607 (6F)

Fair Trade Coverage in the News Media: A Case Study of Japanese Newspapers

Azusa Iwane, Osaka University, Japan

Fairtrade has the potential to mitigate worldwide economic inequalities, yet the impact of it relies on the widespread adoption of a mode of fair distribution by the general public. Presently the media serves as the main channel for the diffusion and eventual adoption of ideas and ideals at the global scale. This study focuses on how the notion of fair trade is represented in leading Japanese newspapers to get an idea of the level and nature of exposure regular Japanese readers to get on this particular matter. To achieve this goal, we conducted a content analysis on three leading Japanese newspapers: *Asahi Shimbun*, *Yomiuri Shimbun* and *Mainichi Shimbun*. Our study covers a period spanning three years starting from January 1st 2015 until December 31st 2017. Our results showed that quantitatively, on absolute terms fair trade is a widely under-represented topic. Our findings also revealed that the framing of the topic of fair trade portrayed this mode of consumption mostly as a charitable endeavor and often reflects the perspective of the Japanese companies involved. These results paint a picture in which the notion of fair trade remains a marginal topic for the Japanese readership, whose limited exposure confines fair trade to a niche market, and neglects the perspectives of the producers of these goods. We discuss avenues to transition from fair trade being an advertisement stunt to becoming an actual agent of change to effectively tackle global inequality.

42971 14:45-15:15 | Room 607 (6F)

Fringe Festival as a Vehicle for Social Inclusion and Equality of the Members of the School Community

Cristina Mejia-Acevedo, Universal American School - Dubai, United Arab Emirates

At a school Fringe Festival, anyone can be an artist. Students, teachers, support staff and families participate with any art form without auditions or judgements. It's an event in which performers and audiences of many cultures come together. Observations, interviews and surveys were conducted after three school fringe festivals in Dubai. Support staff, administration and students reported an increased sense of community, self-worth, and appreciating each other's talents. Performers described greater feelings of confidence and risk-taking. Special-needs students found judgement-free spaces to express emotions and ideas. Support staff felt proud, respected and grateful to be included as artists. The festival can teach students inclusion and equality, and change their perception of social stereotypes. Students can appreciate that adults are more than a job description. The science teacher is a musician; the principal sings with his daughter, the security guard, and a student; the Nepalese cleaners perform in English with students. Events like the Fringe can provide a space for appreciation and acceptance, bridging the divide between cultures by creating new models of social engagement. By including all members of the school, social labels vanish, allowing each individual to be an artist and a role model. Previously invisible to each other, community members now carry a name and a smile. A new culture of tolerance at school can derive from this shared experience being replicated beyond the school walls and developing a society in which human rights are valued by all and for all.

13:45-15:15 | Room 608 (6F)

Thursday Session III

Journalism

Session Chair: Virgil Hawkins

43302 13:45-14:15 | Room 608 (6F)

"Hindi Minamadali Ang Pakikisalamuha" (Socializing Should Take Time): Notes on "Doing the Village" as a Key Component of Community Media Production

Elijah Jesse Pine, University of the Philippines Los Baños, The Philippines

In his seminal work, *Argonauts of the Western Pacific* (1922), renowned ethnographer Bronislaw Malinowski used the term "do the village" to characterize habitual trips to a community to gather descriptive information about them, without necessarily living among them. This phrase aptly illustrates field assignments of classes in DEVC 136 (Multi-Media Materials Production and Management), a course offered at the College of Development Communication, University of the Philippines Los Baños aimed at exposing juniors to production work in community quad-media programs. This paper chronicles key encounters during the four-month fieldwork of an eleven-man DEVC 136 class which partnered with one of the most populous barangays (Filipino for villages) in the municipality of Los Baños. Narrating from the instructor's perspective, the author uses these case experiences to underscore the importance of indigenous fieldwork methodology, drawing from the field of Sikolohiyang Pilipino (Filipino psychology), in producing material for three community media platforms: 1) Community Radio and Experimental Media, 2) a development-oriented TV program called *Dito Sa Laguna*, and 3) a community newspaper called *LB Times*. The paper also cites relevant literature in the field of participatory journalism, taking off from Custodio's (2008) theoretical articulations of participation in the discipline of development communication as a primarily dialogic phenomenon. These discussions lead to critical reflections on adjustments in the instructor's engagement with said barangay in development communication initiatives, from one which relegates them as mere recipients of reported information to another which portrays them as active storytellers of community concerns.

43817 14:15-14:45 | Room 608 (6F)

Determinants of African News Coverage in East Asia: A Comparative Analysis of Japanese and South Korean Newspapers

Sooyeon Kim, Osaka University, Japan

The amount of Africa-directed ODA and investment in Africa by East Asian countries has been increasing annually, with some calling it a "scramble for Africa in Asia." East Asian countries are clearly conscious of one another when making their African foreign policy, and this raises questions about whether the news media in these countries share such consciousness in conveying contents related to Africa. Understanding this situation is also vital given the fact the media can shape public opinion which can then go on to inform a government's foreign policy. This paper focuses on coverage of Africa by the Japanese and South Korean news media, and tries to clarify whether the two countries, which have deep and often fraught political relations, are mutually influenced by and reflected in one another's coverage. Coverage by the *Yomiuri Shimbun* (Japan) and *Chosun Ilbo* (Korea) was examined from 2015 to 2017. It utilizes quantitative and qualitative research methods to clarify reporting trends (by countries and topics) of Africa. Additionally, it uses multiple regression analysis to clarify the determinants of the coverage. Considering that most prior research on news values regarding Africa has focused primarily on the news media in Western countries, this study was able to shed light on how news values in the East Asian media about Africa. Furthermore, its results are also meaningful in terms of the broader question of agenda-setting – understanding the extent to which international and domestic issues or policymakers influence coverage of Africa.

43846 14:45-15:15 | Room 608 (6F)

The Determinants of Outside News Media Coverage of Conflict in Africa: A Four-Country Comparison

Virgil Hawkins, Osaka University, Japan

Armed conflict in Africa is responsible for some of the largest conflict-related death tolls in recent history. Yet from the perspective of the news media in the outside world, conflict in Africa is highly marginalized, particularly when compared to other (far less deadly) conflicts and acts of violence, such as those in Europe and some select parts of the Middle East. Many conflicts remain as virtual stealth conflicts, off the radar of the bulk of the news media. But not all African countries are marginalized in equal measure, with some at times receiving relatively high levels of coverage, particularly in response to a conflict-related humanitarian crisis. Research to date makes it abundantly clear that the scale of distant conflict is barely a factor in determining whether or not it becomes the object of media coverage. Research has identified a number of factors that help determine the newsworthiness of foreign countries, including levels of trade; linguistic, cultural and historical ties; prominence and deviance. But research remains lacking on the determinants of coverage for armed conflict in particular. Understanding this is important, not least because levels of coverage can have an impact on foreign policy decisions that may be able to ameliorate conflict or the associated humanitarian suffering. Using a series of case studies in US, French, Japanese and Australian print media, this paper explores the differences in, and the reasons behind, the coverage (or lack thereof) of conflict in Africa.

13:45-15:15 | Room 609 (6F)

Thursday Session III

Film History

Session Chair: Benjamin Wai-ming Ng

43607 13:45-14:15 | Room 609 (6F)

Early British Film Regulation and Innovative Space of Medium

Qiyue Shangguan, Nanjing Normal University, China

The impacts and benefits of the first British Cinematograph Act are usually underestimated by scholars, the substance of the first Cinematograph Act in 1909 is about regulating the medium space, as film was a newly invented medium at the time. This article draws on the archives of British film legislations and the Parliament record to explore how and why the spaces of film screening was regulated, after the film industry has been developed in UK for more than a decade. The causes of regulatory intervention are identified, and the substance and operation of the guidelines licensing film screening venues are examined, along with the implications for film censorship. The reviews of the film markets, social background and technics (techniques) used at the beginning of the 20th century bring to light how films strived for applicable screening room, revealing much about the evolution of squeezing and taking over the space from the competitive entertainments as well as the later appearance of exclusive film screening places, the modern cinemas. The article not only argues (argues) about the results towards the early British film regulation, but also provides another perspective to look into its causes and effects, with the idea of innovative space of medium. Instead of isolating history from nowadays, it is also expected to discover the connections between emerging mediums at different times, studying the regulations once have applied to films and the influences legislations have made, may provide a wise reference for today's new medium.

42719 14:15-14:45 | Room 609 (6F)

Early Cinema's "Fake Films" as a Historical Lesson for Tackling Present-Day "Fake News"

Mario Sluga, Ghent University, Belgium

From the earliest days of cinema producers, distributors, and exhibitors oftentimes advertised reenactments of topical events – wars, sports events, etc. – as actual recordings of those events although they were, in fact, shot with actors at a different time and place. It is no wonder that contemporary audiences labelled such productions “fake films” and sometimes even stormed the box-office demanding their money back upon discovering the deception (Phonoscope 1.9,1897,p.8). My research shows that some “fakes” went even further – by depicting sensationalist events that never took place as actually occurring they constituted “fake news” of the time. One such film – *Tracked by Bloodhounds* (1904, Selig) – presents itself as a reenactment of a specific lynching which never occurred. Another – *An Affair of Outposts* (1904, R.W. Paul) – similarly reenacts a specific ambush from the Russo-Japanese War while hiding concrete information about the incident's time and locale thereby making it difficult to historically confirm or deny the event. By analyzing the contemporary reception in trade press and newspapers of these and similar films, this paper explores how early cinema audiences responded to such deceptions. It finds that although the audiences were occasionally fooled, most often they proved themselves as critical connoisseurs even in this new media ecology. I conclude with an argument that if the audiences who had far less exposure to different media than us were able to identify “fake news” of their time, then this should serve as an encouragement for our present-day predicament.

42276 14:45-15:15 | Room 609 (6F)

The Impact of Kurosawa Akira on Hong Kong Film Directors

Benjamin Wai-ming Ng, Chinese University of Hong Kong, Hong Kong

Kurosawa Akira is a household name and collective memory in Hong Kong. His samurai films were very popular in early post-WW2 Hong Kong, from the 1950s to the 1980s. Kurosawa has been the most influential Japanese film director in Hong Kong. A large number of Hong Kong film directors (including Chang Cheh, King Hu, Tsui Hark, Ann Hui, John Woo and Johnnie To) were indebted to Kurosawa in filmmaking, in particular in the making of Chinese martial arts movies. This study traces the popularity of Kurosawa's samurai films in Hong Kong and examines how Kurosawa's samurai films influenced the making of Hong Kong martial arts films from the 1960s to the present. This historical study of Asian cinema will have important implications for understanding the globalization and localization of Japanese films in an Asian context.

13:45-15:15 | Room 703 (7F)

Thursday Session III

Film Direction & Production

Session Chair: Paul Spicer

42660 13:45-14:15 | Room 703 (7F)

Narrative Function of Public Meeting Places in Uzalo Soap Opera

Michelle Micah Augustine, University of Kwazulu-Natal, South Africa

Soap opera narrative creates a sense of community. *Uzalo* is a South African local soap opera television series. It is unique because *Uzalo* tells the story of black people and their everyday struggle centered in KwaMashu township community, which is an excellent example of how moving image culture has contributed in portraying township community that was once marginalized by the apartheid regime in a contemporary South Africa. While soap opera importance and promotion of social change and behaviours have been extensively studied throughout history, little research has examined the importance of space and place in its narrative. This study aims to explore the conventional community space and place, the core elements that drive soap opera narrative. By means of qualitative content analysis, the study investigates the construction of public meeting places in *Uzalo*, using a purposive sampling technique to collect data by choosing episodes. The result indicates that characters convergence in public meeting places in soap opera creates disequilibrium which drives the narrative; reveals that construction of public meeting place is an important way of creating a minimum of homogeneousness among disparate characters, gives a sense of unified experience drawing on the notion of the particular characteristics or attitude generated from such place. The result shows that the use of camera angles, movements, editing, music and usual tricks (mise-en-scene) applied in narrative setting functions as a guide for viewers comprehension of emotional responses of the story and to connect with the space in which the narrative is set.

43603 14:15-14:45 | Room 703 (7F)

Inheritance of Japanese Aesthetics in the Film by Hirokazu Koreeda

Ting Liu, Communication University of China, China

Hirokazu Koreeda is the contemporary Japanese "new realism" film author-director, he successfully combines the Japanese family film narrative tradition from Yasujiro Ozu and art film image style of Hou Hsiao-hsien. This paper tries to explore the characteristics of Hirokazu Koreeda's film from two aspects of form and style, which discuss the relationship between his oriental perspective and author film style, and how to balance all the elements effectively. In terms of form, he adopts the "anti-drama" narration to express Japanese family life, daily affairs and poetry in the process of time. The characters are not in conflict, but they just suffer in the trifles and subtle emotional changes. Themes related to death, memory, family and children. In terms of style, he uses a long lens to coordinate the necessity of various meaningful elements in a real scene. He inherits realistic documentary images of Japanese "social documentary" author-director such as Ogawa Shinsuke and determines the shots based on people's performance in the environment. The choice of form and style reflects the inheritance of the Japanese aesthetics "sorrow for objects" (mono no aware), the Japanese tradition of perceiving life by observing natural scenes. His thought about time and seasons, considering time as a cycle that affects one's past and present and will affect the future, which also reflects his philosophical understanding of "rebirth". The paper will analyse the ways in his representative works to enrich the scene props and detail to embody the essence of the Japanese aesthetic.

42799 14:45-15:15 | Room 703 (7F)

Theatrical Transcendence: Mizoguchi, Noh Theatre and Uwasa No Onna (1954)

Paul Spicer, Hiroshima Jogakuin University, Japan

This paper will examine the relationship between noh theatre and the visual style of Japanese filmmaker, Kenji Mizoguchi by exploring his 1954 film, *Uwasa no Onna* (The Woman in the Rumour). Mizoguchi often uses Japanese theatrical genres (noh, kabuki, shimpa), to heighten emotion whether the effect be transcendental (noh), stylised (kabuki), or melodramatic (shimpa). This film is an exceptional example of theatre as a device for advancing narrative, and revealing inner conflict. Noh's deployment here is crucial as it is representative of a more traditional and purer Japan. A feeling exists for noh which cannot be recreated by an audience that does not recognise its value, and the spirituality surrounding it. The theatrical elements contained within *Uwasa no Onna* highlight these elements perfectly through lead character Hatsuko (Tanaka Kinuyo), and the stylistic devices that Mizoguchi employs. Firstly, I will discuss the film in context, before conducting analysis of a key scene. I will explore how the setting exacerbates the scene's emotional charge, before exploring the methods that Mizoguchi uses to encourage such specific emotional responses. Through one of the most recognised Japanese theatrical forms, the director manipulates the culturally familiar to create a relationship between character and setting. This paper is part of an ongoing Kaken hi (科研費), research project funded by the Japanese Society for the Promotion of Science. This will result in a book publication in 2020 entitled; *The Films of Kenji Mizoguchi: History, Tradition and Culture*.

13:45-15:15 | Room 704 (7F)

Thursday Session III

Critical & Cultural Studies, Gender & Communication

Session Chair: Sabine Loucif

42575 13:45-14:15 | Room 704 (7F)

The Complexity of Online Dating and Heterosexual Love in the Post-Feminist Era: A Report

Arpita Saha, Xavier University Bhubaneswar, India

We as individuals are a product of a generation which believes that communication today entails the minimum use of words to propagate and replicate the ideologies and structures of society. As our communication becomes easier and convenient with the less emphasis on grammar and written words, it is increasingly getting embroiled into a different kind of gender politics where we are communicating through photographs such as "selfies", "profile pictures", "display pictures" and so on. In India, the interplay between existing cultural beliefs and the "nouveau" gender politics is considered to be the primary frame in the context of which power relations and power equations have had evolved. The association of gender frame and sexuality with that of a rigid institutional structure has been adding texture to the Indian society. With the advent of social media, especially the online dating apps where the prospective mate is selected through these flamboyant display photographs, an atmosphere of forced heterosexuality and hetero-romantic love has been created. This, in turn, leads to the embodiment of a stringent hetero-normative, idealized vision of "perfect relationship" in the socio-cultural milieu. The study undertaken would map how the online dating apps create an atmosphere of forced consensus in the quest of finding 'the perfect mate' in the virtual world. The study proposes to explain the prevalence of heterosexual gaze among the youth and how the popular media champions the same. It would employ mixed methods to understand the dilemma of heterosexuality in the new era.

42932 14:15-14:45 | Room 704 (7F)

"It's not us, but that's OK." – Chinese Millennials Deconstructing "Themselves" in Hollywood Cinema

Mengshu Wang, Waseda University, Japan

The paradoxical state of Hollywood's globalization is that, on the one hand, it has often been criticized for cultural (mis)appropriation, as can be seen in examples from Yellow Peril to white-washing; it seems, on the other, to be dominating the world's cinematic consumption longer than anticipated. Nowadays successful American blockbusters increasingly rely on the international market, East Asia, in particular, where China, Japan, and Korea all prove to be promising box-office contributors. Out of business intuition, Hollywood takes advantage of the local, not only collaborating with creators but also borrowing stories suitable for adaptation from their histories and folktales. While many scholars have documented Hollywood's stereotypical representation of other cultures, very few have paid attention to the local reception of these representations. In a time when local advocates are inclined to perceive Hollywood hegemony as a threat to national identity and cultural authenticity, how do the local people see 'themselves' portrayed on the Hollywood silver screen? In this paper, I conduct reception analysis on a group of Chinese millennials from urban areas so as to investigate how they negotiate meanings regarding specific elements of their own culture in American feature films. These include stories inspired by Chinese histories, characters played by Chinese actors, and more recently product placement of Chinese brands. Through focus group discussions and in-depth interviews, this research focuses on two issues: to what extent does cultural identity constrain the audience's freedom of sense-making; to what extent does it facilitate their cosmopolitan positioning in the process of international communication.

43799 14:45-15:15 | Room 704 (7F)

Social Media and the French Novel

Sabine Loucif, Hofstra University, United States

As social media takes more and more space in our lives, it is not surprising that it found its way also into literature. In the case of the French novel, it appears that social media is particularly present in works targeting teenagers and dealing with romance. I have chosen not to speak about teen literature but rather of two novels by well-known, seasoned writers: *Faux Profil* by Jérôme Dumoulin and *Celle que vous croyez* by Camille Laurens. Focusing on Facebook, Jérôme Dumoulin wrote a "roman noir" that transposes Laclos' *Dangerous Liaisons* in the universe of social media. Camille Laurens tells the story of a woman who falls madly in love with a man who rejects her once he discovers her true age. In the novel, voices and testimonies are mixed so extensively that it is hard to distinguish what is true and what is not. After providing a short overview of what is specific to social media in France (regarding privacy laws and the battle with the French Academy), I will show how the presence of social media as a theme and a language in the novel, with its mixed narratives and points of view, can simply be apprehended as the natural prolongation of postmodernism in the Twenty-First Century.

Featured Panel Presentation | Chie Niita, Yutaka Kubo & Timothy W. Pollock

The State of Film Studies in Japan

Thursday, October 11 | 15:30-16:30 | Room 703 (7F)

WJT Mitchell writes of the “pictorial turn” in Western culture and academia, which, broadly speaking, refers to the shift in Western culture from communicating by written text to communicating through images (or in more contemporary terms, communicating through a new multimodal format that features both written texts and images). The acknowledgment of this cultural shift took decades in academia, with the critical study of images finally entering the Western academy through the field of semiotics, and by the early 1970s, film studies.

In Japan, just like in America, the introduction of film in the first two decades of the 20th century led to criticism and calls for censorship, as film was seen as a degraded form of popular culture only suitable for the uneducated masses who made up the bulk of the audience. This panel will focus on the study of images and film in the Japanese academy, including the related theoretical frameworks of critical theory, semiotics and neoformalism. It is obvious that Japanese society as a whole has made the pictorial turn, this panel will discuss whether the Japanese academy has embraced this cultural shift as worthy of study.



Chie Niita

Chie Niita is a lecturer and adjunct researcher at Waseda University, Japan. Her research focuses on American cinema and media history, with particular interests in sound technology and performance in theatre, film, and radio. She has also worked on Japanese movie theatre and exhibition practices in the pre-war period. Before she received her PhD from Waseda University in 2012, she worked as a Visiting Assistant in Research at Yale University and a Research Fellow of the Japan Society for the Promotion of Science. She is currently teaching courses related to Film Studies, such as Film Theory and Hollywood Cinema and

Japanese Cinema History, both in Japanese and in English at Waseda University (SILS), Hosei University (GIS), and the University of Tokyo.

[The biographies of Yutaka Kubo and Timothy W. Pollock are available on the following page.]



Yutaka Kubo

Yutaka Kubo is currently an Assistant Professor at the Tsubouchi Memorial Theatre Museum at Waseda University, Japan. He received his BA in English with a concentration in Film Studies from Framingham State College, USA, and his MA and PhD in Human and Environmental Studies from Kyoto University, Japan. His research focuses on the exploration of queer sensibility in post-war Japanese cinema and on the films and TV dramas of Keisuke Kinoshita in particular. His other research interests include the representation of queer aging in Japanese cinema, the role of mobility in post-3.11 mourning films, and private/public spheres in home movies.



Timothy W. Pollock

Timothy W. Pollock currently lectures on film and visual culture at Osaka Kyoiku University and at Hagoromo University of International Studies, Japan. He received his BA in Religious Studies from the College of William & Mary, USA, and an MA in Applied Linguistics from Monash University, Australia. His research is focused on the development of standards and practices in classic Japanese cinema in general, and on the later films of Ozu Yasujiro in particular. He has also presented papers in subjects as diverse as education and ethics, all of which were structured around the idea of dramatic visual narratives. A long-time resident of Japan, he also worked as an assistant editor on

the second edition of the *Genius Japanese-English Dictionary*.



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Virtual Presentations

42506

Disordered Narrative Time of Hong Sangsoo's Hill of Freedom (2014)

YOUNGNAM KIM, AJOU UNIVERSITY, SOUTH KOREA

WOO-JIN CHANG, AJOU UNIVERSITY, SOUTH KOREA

This study analyzes the disordered narrative time of Director Hong Sangsoo's film, *Hill of Freedom* (2014) and discusses the narrative method and signification of this work. This study aims to analyze the order in which the film narration has transformed the story of the film through the Russian formalists' concept of Syuzhet-Fabula and to analyze what thematic consciousness such a narration reveals. In the process of exploring the signification of the film narration, this study refers to Edward Branigan's theory and David Bordwell's cognitive theory, which describes the process in which the audience reads the narrative through story information control in film narrative. Through this, this study would describe the unique structure of the narrative time of *Hill of Freedom* and investigate how Director Hong Sangsoo induces the audience's reception of narrative through such experience of narrative time.

42522

The Importance of Verifying News on Social Media

YUMI WILSON, SAN FRANCISCO STATE UNIVERSITY, UNITED STATES

A review of previous and current research on the rise of "fake news" on social media and what is being done to address the problem; the potential negative effects of relying on social media for news (echo chambers, false or inaccurate information, and the lack of an effort by consumers to learn more by going to the actual source of information). This presentation and paper also offer journalists and aspiring journalists some strategies on how to verify news and information found on some of the major social media networks.

42555

Overlooked Opportunities: Addressing Global Challenges Through Cross-Cultural Political and Ecological Digital Art by Reinterpretation of Traditional Eastern Art and Philosophy

CHRISTIN BOLEWSKI, LOUGHBOROUGH UNIVERSITY, UNITED KINGDOM

This paper is informed by a series of digital artworks addressing global challenges such as climate change or decline of democracy in an alternative way to worldwide audiences in the East and West by reinvestigating and celebrating the values and traditions of Eastern art and culture as an overlooked, rich resource. The research process is practice-based and cross-cultural artefacts are created which are informed by the aesthetic and philosophical tradition of Eastern art as well as the critical approach of Western contemporary art practice. Using digital media technologies idea and materiality of traditional Chinese scrolls of landscape and cityscape are adapted and remediated into animated video scrolls or video paintings. Each video painting makes a critical comment on a different subject such as the Tsunami 2011 in Japan or Tiananmen Square Events 2009 in Beijing by the inclusion of documentary video footage. Adopting contents of Eastern scrolls has become quite common for Eastern artists such as South Korean Lee Lee Nam who combines fine art and technology in his works, using LED monitors to represent traditional Asian sceneries, or "River of Wisdom", an animated scroll presented at World Expo 2010 China Pavilion. The body of work presented was made by a Western artist and therefore engages additionally in translation and interpretation of cultural heritage into different contexts, specifically Eastern content into Western context and paradigms. These cross-cultural artefacts act as an agent to foster discussion about global art practice as well as new forms of moving image making.

42694

Korea Lifestyle Program as a Cultural Mediator

Ji Hee Kim, Hankuk University of Foreign Studies, South Korea

Young Chan Kim, Hankuk University of Foreign Studies, South Korea

This research is centered on the *Over Flowers* series in Korea's lifestyle program. Currently, Korea's popular and famous lifestyle program, *Over Flowers* series, consists of 64 series of *Grandfather Over Flowers*, *Sister Over Flowers* and *Youth Over Flowers*. This program is not a program that shows overseas trips centering on scenes, but serves as a cultural intermediary that naturally links producers and audiences in the production process through the thorough pre-exploration of production crews. As a method of this study, text analysis was used in qualitative methodology. The research problem of this study is to synthesize the traditional elements of production which are reproduced in the text and to understand what kind of role the production crews play as a cultural mediator. It is understood that the *Over Flowers* series producers are interconnecting characters, linking people to people, connecting places and places, mediating good lives, identities, places, foods, and commercialized cultural flows. The results of the study are as follows: First, the production crew mediates the appropriate questions to find a good life and self-identity to cast members; second, the production crew mediates the culture of other countries with Korean people by reproducing images, music, subtitles, and specific information about the culture, food, and places of other countries; and third, the production crew acts as a mediator not only at the cultural level but also at the economic level through the tourism offices and other promotions and PPL of other countries to mediate this culture.

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Virtual Presentations

42904

The Normal Habits and Environmental Governance of Online Advertisements

Ying Tang, Chengdu University of Technology, China

When an advertisement meets a network, it actually transfers the use of human weakness to its emergence. The support of technology for releasing of human weaknesses inevitably brings changes in normal habits of online advertisement. And the changes of the ecological environment of online advertisements leads to the vulgarization of it. Due to factors such as internet technology, the nature of the Internet, online advertising supervision and online advertising marketing models, the problems of online advertisements ecological environment has become a prominent social issue. This paper analyzes the performance of online advertisements habits and deeply explores its reasons caused by the ecological environment. There are external factors such as inadequate institutional constraints and lack of regulatory mechanisms, as well as the internal factors such as the weakness of online communication environment and the immaturity of online advertisements production teams. To govern the vulgarization habits of online advertisements, the systematic and three-dimensional system design should start from the aspects of legislation, regulation, communication mode and network technology.

42937

A Critical Discussion of Countering Cinema of Denial

Muhammad Amin Bin Mohamad Affendi, University of Glasgow, United Kingdom

Cinema of Denial is a term coined by Khoo Gaik Cheng (2006:83) to describe a condition in Malaysian cinema centred around government censorship of films. All films distributed through mainstream outlets, such as movie theatres and television, are required to go through a censorship process which filters out many aspects that are seen as unsuitable. These aspects range from explicit content to cultural taboos. This process is often seen as a way of deterring filmmakers from dealing with topics such as contemporary politics and issues of ethnicity. As a result, Malaysian audiences are predominantly served with content that focuses on fictionalised themes, which leads to the "denial" that Khoo refers to. In this presentation, I aim to extend the argument of Cinema of Denial by including questions that are not emphasised enough such as its impact on society and the state, and potential solutions to this problem. I will first identify the gaps that are caused by this censorship procedure. After highlighting these gaps, I will discuss one possible way of overcoming the barriers, namely via the use of online distribution. To illustrate this, I will be using the short film anthology *15Malaysia*, released in 2009, as an example. In order to provide some context, I will also briefly discuss Malaysia and its film industry, focusing particularly on the policies that are believed to create Cinema of Denial.

42957

Southeast Asia's Digital Policy Landscape: Digital Policy Ideas, Structures, and Actors in Southeast Asian Countries

Hermin Indah Wahyuni, Universitas Gadjah Mada, Indonesia

Andi Awaluddin Fitrah, Universitas Gadjah Mada, Indonesia

Southeast Asia is a highly dynamic region with rapid social, economic, political, and cultural changes. This has been increasingly complex since the end of 2015, when the ten countries in this region formally implemented a framework of integration and economic, political, and socio-cultural cooperation through the ASEAN Community. Developments in the field of technology, both in the region and in each country, are inseparable from rapid accelerations in global development. More specifically, there have been changes in Southeast Asia's digital landscape, including increasing numbers of internet users, growing digital economies, emerging virtual cultures, and implementing technology-based governance models (e-government and smart cities). In the policy and regulation context, Southeast Asian governments have had different responses to this phenomenon; in other words, ICT or digital policy in Southeast Asian countries comes in diverse forms. Ideal digital policy should involve a formulation that maximizes digital potential and suppresses possible negative effects. This article aims to illustrate the digital policy landscape in Southeast Asia and analyze the ideas, structures, and actors of digital policy in Indonesia, Singapore, Myanmar, and the Philippines. This article applies a desk study, tracking policy documents and relevant information related to digital policy in Southeast Asia.

43617

The Future of Online News Video: A UAE Perspective

Sabir Haque, Mahe Dubai Campus, United Arab Emirates

The study explores how online news has evolved over the last few years and its implications for journalism. The study will involve interviewing mainstream news organizations to understand their approach towards producing videos for news and entertainment. Most of the news organizations have been building resources over the past years while ensuring they cater to their social networks bringing more engagement in platforms such as Facebook and Twitter. Today they produce regular news headlines in video and provide live streaming using services such as Periscope and Facebook Live. The study aims to understand what strategy the news publishers in the UAE are employing to make their short news videos more engaging. It will also unravel the changing reception of online news consumers when it comes to online news videos.

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The *IAFOR Journal of Arts & Humanities* publishes original articles on all aspects of the arts and humanities; that is to say, we are interested in works that study and document the varied ways in which people methodise and endeavour to decipher the human experience. In seeking to direct the journal's critical perspectives toward innovative and pioneering terrain, we welcome articles that take a diagnostic approach to the assumptions that have long predisposed the study of literature, philosophy, art, history, religion, music and language.

The editorial team aim to bring meaningful, influential work to an international community of scholars as well as to a worldwide audience. As such, we only publish papers with substantial scholarly underpinnings that will appeal to specialists and non-specialists alike and will advance our understanding of the arts and humanities. Given the journal's wide scope, the research submitted must rise above the limitations of narrow, confined case studies. Where such studies are submitted, they must offer insights into issues of general interest to scholars.

The Journal Editor welcomes submissions related to the arts and humanities from academics, practitioners and professionals from within the field. Full papers submitted to the related IAFOR Conference Proceedings research repositories will also be considered if the version submitted to the journal is revised and differs from the previously published article by at least 30 percent. All papers are reviewed equally according to standard peer review processes, regardless of whether or not the authors have attended a related IAFOR conference.

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Conference Highlights: The Past 12 Months

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

Here are some highlights from the past twelve months, from our events in six cities, in five countries, and over three continents.



Above left: Dr Alex Aguilar, Vice Rector for Outreach and Internationalisation at the University of Barcelona (left) and Dr Joseph Haldane, IAFOR Chairman and CEO, welcome delegates to The IAFOR International Conference on the City (CITY2018) held concurrently with The IAFOR International Conference on Global Studies (GLOBAL2018). The conference theme was "Fearful Futures" and the uncertain political future of the global city of Barcelona provided a stimulating backdrop for this conversation to unfold. **Above right:** Internationally acclaimed novelist and journalist, Liz Byrski of Curtin University, Australia, delivers a Keynote Presentation, considering her love-hate relationship with various cities in which she has lived, the reasons for fleeing from them, and the physical and emotional effects of being in any city. This address was a part of a "Cities we Fled" panel that also included addresses by Professor Sue Ballyn (opposite page above right) and Professor Donald Hall (opposite page bottom right).

Below (clockwise from top left): Dr Bill Phillips delivers a Keynote Presentation on "Catalonia's Referendum on Independence from Spain", contextualising the political crisis in Catalonia as part of a panel on the subject. Dr Phillips is head of the English and German Studies Department, and teaches English literature and culture, at the University of Barcelona, and also serves as a local councillor. Dr Cornelis Martin Renes delivers a thought-provoking keynote address, "¡A España no hay presos políticos! / In Spain there are no Political Prisoners!", that looked at the way in which the Spanish government handled political and legal issues around the Catalan independence referendum. Dr Montserrat Camps-Gaset, a member of the Board of the University of Barcelona, and a Catalan native responds to questions on the issue of separatism and identity in Spanish politics, while Michael Strubell contributes a poignant analysis as a panelist in a Featured Panel Presentation "The Way and Wherefore of Spain's Current Political Crisis: Catalonia... Again".



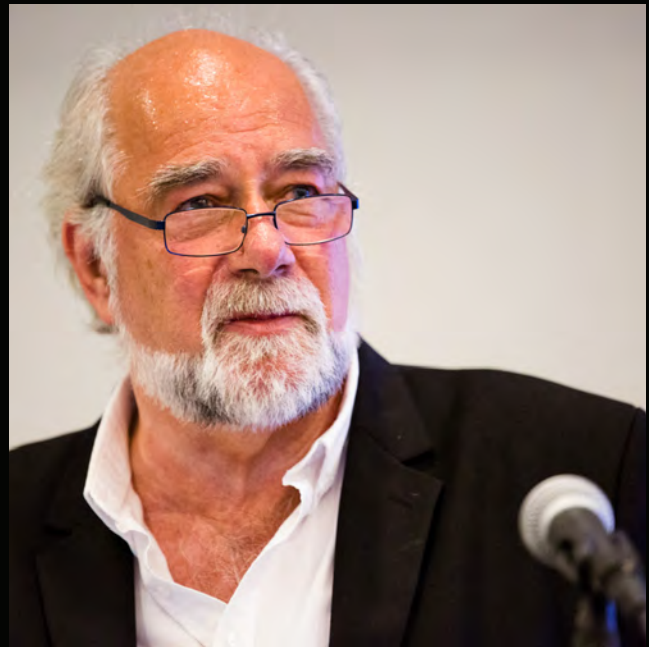


Above (from left to right): Professor Cynthia Schmidt-Cruz, Director of the Center for Global and Area Studies at the University of Delaware, after her her Keynote Presentation "Writing the City: Buenos Aires in New Millennium Crime Fiction", which looked at true crime as inspiration for fictional explorations. Phil Ball delivers a thought-provoking Keynote Presentation on "Football, Politics and the City". Mr Ball is one of the world's foremost football journalists, who has written award-winning and bestselling books during his career as a sports journalist. Professor Emerita Sue Ballyn, Founder and Honorary Director of the Centre for Australian and Transnational Studies Centre at the University of Barcelona, responds to questions from the audience during the Featured Panel Presentation "Cities we Fled".

Below (from left to right): Writers Phil Ball, Gloria Montero and Liz Bryski on a very wide-ranging panel entitled "How Can Writers Respond when the Future Looks Fearful?". Gloria Montero is a world-renowned novelist, playwright and poet, especially known for her play *Frida K.*, which has been performed globally.

Bottom right: Professor Donald Hall, Dean of the Faculty of Arts, Sciences & Engineering at the University of Rochester, delivers remarks as part of the "Cities we Fled" panel, where he talks of the societal, racial and generational fissures in the Deep South of the United States in the 1960s and 1970s. **Bottom left:** Conference attendees pose for a group shot outside the Aula Magna of the University of Barcelona.





Above left: Dr Thomas G. Endres responds to audience questions after his Keynote Presentation, "Classic Rock in the Year of Revolt: Using the Illusion of Life to Examine the Hits of 1968" at The European Conference on Media, Communication & Film 2018 (EuroMedia2018), held in parallel with The European Conference on Arts & Humanities 2018 (ECAH2018), in Brighton. Dr Endres is head of the School of Communication at the University of Northern Colorado, USA, and Executive Director and Editor-in-Chief of the Society for the Academic Study of Social Imagery. **Above right:** Professor Bruce Brown of the Royal College of Art, UK, delivers a wide-ranging and powerful Keynote Presentation on "Design and Democracy". Underscoring the "Fearful Futures" conference theme, Professor Brown presented ideas about how art and design intersect with politics and freedom, and how advancing technology impacts these relationships.

Below left: Dr James Rowllins enjoying the audience discussion following his Feature Presentation & Film Screening at The European Conference on Media, Communication & Film 2018 (EuroMedia2018). Dr Rowllins is currently a lecturer in the Humanities and the Arts Department at the Singapore University of Technology and Design, Singapore, which was established in collaboration with the Massachusetts Institute of Technology (MIT), USA. As Founding Director of the Brighton Rocks Film Festival, Dr Rowllins discussed the triumphs and challenges of starting a new film festival in the digital age before screening the "Best Short Film" of the 2018 Brighton Rocks Film Festival, *Alexanderplatz*, directed by Mark Nelson (below right), who is seen taking questions from the audience about his film.

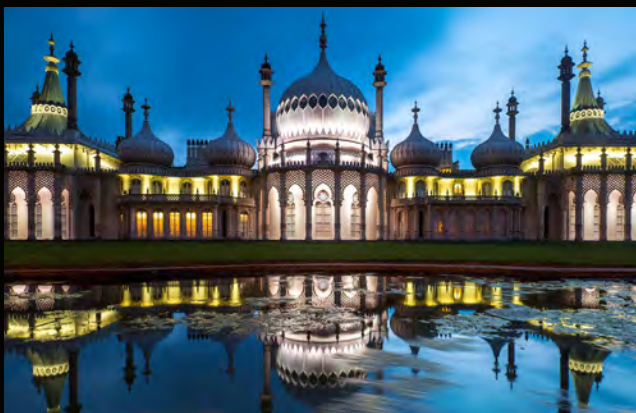
Bottom: Delegates line up for a group photo outside the conference venue.





Above left: Dr Eddie Bruce-Jones, Deputy Dean at Birkbeck College School of Law, University of London, gives an engaging Keynote Presentation on "Contemporary Continuities: Racism, Populism and Migration" at The European Conference on the Social Sciences 2018 (ECSS2018) which was held in parallel with The European Conference on Sustainability, Energy & the Environment 2018 (ECSEE2018). Dr Bruce-Jones discussed ideas related to race in British colonialism, law, and populism drawing on his experience as a scholar of legal history. **Above right:** Professor Matthew Weait delivers a profound Keynote Presentation entitled "HIV – Environmental Phenomenon or Bodily Harm?". Dr Weait, who is Professor of Law and Society, and Dean of the Faculty of Humanities and Social Sciences at the University of Portsmouth, in the UK, talked about societal and individual responses to the criminalisation of HIV and the stigma attached to the disease.

Below (clockwise): A group photo of attendees outside the conference venue. Dr Tom Houghton has a relaxed conversation with other delegates at The European Conference on Sustainability, Energy & the Environment 2018 (ECSEE2018) before giving his Keynote Presentation "Innovation for Low Carbon Energy: Are Power Utilities Ready?". Dr Houghton, who has recently established a training program in Renewable Energy for Developing Countries with UNITAR, is Director of the MBA (Oil & Gas) at Curtin Graduate School of Business, Australia. The magnificent Royal Pavilion in Brighton, designed by John Nash and inspired by the Indo-Saracenic style of India.





Above left: Dr George D. Chryssides, Honorary Research Fellow in Contemporary Religion at the University of Birmingham, enjoying discussion with the audience after his Keynote Presentation "Unchanging Truth? – Not in the Study of Religion" at The European Conference on Ethics, Religion & Philosophy 2018 (ECERP2018). Dr Chryssides presented ideas on modern spirituality and the concept of change in the study of religion. Drawing on his vast experience, from completing his doctorate at Oxford, in 1974, to being Head of Religious Studies at the University of Wolverhampton, UK, from 2001 to 2008, Dr Chryssides was able to give in-depth analysis of how views on religion change through time. This Keynote Presentation underscored the conference theme "Surviving and Thriving in Times of Change". **Above right:** Held concurrently with ECERP2018, The European Conference on Psychology & the Behavioral Sciences 2018 (ECP2018) shared the same "Surviving and Thriving in Times of Change" theme. Here, Professor David Putwain delivers his Keynote Presentation, "Surviving High-stakes Exams: Do Teachers Help or Hinder?". As Director for the Centre of Educational Research in the School of Education at Liverpool John Moores University and Chair of the Psychology of Education Section of the British Psychology Society, Professor Putwain is a noted expert on the psychology of education, and the audience showed a keen interest in the lively discussion following the address.

Below: Dr Joseph Haldane, Chairman and CEO of IAFOR, poses with conference scholarship award winners.

Bottom: Delegates outside the conference venue enjoying the summer sun in a group photo.





Above left: The Karl Mannheim Chair of Sociology of Education at University College London's Institute of Education, Professor Louise Archer gives an insightful Keynote Presentation, entitled "It's Interesting, but Not for Me': Understanding what Shapes Student Subject Choice and Career Aspirations Age 10-18", to delegates at The European Conference on Education (ECE2018), and answers questions from an engaged audience. ECE2018 was held in parallel with The European Conference on Language Learning (ECLL2018). **Above right:** Dr Annamaria Pinter, of the University of Warwick, answers questions following her Keynote Presentation, "Children Working as Co-Researchers and Researchers – Possibilities and Challenges". Dr Pinter shared thoughts from her books and publications on second language acquisition in childhood.

Below (clockwise): Professor Anne Burns delivers her Keynote Presentation at ECLL2018, "Teacher Tales: Context-Embedded Language Teacher Professional Development" in which she discusses sustaining teacher professionalism, and professional development accounting for location. Professor Burns, armed with scholarship and international teaching experience, shared insights into the value of learning in the context of where one works. Dr Björn Åstrand, of Sweden's Umeå University, delivers his Keynote Presentation "Teaching in Times of Change – To Nurture the Essentials for a Thriving Education", before a large and engaged audience. Professor Mario Novelli, from the University of Sussex, UK, enjoys the discussion after his Keynote Presentation, "Education, Conflict & Peacebuilding: Transcending Negative Peace, Peace Education & the Global Education Agenda". Professor Novelli shared findings from his research for UNICEF on education in times of conflict and how it connects to peacebuilding. Professor Brian Hudson, Professor of Education and Head of the School of Education and Social Work at the University of Sussex, and an Organising Committee member, addresses the audience at ECE2018.





Above: Dr Megumi Rosenberg of the World Health Organization (WHO) engages with the audience in a “Health Across the Lifecourse” plenary panel at the Asian Conferences on the Social Sciences (ACSS2018), Sustainability, Energy and the Environment (ACSEE2018), and Aging and Gerontology (AGen2018), while Hiroshi Ishida, Professor of Sociology, in the University of Tokyo, looks on. Held in June, under the umbrella theme of “Surviving and Thriving”, Kobe is also home to the WHO Centre for Health Development, which although based in Japan, is fully part of the WHO’s headquarters in Geneva. The panel was chaired by James W. McNally, Research Scientist at the University of Michigan.

Below left: Philip Sugai of Doshisha Business School, Japan, delivers a featured presentation titled “Towards a Universal Standard of Value through Blockchain” in which he speaks of his work creating and testing a theoretical model for the application of blockchain technology to marketing practice with the aim of deepening scholarly and practical knowledge of how value is created, measured and managed for customers, firms, employees, partners, society and the planet. **Below right:** Lowell Sheppard, Asia Pacific Director of the HOPE International Development Agency, delivers a featured presentation on “Surviving and Thriving”, drawing on his experience working in and writing about intensely dysfunctional communities, the result of war, disaster and extreme poverty.

Bottom left: Professor William Baber of Kyoto University’s Graduate School of Management, Japan delivers a workshop presentation introducing and review some general aspects of negotiating in professional contexts. **Bottom right:** Kathryn M. Lavender, a project manager at the National Archive of Computerized Data on Aging (NACDA) at the University of Michigan engages with attendees of a featured data research workshop.





Above: The Asian Conferences on Cultural Studies (ACCS2018) and Asian Studies (ACAS2018) were held concurrently under the theme "Fearful Futures: Cultural Studies and the Question of Agency in the Twenty-First Century" at the Art Center of Kobe in May. Here Haruko Satoh chairs a plenary panel titled "Fearful Futures: Rescuing Asian Democracy". Professor Satoh is professor at Osaka University's School of International Public Policy (OSIPP) where she lectures on Japan's relations with Asia and identity in international relations, and co-director of the OSIPP-IAFOR Research Centre. The panelists from left to right are Colin Dürkop, Visiting Fellow at Kyoto University, Japan and formerly of the Konrad-Adenauer-Stiftung (KAS); Pavin Chachavalponpun, a leading Thai public intellectual, who is also associate professor at Kyoto University's Center for Southeast Asian Studies; and Takuma Melber, coordinator of the Master's programme Transcultural Studies Programme at The University of Heidelberg.

Below left: Helen Gilbert, Professor of Theatre at Royal Holloway, University of London, delivers a keynote on "Indigenous Resurgence and Environmental Justice on the Global Stage". **Below right:** Vinay Lal is Professor of History and Asian American Studies at UCLA, and one of the world's foremost scholars of Indian history, historiography, and culture in India. In a wide-ranging lecture on "The Challenge of the Global South" he highlighted what he termed the challenge of Bandung, which is to try to understand whether the Global South can mount an intellectual and socio-cultural defence that would facilitate the conditions for an ecologically genuine survival of plurality. **Bottom left:** Poet and academic Tammy Lai-Ming Ho of Hong Kong Baptist University answers questions following her keynote on "Poetic Resistance and Empowerment", which looked at how Western literature and culture are incorporated into the expression of a unique Hong Kong identity. **Bottom right:** Donald E. Hall, Dean of Lehigh University's College of Arts and Sciences, delivers a keynote presentation titled "The Cities We Fled", discussing the city of his birth: Birmingham, Alabama (USA), which encouraged the audiences to consider their own relationship with their own cities as sites of pleasure and pain.





Above left: Professor Diane Hawley Nagatomo of Ochanomizu University, Japan, delivers the opening Keynote Presentation at The Asian Conference on Language Learning (ACLL2018), held in Kobe, Japan. The conference theme was "Surviving and Thriving: Education in Times of Change", and Professor Nagatomo reflected this in her address exploring questions of gender, and personal and professional identity among Western female English Language Teachers in Japan "Surviving and Thriving in the Gendered Waters of Japan: Ten Women's Stories". **Above right:** The second Keynote Speaker was Professor Bonny Norton of the University of British Columbia, Canada, who joined the conference by video link, and also tackled questions of identity in her insightful Keynote Presentation on "Identity and Language Learning in an Unequal Digital World".

Below left: Professor Ken Urano of Hokkai-Gakuen University, Japan, listens to questions following his Featured Presentation at ACLL2018, titled "Task-Based Language Teaching in an English for Business Purposes Program". **Below right:** Professor Emerita Judy Noguchi delivers a Featured Presentation on English for Specific Purposes (ESP) entitled "A New Paradigm for English Language Teaching in Asian Contexts". A Professor Emerita of Kobe Gakuin University, Judy Noguchi served as the first Dean of its Faculty of Global Communication. She served as Vice-President of JACET (The Japan Association of College English Teachers) from 2015 to 2017 and as President of JACET Kansai Chapter from 2010 to 2015.





Above left: Professor Umberto Ansaldi, Chair of the School of Humanities at The University of Hong Kong, delivers a wide-ranging keynote that looked at controversial questions of language preservation and conservation in "Heritage in Language?", as part of a plenary panel on Language and Heritage. The panel explored issues surrounding the role of heritage languages in contemporary society and education, both from theoretical perspectives as well as practical solutions. **Above right:** Dr Lisa Lim, Head of the Department of English and at the University of Hong Kong and a noted scholar on the sociolinguistics of globalisation, delivered a keynote on "Heritage in Language: Nurturing Collective, Socially Relevant and Transformative Research in Education". Here she is pictured in an exchange during the moderated panel which followed both presentations.

Below left: Professor Steve Cornwell IAFOR President, also Vice-President of Osaka Jogakuin University, Japan, takes part in a Featured Panel Presentation on "Language Learning in a Time of Complexity and Change" at ACLL2018, which asked and encouraged delegates to reflect and draw on their own experiences in language learning education. **Below centre:** Professor Ted O'Neill of Gakushuin University, Japan, and an IAFOR Vice-President, speaks as part of the same panel on his experience helping to found a new faculty at the university. **Below right:** Professor Jo Mynard, Director of the Self-Access Learning Centre (SALC) at Kanda University of International Studies (KUIS) in Japan in a light-hearted moment engaging with a member of the audience in the same panel.





Above left: Professor Eun Kyung Min of Seoul National University, South Korea delivers a Keynote Presentation entitled "The Prospect ... towards the East": Reorienting Eighteenth-Century British Literature". Her research interests include Enlightenment ethics and aesthetics, the history of literary canon formation, and early modern cultural history; she is also interested in Asian literature in English, Asian American Literature, and Asian cultural production in general. Her keynote was delivered as a part of The Asian Conference of Arts and Humanities (ACAH2018), where the conference theme was "Recentring: Asian Spaces, Cultures and Ideas in the 21st Century". **Above centre:** Professor Li Ou of the Chinese University of Hong Kong, Hong Kong responds to a question following her Keynote Presentation entitled "British Romanticism in China: Received, Revised, and Resurrected". Li Ou is Associate Professor at Department of English, the Chinese University of Hong Kong. Professor Ou's research interests include Romantic poetry and cultural/literary relations between China and Britain. **Above right:** Professor Georges Depeyrot of the Ecole Normale Supérieure, Paris, and Director of the IAFOR Silk Road Initiative, introduces the scope of the programme to delegates at ACAH2018. Professor Depeyrot is a monetary historian and Board Member of the French National Center for Scientific Research (CNRS), France. He is the author or co-author of more than one hundred volumes, and is the founding director of the Moneta publishing house, the most important collection of books on the topic of money. Professor Depeyrot is a member of the board of trustees of the Centre National de Recherche Scientifique.

Below left: Dr Yutaka Mino of the Hyogo Prefectural Museum of Art, Japan delivers a Keynote Presentation on The Ceramic Road as part of the IAFOR Silk Road Initiative at ACAH2018. Dr Mino is the Director of the Hyogo Prefectural Museum of Art, where the conference plenary session was held, and one of Japan's leading museum curators, as well as a Chinese ceramic and art historian of international renown. **Below right:** Dr Shoso Shimbo is a leading exponent of Ikebana, the Japanese art of flower arrangement. Dr Shimbo was selected by *Belle* magazine as one of six "Australia's top floral designers" and has won multiple awards including the Gold Award at the Melbourne International Flower & Garden Show. He is a director of the International Society of Ikebana Studies and he teaches "Japanese Aesthetics: From Ikebana to Contemporary Art" at RMIT. Here he is seen with his beautiful creation, following a demonstration at the ACAH Welcome Reception.





Above: The 2018 ACAH Conference in Kobe hosted a series of IAFOR Silk Road Initiative associated presentations on the conference theme of "Recentring: Asian Spaces, Cultures and Ideas in the 21st Century", using this as the lense through which researchers associated with the Initiative discussed a range of topics, covering art and culture, as well as history, politics, and international relations, and a special symposium was organised with the cooperation of Kobe University and the Nara National Museum, both of which organisations IAFOR will work on a planned Silk Road Conference in 2019. Pictured here after the presentations (from left to right) are Dr Sakae Naito, Chief Curator of the Nara National Museum and expert on Buddhist art; Kiyomitsu Yui, Professor of Sociology and Executive Director of the Centre for EU Academic Collaboration at Kobe University; Professor Hiroko Masumoto, Dean of the Graduate School of Humanities of Kobe University; Professor Noriyuki Inoue, Vice-President of Kobe University, and Professor Georges Depeyrot, Director of the IAFOR Silk Road Initiative. For more information about the IAFOR Silk Road Initiative, please visit www.silkroad.iafor.org.

Below left: Professor Ka-ho Joshua Mok listens to a response to his Keynote Presentation on "The Quest for World-class University Status: The Role of Liberal Arts University Nurturing Leaders for Uncertain Futures". Professor Mok is the Vice-President and concurrently Lam Man Tsan Chair Professor of Comparative Policy of Lingnan University, Hong Kong, and one of the world's leading scholars in international higher education research. His recent published works have focused on comparative social development and social policy responses in the Greater China region and East Asia. He is also the founding Editor-in-Chief of the *Journal of Asian Public Policy* (London: Routledge) and *Asian Education and Development Studies* (Emerald) as well as a Book Series Editor for Routledge and Springer. **Below middle:** Dr Xu Di of the University of Hawai'i at Manoa, USA discusses issues of education and ethics as part of a plenary panel entitled "The Challenge to Survive and Thrive in the 21st Global Learning Space/Community: Technology and Ethics". Xu Di is an educational philosopher and professor in the department of Education Foundations, at the College of Education in the University of Hawai'i-Mānoa whose research focuses on bridging Eastern and Western philosophy for educational practices. **Below right:** Professor Curtis Ho delivers a presentation as part of the same panel. Professor Ho is Department Chair and Graduate Chair of the Learning Design and Technology department at the University of Hawai'i at Manoa, who is a noted expert in educational media research, interactive multimedia, web-based instruction, distance education, video technology, and computer-based education.





Above left: Professor Dexter Da Silva, Professor of Educational Psychology at Keisen University in Tokyo, delivers a presentation as part of the Featured Panel entitled "Psychological Literacy: The Most Important Literacy for the 21st Century", at the jointly held Asian Conference on Psychology & the Behavioral Sciences, and the Asian Conference on Ethics, Religion & Philosophy in Kobe. Dr Da Silva He has taught EFL at junior high school, language schools and universities in Sydney, Australia, and for more than two decades has been living and teaching at the tertiary level in Japan. **Above right:** Professor Ronald Mellado Miller of Brigham Young University, Hawaii, fields questions during the same panel. An academic psychologist, Dr Miller's main interests are in the areas of applied statistical analysis and predictive modelling. He has led research in Tonga, Fiji, and Samoa, working with governments and NGOs to improve educational and other social outcomes.

Below left: Dr James W. McNally of the University of Michigan, USA and the NACDA Program on Aging, in a lighter moment during his Featured Presentation on a serious topic; "Patterns of Depression Among Elderly Asian Immigrants to the United States Over the Past Decade". Dr McNally is the Director of the NACDA Program on Aging, a data archive containing over 1,500 studies related to health and the aging lifecourse. He has worked extensively on issues related to international aging and changing perspectives on the role of family support in the later stages of the aging lifecourse. A Vice-President of IAFOR, he is the Chair of the Social Sciences & Sustainability division of the International Academic Advisory Board. **Below right:** Professor Frank S. Ravitch of Michigan State University College of Law, USA, is a constitutional lawyer with an international reputation who works across the fields of ethics, religion and law. He has authored several books, including *Freedom's Edge: Religious Freedom, Sexual Freedom, and the Future of America* (Cambridge University Press, 2016); *Marketing Creation: The Law and Intelligent Design* (Cambridge University Press 2012), and *Masters of Illusion: The Supreme Court and the Religion Clauses* (NYU Press 2007), as well as amicus briefs to the U.S. Supreme Court. Here he delivers a wide-ranging, timely and powerful Keynote Presentation entitled "Law, Religion and Authoritarianism: From State Shinto to Religio-Trumpism", in which he draws some uncomfortable parallels between the present political situation in the USA with darker moments in Japan's past.





Dubai's Festival City again hosted The IAFOR International Conferences on Education and Language Learning (IICEDubai and IICLLDubai), and attracted delegates from across the region as well as further afield as research and presentations focussed on the conference theme of Surviving and Thriving: Education in Times of Change. Both research focussed and more practical presentations and workshops were organised over the three days of the conference, and included presentations by representatives of the UAE Ministry of Education.

Above left: Dr Christine Coombe of Dubai Men's College, UAE, responds to questions following her Keynote Address entitled Classroom Management: Empirical and Practical Perspectives. Dr Coombe is a widely published academic, a past president of TESOL International and sits on the IAFOR International Academic Advisory Board. **Above right:** Dr Deena Boraie delivers a Keynote Address, "Exploring English Language Education in the MENA Region Now and in the Future", in which she drew on her experiences in Egypt. Dr Boraie is dean and professor of practice at the School of Continuing Education at The American University in Cairo.

Below left: Dr Martin Spraggon of the Mohammed Bin Rashid School of Government expands on the local context, giving an overview of educational policy, in his Featured Presentation on "Key Trends, Challenges and Opportunities in the Field of Higher Education in the UAE". **Below right:** Dr Sufian Abu-Rmaileh of the UAE University listens to delegates giving feedback after his engaging presentation entitled "Using Critical Thinking Techniques in the Classroom". Dr Abu-Rmaileh is a past president of TESOL Arabia.

Bottom left: Professor Mustafa Hashim Taha of the American University of Sharjah, UAE, examined entertainment education with an emphasis on the role of theatre in promoting political reconciliation in post-apartheid South Africa in his thought-provoking and wide ranging Keynote Presentation. **Bottom right:** Dr Virginia Bodolica of the American University of Sharjah, UAE delivers a Featured Presentation that addressed the wider conference theme of Surviving and Thriving in Times of Change with her featured address on "In the Era of Disruptive Transformations: Embracing the Imperative of Dynamic Adaptation to the Evolving World of Work".



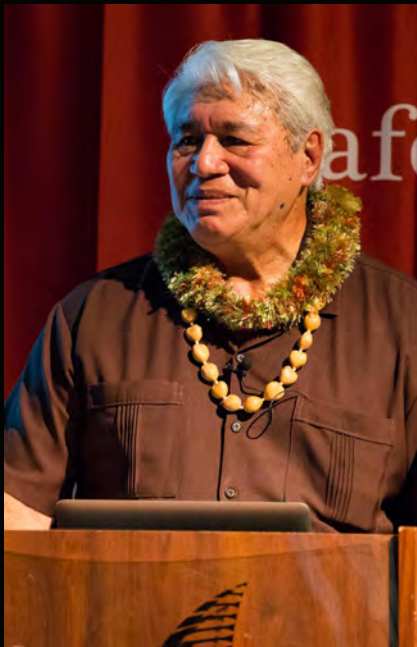


Some 250 scholars and educators from more than 40 countries came together for the IAFOR International Conferences on Education (IICEHawaii2018), and Sustainability, Energy and the Environment (IICSEEHawaii2018) at the Hawaii International Convention Center in Honolulu, Hawaii for an event held in partnership with the University of Hawaii at Manoa, and with the support of the East West Center, Brigham Young University, and the World Bank.

Above left: Dr Joseph Haldane, Chairman and CEO of IAFOR chaired a plenary panel entitled "Educational Policy: Does the Democratisation of Education in Educational Systems Fuel Economic and Social Inequality?". **Above right:** Professor Xu Di and David P. Ericson, both renowned educational philosophers based at the University of Hawai'i at Manoa, delivered addresses first, giving both the local context and then drawing on examples from other countries, before Dr Haldane then opened the floor to questions and then a more general discussion of the topic.

Below left: Dr Xiaoyan Liang is a Lead Education Specialist in the World Bank, with a focus on educational development in Africa and East Asia. Her wide ranging keynote, "Education in a Changing World: New Partnership and Changing Paradigm for Education Development", was sponsored by the World Bank. **Below right:** Dr Andy Curtis of Anaheim University, USA, a language educator with an international reputation, and past president of TESOL International, delivered a funny but stinging keynote entitled "'Ignorance is Bliss': The New Anti-Education Movement", that looked at educators navigating a world in which political leaders often boast of their ignorance, rather than education.





Above left: Dr Failautusi 'Tusi' Avegalio is the director of the Pacific Business Center Program and the executive director of the Honolulu Minority Business Enterprise Center at the University of Hawai'i at Mānoa's Shidler College of Business. Descended from a long line of Samoan chiefs, Dr Tusi was raised in the coastal village of Leone in American Samoa before receiving university education in the United States, and becoming a professor. Here he delivers a keynote address that looks at the importance of respecting indigenous knowledge and wisdom in the context of modern educational systems. **Above centre:** Dr Sela V. Panapasa of the University of Michigan, USA, addresses the "Surviving and Thriving in Times of Change" theme of the conference in her excellent keynote address entitled, "Anticipating Educational Needs That Ensure a Diverse, Equitable, and Inclusive Workforce for a Changing U.S. Population". Dr Panapasa is a sociologist who was born in Fiji, and who has worked extensively throughout the Pacific Islands. **Above right:** Dr Sheri-Ann Daniels is the executive director of Papa Ola Lōkahi, the Native Hawaiian health board, and chair of Nā Limahana o Lonopūhā, the Native Hawaiian Health Consortium. Here she delivers a keynote presentation entitled "Native Hawaiian Health: Opportunities to Develop A Healthy Leadership and Workforce".

Below left: Dr Richard R. Vuylsteke is President of the East-West Center, a renowned and unique institution that promotes better relations and understanding among the people and nations of the United States, Asia, and the Pacific through cooperative study, research, and dialogue. His wide ranging keynote address introduced some particular East-West Center approaches to education, including "place utility," "cross-cubed" programs, and social media umbrellas, and he asked delegates of the ways in which they might be able to implement such approaches in their home institutions. **Below right:** Dr Hiagi M. Wesley, responds to questions following his keynote entitled "Pacific Indigenous Perspectives vs Global Ways of Learning", which dovetailed perfectly with Dr Avegalio's address, and looked at the value of indigenous ways of learning. A Rotuman by birth, Dr Wesley is Director of the Center for Hawaiian and Pacific Island Studies and Associate Dean in the College of Arts and Humanities at Brigham Young University, Hawaii.

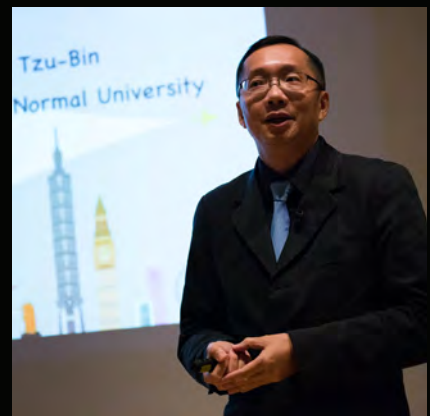




The Asian Conference on Education 2017 (ACE2017) saw more than 250 scholars from 38 countries come together in Kobe, Japan to look at the theme of “Educating for Change” from a variety of interdisciplinary perspectives, cultural backgrounds, and national contexts.

Above left: Dr Charles Allen Brown of Hokkaido University, Japan, in a lighter moment following his featured presentation at ACE2017, which looked at, and questioned the hitherto unassailable position of the native speaker in language learning. **Above right:** Dr Paul Lai of Nagoya University's academic writing center delivers a featured address on how his pioneering center has helped research students and faculty develop clear and convincing ideas in their research writing, thus improving publication chances and impact.

Below left: Dr Connie Guberman of The University of Toronto, listens to questions following her featured address on an initiative using oral history as a means of educating for change by challenging traditional institutional structures of knowledge creation. **Below centre:** Dr Jack Frawley of the University of Sydney's National Centre for Cultural Competence delivers a plenary address on leadership and intercultural studies. **Below right:** Dr Tzu-Bin Lin of the National Taiwan Normal University explains how professional development and leadership programs are developing on Taiwan to raise standards in secondary schools.





Opposite Bottom: After an amazing taiko drum performance and interactive music workshop, delegates from around the world mix with local students from AIE International High School's drum club.

Above left: Dr Joseph McClanahan of Creighton University (USA), and co-convenor of The Asian Undergraduate Research Symposium (AURS) delivered a wide ranging featured address on how mentoring undergraduate students provides tools for student success after graduation, and concentrating on the importance that educators continue to adapt and develop new approaches that create equal opportunities for productive educational experiences for all students. **Above right:** Dr Yvonne Masters of the University of New England, Australia, and AURS co-convenor, asks the conference to consider two simple but fundamental questions when we talk about change in Education, "By Whom?" and "For Whom?".

Below: A group shot of delegates, taken in the Art Center Kobe venue, reflecting the diversity of attendees at The Asian Conference on Education. The next ACE event will be held in Tokyo, Japan, from Saturday, October 13, 2018 to Monday, October 15, 2018. For more information please visit www.ace.iafor.org.



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IAFOR Silk Road Initiative

The IAFOR Silk Road Initiative encourages individuals and institutions working across the world to support and undertake research centring on the contact between countries and regions in Europe and Asia – from Gibraltar to Japan – and the maritime routes that went beyond, into the South-East Continent and the Philippines, and later out into the Pacific Islands and the United States. The IAFOR Silk Road Initiative is concerned with all aspects of this contact, and examines both material and intellectual traces, as well as consequences.

www.silkroad.iafor.org

IAFOR Silk Road Initiative

As an organisation, IAFOR's mission is to promote international exchange, facilitate intercultural awareness, encourage interdisciplinary discussion, and generate and share new knowledge. In 2018, we are excited to launch a major new and ambitious international, intercultural and interdisciplinary research initiative that uses the silk road trade routes as a lens through which to study some of the world's largest historical and contemporary geopolitical trends, shifts and exchanges.

IAFOR is headquartered in Japan, and the 2018 inauguration of this project aligns with the 150th anniversary of the Meiji Restoration of 1868, when Japan opened its doors to the trade and ideas that would precipitate its rapid modernisation and its emergence as a global power. At a time when global trends can seem unpredictable, and futures fearful, this Silk Road Initiative gives the opportunity to revisit the question of the impact of international relations from a long-term perspective.

This ambitious initiative will encourage individuals and institutions working across the world to encourage research centring on the contact between countries and regions in Europe and Asia, from Gibraltar to Japan, and the maritime routes that went beyond into the South-East Continent and the Philippines, and later out into the Pacific Islands and the United States. The IAFOR Silk Road Initiative will concern all aspects of this contact, and will examine both material and intellectual traces, as well as consequences.

A series of round tables on the IAFOR Silk Road Initiative were held in Japan, the UK and Spain in 2017, and the initiative will become a central aspect of a series of conferences, meetings, seminars and workshops from 2018 in Asia, Europe and North America.

Rationale

The occidentalisation of history and the grand narrative of European and American progress has consigned the Silk Road instead to historical quaintness, exotic literary caricature in the adventures of Marco Polo, or the sort of esoteric academic investigations that receive little attention. This largely ignores its huge historical and present-day importance and relevance to the routes and paths that continue to connect humans through trade and exchange.

In a world of rankings, algorithms, unedited "news", and self-referential "centres of excellence", it is facile to conclude that the centre and pinnacle of all knowledge is held by a few pockets of venture-capital-backed open-plan offices in Silicon Valley, or schools and universities in which the cloistered architecture does not even offer the pretence of openness. Globalisation, and the technology that has enabled it, has allowed an immense flowering of possibilities in communication and access to knowledge, while at the same time increasing alienation from self and society, encouraging "virtual" worlds, creating and cementing fissures, and encouraging fear of the foreign. It is only through encounters with difference that we are able to shape ourselves and our ideas, and physical human interaction is and remains at the source of all value. The international, intercultural and interdisciplinary meetings that lie at the heart of IAFOR and this research initiative have never been more important in our globalised world.

Lead Institutions

- The International Academic Forum (IAFOR), Japan
- Osaka University, Japan
- The IAFOR Research Centre (IRC), Japan
- Belgrade University, Serbia
- École Normale Supérieure (ENS), France
- DAMIN, France
- MONETA, France

If you wish to be informed of the latest news and developments, please subscribe to the mailing list on the IAFOR Silk Road Initiative website: www.silkroad.iafor.org



IAFOR Silk Road Initiative 2018 Moscow Roundtable Report

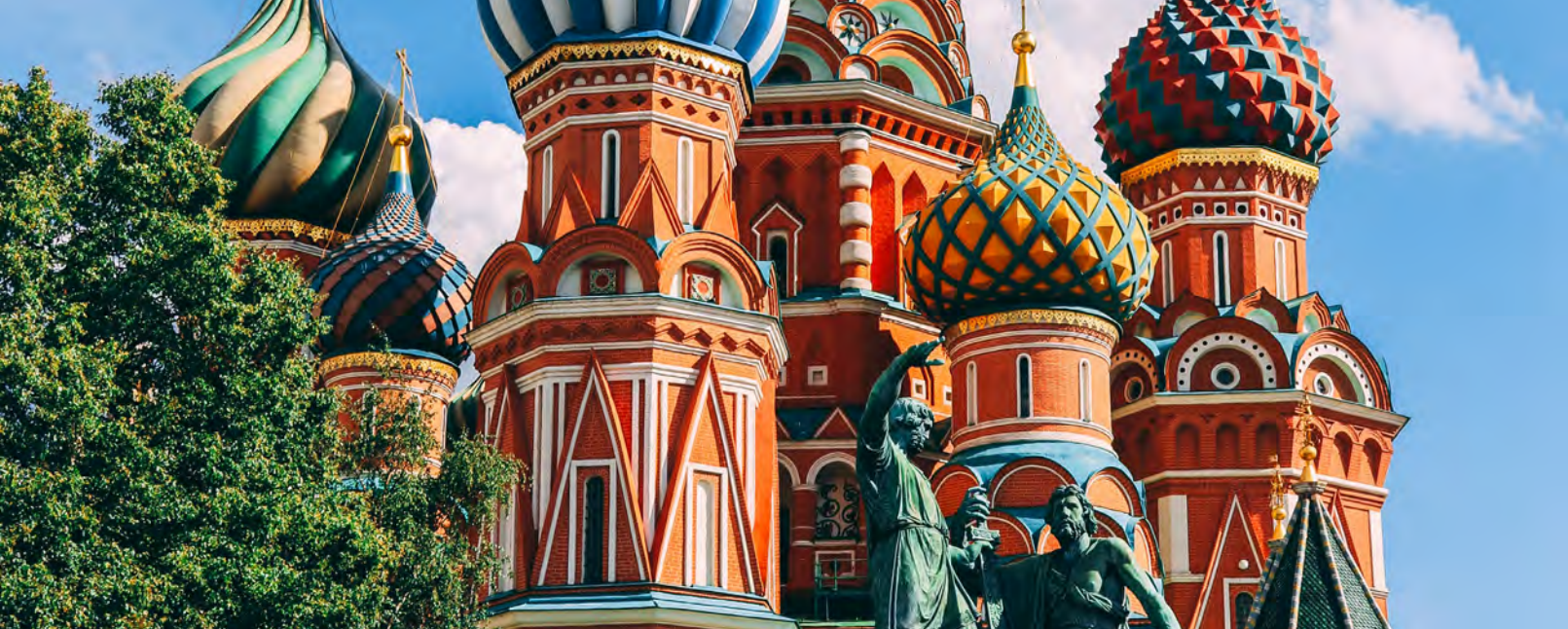
The first IAFOR Silk Road Initiative roundtable of 2018 was held in Moscow on February 21, and in partnership with Moscow State University.

The event was hosted by the Moscow State University Institute of Asian and African Studies, and opened by the Director of the Institute, renowned scholar of politics and international relations, Professor Igor I. Abylgaziev. Attended by a group of invited scholars from both universities in Moscow and abroad, the Roundtable was organised with the kind support of the President of the Faculty of Foreign Languages and Area Studies, Professor Svetlana Ter Minasova, and Dr Elena Mishieva, Academic Secretary of the same faculty, and IAFOR Silk Road Initiative Project Coordinator in Moscow.

The roundtable was co-chaired by Professor Georges Depeyrot of the École Normale Supérieure (ENS), Paris, and Board member of the Centre National de la Recherche Scientifique (CNRS), and Dr Joseph Haldane, Chairman and CEO of IAFOR, and took as its subject, "International Academic Cooperation in Uncertain Times". The topic was very timely, as this is a period of great global political uncertainty.

Professor Svetlana Ter Minasova delivered the opening address, which set the scene by underlining that most senior academics had effectively lived in two separate countries in succession; The Soviet Union until 1991, and then Russia since that time. She described the Soviet times as the "Kingdom of Prohibitions", where everything was governed by what could not be done, and by what was prohibited, and there existed an insularity and isolationism, making relations with countries outside the communist sphere difficult.

With the fall of the erstwhile "enemy" of the USSR, the new Russia became suddenly very popular, as different Western companies, NGOs and universities, sought to quickly build relations with the country, and money started to pour in as people sought to gain market position and influence. Although that created funding pools that had until that point been non-existent, it also ushered in an era of inflation, and meant university lecturer wages were not enough to live on, and obliged many to engage in supplementary private tuition, with academics being underpaid and overworked. This has led to the familiar problem of a brain drain, and economic migration, as Russian academics sought higher paid opportunities abroad. Although there have been market reforms introduced, the state education system remains slow and highly bureaucratic. A presentation by Dr Lubov Kulik of the Faculty of Economics at Moscow State University spoke of the economics of education in a presentation that considered education as both a public good and a commodity. *[Report continued on the next page]*



Recently, Russia has found itself more distanced from the west, as a result of, and resulting in, a context of increased authoritarianism and nationalism, and this has often made international research collaborations more difficult, and has seen cuts in funding from such programs as Erasmus +. For its part, the Russian funding bodies have continued to prioritise STEM subjects over the liberal arts, following a policy that mirrors most other countries. In the non-science areas of study, funding is more often directed towards internationally and internally sensitive issues that are often geared towards encouraging internal cohesion, nation building and so on, and in areas such as geopolitics, minority languages and religions; not surprising given that Russia is at once an old and a young country.

The intellectual life of the country is heavily weighted in Moscow and St Petersburg, although there are attempts to ensure that other parts of the country are well funded, and there are well-respected state universities elsewhere in the country, such as Novosibirsk and Vladivostok, as well as satellite campuses in the former Soviet republics, where Russia maintains considerable economic, cultural and linguistic influence.

The country also enjoys relations with many of the countries it now borders, and although these are historically weighted both positively and negatively, reflect a continued strong regional and cultural influence, where there are also large minority ethnic Russian populations. China has enjoyed a continued intellectual relationship with Russia, and there are frequent exchanges of students and professors alike, and Russian enjoys continued popularity in China, while Chinese is becoming a more popular language option. Professor Tatiana Dobrosklonskaya of Moscow State University, and a Visiting Professor at Beijing International Studies University gave a presentation which looked at the relationship and an overview of educational and cultural exchange between the two countries.

Professor Ljiljana Markovic, Dean of the Faculty of Philology at the University of Belgrade closed the symposium by speaking of the modernisation paradigms of education, and in a context of political instability, drawing attention to crises of identity, both individual and national. She underlined that we must seek ways to collaborate, to work together, and that this is both a philosophical and practical commitment.

In all, the symposium was a great success, and we look forward to future IAFOR Silk Road Initiative events.

Dr Joseph Haldane
Chairman and CEO, IAFOR

Innovation and Value Initiative

www.iafor.org/innovation-and-value-initiative/



Innovation and Value Initiative

More than ever, solutions to the transnational challenges, from climate change, sustainability to refugee crises, are in need of radically new approaches that depart from the present institutional limitations of global governance. Interdisciplinary and cross-sector collaboration, between science/technology and the humanities or public and private sectors, in search of new values and models of how we conduct businesses, produce food or even live, are recognised widely as the way forward, as has been demonstrated in the United Nations' Sustainable Development Goals (SDG) that usefully combines the achievements of the Millennium Development Goals (public) and Global Compact (private sector).

Moreover, as the world confronts the limits of Western concepts of innovation and the value that these bring, other unique, sustainable and inclusive models of innovation may have important and globally applicable lessons that could guide the future of innovation and value creation initiatives around the world. Even though global connectivity has been greatly enhanced, there are local or regional pockets of ecosystems with demonstrated capacities to survive over centuries, and yet these are hardly recognised or properly integrated into the theoretical underpinnings that inform international practices and policies.

As a way to take part in this global endeavour to renovate the current international system and create new values, the IAFOR Research Centre is proud to announce the Innovation and Value Initiative that will start as a three nodes project in the following areas: Value and International Economy, Value and International Politics and Value and Social Innovation.

Lead Researchers

- Haruko Satoh – Professor, OSIPP, Osaka University, Japan
- Philip Sugai – Professor, Doshisha University, Graduate School of Business, Japan
- Toshiya Hoshino – Ambassador and Deputy Permanent Representative of Japan to the United Nations

About the Initiative

The purpose of the Innovation and Value Initiative is to explore the drivers, processes and outcomes of innovation and value creation across countries, markets, industries and sectors and identify the drivers that foster the most healthy innovation and value-creating ecosystems across (1) heritage businesses, (2) multinational companies, (3) entrepreneurial startups, (4) educational institutions, (5) governments, (6) NGOs and NPOs. This initiative will also foster mature conversation between leaders across these fields and industries, and will address the questions of “what is innovation?”, “what is value?” “what are innovation ecosystems?” and what we mean by these terms in context.

The initiative will be comprised of the following elements: research, education, dissemination (working papers, workshops and conferences), and initiate collaborative implementation projects with businesses, local, regional or international NPOs and/or international organisations (for example, the humanitarian use of blockchain technology). The three nodes, “Value and International Economy”, “Value and International Politics”, and “Value and Social Innovation” will have each have its independent research component, but the researchers will also work closely to share findings, team teach for classes at OSIPP, integrate their works at implementation level or producing policy recommendations where possible and practicable, and plan new collaborative projects.

Project Nodes and Teams

Value and International Economy

Lead Researcher

- Philip Sugai – Professor, Doshisha University, Graduate School of Business, Japan

Associated Researcher(s)

- John Beck – President, North Star Leadership Group

Value and International Politics

Lead Researcher

- Haruko Satoh – Professor, OSIPP, Osaka University, Japan

Associated Researchers

- Toshiya Hoshino – Ambassador and Deputy Permanent Representative of Japan to the United Nations
- Peng-Er Lam – Senior Research Fellow, East Asian Institute, National University of Singapore, Singapore

Value and Social Innovation

Lead Researcher

- Toshiya Hoshino – Ambassador and Deputy Permanent Representative of Japan to the United Nations



Innovation and Value Initiative

United Nations STI Forum 2018 Report

IAFOR collaborated with the United Nations in the hosting of a special session at the Third Annual Multi-stakeholder Forum on Science, Technology and Innovation for the Sustainable Development Goals (STI Forum 2018) at the United Nations Headquarters in New York on June 6, 2018.

Dr Joseph Haldane, Chairman and CEO of IAFOR, co-moderated the Official Meeting, a roundtable session on Innovators and Investors, and focussed on questions at the intersection of innovation and value, including "Impact investing"; investments made into companies, organisations, and funds with the intention to generate social and environmental impact alongside a financial return. The chair of the meeting was Japanese Ambassador to the United Nations, His Excellency Dr Toshiya Hoshino.

Dr Haldane said: "For IAFOR, impact investing is a particular area of interest in regards to the funding of research in higher education, and dovetails with the work we will be doing within the IAFOR Research Centre at the Osaka School of International Public Policy (OSIPP) at Osaka University, as part of our new Innovation and Value Initiative, and also with The IAFOR Global Innovation & Value Summit 2018 (GIVS2018) to be held in Tokyo later this year." He added that "it is a great recognition of IAFOR to have been invited to collaborate, and we are honoured to have been asked to work with the United Nations at this important event, and look forward to working with the UN and other stakeholders in the support of Science, Technology and Innovation for the Sustainable Development Goals (STI-SDG)."

Dr Haldane, who teaches on the postgraduate Global Governance course at OSIPP, and is an Expert Member of the World Economic Forum in this area, was also keen to raise the issue of governance and policy implications of the uses of blockchain technology. In his introduction to the panel, he suggested that the use of blockchain, given its verifiability and the transparency of transactions might have a positive effect on systems of governance. This might be especially important at a time when the rules-based international system, exemplified by institutions such as the United Nations, are being challenged.

Image | Dr Joseph Haldane, Chairman and CEO of IAFOR, co-moderates a roundtable session on Innovators and Investors at the United Nations Headquarters in New York.

Reviewers

IAFOR depends on the assistance of a large number of international academics and practitioners who contribute in a variety of ways to our shared mission of promoting international exchange, facilitating intercultural awareness, encouraging interdisciplinary discussion and generating and sharing new knowledge. Our academic events would not be what they are without a commitment to ensuring that international norms of peer review are observed for our presentation abstracts. With thousands of abstracts submitted each year for presentation at our conferences, IAFOR relies on academics around the world to ensure a fair and timely peer review process in keeping with established international norms of double-blind peer review.

We are grateful for the time, effort and expertise donated by all our contributors.

MediAsia2018

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Aims & Scope

The *IAFOR Journal of Cultural Studies* solicits scholarship in the broad areas of culture, social development, the arts, digital communities, philosophy and similar.

While much of the journal's focus rests on Asia, it encourages contributions from all across the globe, thereby establishing links between intercultural and transcultural phenomena and analysing them. Asia is a continent constantly evolving within a restive world and it is the aim of this journal to provide challenging and incisive commentary to accompany this process.

We envisage the *IAFOR Journal of Cultural Studies* to be an open space for developing topics, threads and nodes of cultural understanding. The journal recognises that cultural studies is necessarily hybrid in nature and that even the establishment of common research fields (itself a highly contested exercise) will do little to discipline it. This, however, does not relieve cultural studies of the necessary reflection upon its own histories and present status quo. It is hoped that some of these discussions will take place in the virtual pages of this journal and that those theoretical interventions stimulate and interact with further research. As cultures are becoming increasingly mediated, ample space will be provided for those interventions highlighting the relationship between (media) technology and culture.

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A-Z Index of Presenters

A woman with dark hair, wearing a dark blazer and a lanyard with a badge, is gesturing with her right hand while speaking. The image is dark and serves as a background for the title.

A-Z Index of Presenters

Afifi, Subhan Universitas Pembangunan Nasional "Veteran" Yogyakarta, Indonesia	p. 72	de Lima Santos, Mathias Felipe Queensland University of Technology, Australia	p. 63
Aggarwal, Vir Bala Himachal Pradesh University, India	p. 69	de Villiers, Nicholas University of North Florida, USA	p. 51
Ahmad Fadzil, Juaina Universiti Teknologi MARA (UITM), Malaysia	p. 75	Dizon, Ena Marie Malayan Colleges Mindanao, The Philippines	p. 76
Akhtar, Fokiya Zayed University, UAE	p. 52	Dundar, Lale Baskent University, Turkey	p. 46
Alam, Andi Sahriah University of Melbourne, Australia	p. 41	Edy Susilo, Muhammad Universitas Pembangunan Nasional "Veteran" Yogyakarta, Indonesia	p. 72
Alves, Helena University of Beira Interior, Portugal	p. 63	Ellis, James Hong Kong Baptist University, Hong Kong	p. 61
Aminudin, Amin Universitas Budi Luhur, Indonesia	p. 46	Fernandez, Percy Manipal Academy of Higher Education, UAE	p. 52
Ao, Peng Peking University, China	p. 60	Fruchter-Ronen, Iris University of Haifa, Israel	p. 73
Asanuma, Wataru Tokyo Business and Language College, Japan	p. 45	Gencil Bek, Mine University of Siegen, Germany	p. 46
Asghar, Salman Loughborough University, UK	p. 56	Gong, He Xiamen University, China	p. 40
Ashish Thomas, Elsa Manipal Academy of Higher Education, UAE	p. 72	Gorkemli, Hayriye Nur Selcuk University, Turkey	p. 54
Augustine, Michelle Micah University of Kwazulu-Natal, South Africa	p. 79	Griffith, John National Taipei University of Technology, Taiwan	p. 70
Banerjee, Sumana Jadavpur University, India	p. 59	Guajardo, Maria Soka University, Japan	p. 58
Beeman, Mark Northern Arizona University, USA	p. 73	Gülsünler, Makbule Evrim Selcuk University, Turkey	p. 74
Bin Mohamad Affendi, Muhammad Amin University of Glasgow, UK	p. 85	Han, Bo Tsinghua University, China	p. 44
Bolewski, Christin Loughborough University, UK	p. 84	Haque, Sabir MAHE Dubai Campus, UAE	p. 85
Borisova, Anastasia Saint-Petersburg State University, Russian Federation	p. 59	Hawkins, Beryl Temple University Japan, Japan	p. 58
Boyacioglu, Elif Baskent University, Turkey	p. 57	Hawkins, Virgil Osaka School of International Public Policy, Osaka University, Japan	p. 77
Cabell, Charles Toyo University, Japan	p. 68	Hernanda, Gilang Reffi Universitas Indonesia, Indonesia	p. 45
Callow, James Tamkang University, Taiwan	p. 53	Hsu, Shih-Ya National Taiwan Normal University, Taiwan	p. 62
Carpentras, Fabien Yokohama National University, Japan	p. 68	Iwane, Azusa Osaka School of International Public Policy, Osaka University, Japan	p. 76
Chan, Nicole New York University Shanghai, China	p. 75	Jin, Lin National Chengchi University, Taiwan	p. 60
Chang, Su Chengdu University of Technology, China	p. 60	Jin, Wenkai Tsinghua University, China	p. 50
Chen, Chih-Wei National Chiao Tung University, Taiwan	p. 40	Jin, Xuelian Chongqing University of Posts and Telecoms, China	p. 40
Chen, Ting Shanghai University of Political Science and Law, China	p. 51	Kim, Ji Hee Hankuk University of Foreign Studies, Republic of Korea	p. 84
Chen, Ying-Ying National United University, Taiwan	p. 55	Kim, Sooyeon Osaka School of International Public Policy, Osaka University, Japan	p. 77
Chen, Ying-Ying National United University, Taiwan	p. 59	Kim, Youngnam Ajou University, Republic of Korea	p. 84
Cheng, Yu-Chung Hsuan Chuang University, Taiwan	p. 72	Kitikunkamjorn, Viraporn Bangkok University, Thailand	p. 62
Chiang, Shulin Chinese Culture University, Taiwan	p. 49	Kumar, Gaurav THDC India Limited, Ministry of Power, Govt. of India, India	p. 44
Choi, Sin Yi Hong Kong Baptist University, Hong Kong	p. 47	Kung, Kaby Wing-Sze The Open University of Hong Kong, Hong Kong	p. 48
Ciccognani, Matteo University of Leicester, UK	p. 62	Li, Jiefu National Chengchi University, Taiwan	p. 44
Corbeil, Steve University of the Sacred Heart, Japan	p. 75	Li, Lisa Yinghong J. F. Oberlin University, Japan	p. 61
Corbett, Frederique Pepperdine University, USA	p. 56		
Cristobal, Rosario Ruby Science Education Institute, The Philippines	p. 56		
David-West, Alzo Matsuyama University, Japan	p. 57		

A-Z Index of Presenters

Liliani Cakra Dewi, Helga Universitas Multimedia Nusantara, Indonesia	p. 69	Şivgin, Zeynep Merve Hacı Bayram Veli University, Turkey	p. 50
Lim, Young-Mi Shinshu University, Japan	p. 57	Slugan, Mario Ghent University, Belgium	p. 78
Lin, Wu-Tso Central Taiwan University of Science and Technology, Taiwan	p. 47	Solmaz, Basak Selcuk University, Turkey	p. 66
Liu, Fung-Ming The Education University of Hong Kong, Hong Kong	p. 46	Spicer, Paul Hiroshima Jogakuin University, Japan	p. 79
Liu, Hsien-Cheng Kun Shan University, Taiwan	p. 40	Sumadiyono, Sulistyaningsih Sunan Kalijaga State Islamic University, Yogyakarta, Indonesia	p. 55
Liu, Ting Communication University of China, China	p. 79	Suryati, Yati Indonesian Institute of Sciences, Indonesia	p. 67
Loucif, Sabine Hofstra University, USA	p. 80	Sutandio, Anton Maranatha Christian University, Indonesia	p. 47
Lynch, John Karlstad University, Sweden	p. 70	Tang, Ying Chengdu University of Technology, China	p. 85
Ma, Chun Lung The Open University of Hong Kong, Hong Kong	p. 48	Tian, Hui Communication University of China, China	p. 74
Masuda, Hikaru Tokyo Junshin University, Japan	p. 48	Topuz Savas, Ayla Anadolu University, Turkey	p. 71
Mattingly, Matt Regent University, USA	p. 54	Wahyuni, Hermin Indah Universities Gadjah Mada, Indonesia	p. 85
Mejia-Acevedo, Cristina Universal American School, Dubai, UAE	p. 76	Wang, Jia Wei Xi'an International Studies University, China	p. 74
Mendoza, Karl Patrick De La Salle University, The Philippines	p. 49	Wang, Mengshu Waseda University, Japan	p. 80
Morney, Elisabeth Aalto Arts University, Finland	p. 63	Wilson, Yumi San Francisco State University, USA	p. 84
Nadhifah, Nurul Universitas Brawijaya, Indonesia	p. 61	Wrochna, Agata Ewa The University of Nottingham Ningbo China, China	p. 57
Natusch, Barry Nihon University, Japan	p. 58	Wu, Yongan University of North Florida, USA	p. 51
Natusch, Barry Nihon University, Japan	p. 63	Xie, Fang Virginia Military Institute, USA	p. 48
Nevzat, Raziye Eastern Mediterranean University, Cyprus	p. 45	Xu, Jian Deakin University, Australia	p. 66
Ng, Waiming Chinese University of Hong Kong, Hong Kong	p. 78	Yilmaz, Rasime Ayhan Anadolu University, Turkey	p. 74
Ni, Yanping University of Warwick, UK	p. 73	Yong, Cheng Fei Tunku Abdul Rahman University College, Malaysia	p. 44
Oliver Imanishi, Kelsey Osaka School of International Public Policy, Osaka University, Japan	p. 66	Yurtcicek Ozaydin, Seval Tokyo Institute of Technology, Japan	p. 72
Ozturk, Mesude Canan Anadolu University, Turkey	p. 67	Yustitia, Senja Universitas Pembangunan Nasional "Veteran" Yogyakarta, Indonesia	p. 72
Paço, Arminda University of Beira Interior, Portugal	p. 69	Zhao, Xinyu Deakin University, Australia	p. 55
Patkachar, Urapong Bangkok University, Thailand	p. 73	Zhou, Ruiqi Aalborg University, Denmark	p. 63
Philip, Michelle Wilson College, University of Mumbai, India	p. 54	Zhu, Xinchun National Chengchi University, Taiwan	p. 47
Pine, Elijah Jesse University of the Philippines Los Baños, The Philippines	p. 77	Zhuang, Pingxian Guangdong University of Foreign Studies, China	p. 71
Pratiwi, Fatma Dian Gadjah Mada University, Indonesia	p. 60		
Rahmatuloev, Khayyom Osaka School of International Public Policy, Osaka University, Japan	p. 45		
Respati, Bawuk Universitas Indonesia, Indonesia	p. 71		
Ruiz, Joaquin Miguel De La Salle University, The Philippines	p. 53		
Saha, Arpita Xavier University Bhubaneswar, India	p. 80		
Shangguan, Qiyue Nanjing Normal University, China	p. 78		
Shih, Yi-Chin Tamkang University, Taiwan	p. 70		
Sibarani, Rifka Universitas Atma Jaya Yogyakarta, Indonesia	p. 68		

Notes

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The Asian Conference on Arts & Humanities 2019

ACAH2019

Join us in Tokyo for ACAH2019 – proudly organised by The International Academic Forum (IAFOR) in partnership with the IAFOR Research Centre at Osaka University and IAFOR's Global University Partners.

Conference Theme: "Reclaiming the Future"

Location & Venue: Toshi Center Hotel, Tokyo, Japan

Dates: Friday, March 29, 2019 to Sunday, March 31, 2019

Early Bird Abstract Submission Deadline: November 14, 2018

Final Abstract Submission Deadline: January 14, 2019

Early Bird Registration Deadline: December 14, 2018

Advance Registration Deadline: January 14, 2019

Final Registration Deadline: February 14, 2019

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Conference theme

Reclaiming the Future

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

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

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