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Conference Report and Intelligence Briefing

The 5th Barcelona Conference on Education (BCE2024)
The 5th Barcelona Conference on Arts, Media & Culture (BAMC2024)

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Executive Summary

[The 5th Barcelona Conferences on Education \(BCE2024\)](#) and [Arts, Media & Culture \(BAMC2024\)](#) took place at the [Toulouse Business School \(TBS\) Education Barcelona](#) and the [Hotel Barcelona Condal Mar Affiliated by Meliá](#) from November 12-16, 2024. 440 delegates from 68 countries participated in one of IAFOR's most engaging conferences, with a programme focused on questions such as belonging and othering, creating new and friendlier ways of engaging with each other, the role of the Arts and Humanities within precarious times, and what it means to be human. The Barcelona Conference emphasised the importance of the Arts and Humanities as a driver for cultivating more understanding between people, fostering imagination and creativity to reimagine new structures and narratives of coexisting, and creating safe spaces for disagreeing well with each other.

Uncertain times call for new ways of relating to and engaging with each other. This notion presupposes the emergence of a new definition of the 'self' and the 'other', asking the question of what it means to be human in the first place. The Arts and Humanities provide key insights: imagination and creativity, both stimulated whenever we produce literary artwork, poems, music, or films, allow us to reimagine a new type of humanity within changed environments. The writer, the poet, the artist, and the educator are all able to question the status quo, confront old capitalist and colonial narratives, and help create spaces of conviviality, where we learn to disagree and coexist in harmony with each other. Many of the conference's discussions urged us to rethink our capitalist structures and worldview, critically examine our institutions and systems, and relinquish colonial legacies, while rethinking our existence on this planet and what makes us human.

[Professor Baden Offord](#) and [Dr Yirga Gelaw Woldeyes](#) from [Curtin University, Australia](#), stressed the urgency of creating new narratives of coexistence and more conviviality among our encounters, particularly in times where capitalist structures and colonial legacies are threatening human existence on a planet treated as a source of 'endless' exploitation. Dr Woldeyes emphasised the need for more critical and appreciative dialogue within classrooms, while Professor Offord highlighted the importance of the Arts and Humanities in redefining what it means to be human.

In a similar vein, [Dr Raúl Fortes-Guerrero](#) from the [University of Valencia](#), Spain, presented a case study of how the Arts, such as [Miyazaki Hayao's](#) animated films, have the power to create new ways of seeing the 'self' and the 'other' in our minds. Such films blur the lines between reality and imagination and foster more cultural understanding and appreciation for our own and others' culture.

A panel focusing on Adult Education and Learning (AEL) in Spain brought professional insights into the local education system, calling for a decoupling from an economy-driven, productivist, and neoliberal type of education. [Dr Dolors Ortega Arévalo](#) from the [University of Barcelona](#), Spain; [Ms Eva Martín Álvarez](#) from The Teacher Center of Aragón, Spain; [Dr Carme Martínez](#) from Fem Pedagogia and [Universitat Autònoma de Barcelona](#), Spain; and [Ms Mercedes Molina](#) and Mr Frederic Johnson Esteve from the Valencian Community, Spain, emphasised the significance of moving into a people-driven, community-based agenda for adult education programmes if we want to create a sustainable future and foster global citizenship.

In line with Global Citizenship discussions, The Forum discussion – IAFOR's intellectual caravan – made another stop in Barcelona, discussing the context-specific issue of mass tourism with a global citizenship lens. Delegates had the opportunity to lead a one-hour open discussion and came to the conclusion that it might never be possible to achieve widespread responsible tourism, starting from our inability to find a consensus on what 'responsible' or 'respectful' means. Behaviour is cultural and therein lies the problem of 'standardising' it. In addition, there is a dilemma between tourism and economic development. The truth is that tourists and the tourism industry are asked to make choices on a continuum: some forms of tourism are more harmful to local communities and the environment than others, but some amount of harm might be inevitable to avoid. However, we can educate people and hone the abilities that we have lost in the course of turning hospitality into a money-making machine, starting with trust. Once again, the role of the Arts and Humanities in mitigating the negative consequences of our capitalist structures was highlighted during The Forum.



1. Introduction

Plagued by existential crises all over the world, humanity today faces serious and even existential threats. Humanity is attacked from multiple fronts; from war and the menace of nuclear weapons, political turmoil, technological disruption, the proliferation of Artificial Intelligence (AI), and epistemic violence, to widespread poverty, cultural infallibility, and violation of human rights. Driven by capitalist structures and its legacy of colonialism seeping through bureaucratic and political institutions, the struggle for power is as much a collective issue as it is an individual one, serving as kindling for ideas that manifest into the physical reality.

It is of utmost importance to respond to these disturbing developments and counter the expansion of structures and spaces that allow for more hostility, exclusion, and violence. We need to create new narratives of coexistence and develop a robust intellectual and creative space for the emergence of vital questions and ideas, with conviviality at the heart of human encounters. We need to return to a place where being critical of or disagreeing with each other does not equal antagonisation, but rather a respectful exchange of ideas for the betterment of humanity. In addition, we must reconsider how we live and what it means to be alive; in other words, redefine the human experience on this planet and what it means to be 'human'. Changed by the structures of capitalism and colonisation, it is vital to reexamine our social, political, and economic structures, and how we can best align them with what the 'human' is and does.

In this endeavour, the role of education must also be reexamined. Many consider education the panacea for ending human suffering, yet we have more educated people with more problems than ever before. This raises the question of whether there is something wrong with education, or whether education (at least the way we are practising it at the moment) is not enough to solve our problems. [The Barcelona Conference on Education \(BCE2024\)](#) and [Arts, Media & Culture \(BAMC2024\)](#) emphasised the importance of the Arts and Humanities as a driver for cultivating more understanding between people, fostering imagination and creativity to reimagine new narratives of coexisting, and creating safe spaces for disagreeing well with each other. It is the Arts – literature, poetry, film, music, and other creative pursuits – that tell us the story of an unimagined human existence, necessary to break free from the predictive way of living dictated by capitalist and colonial structures.

In the following chapters, keynote presentations and panel discussions that took place during the plenary day of the Barcelona Conference elaborated on the importance of rethinking our structures and the vital role of education in pursuing this endeavour. [Professor Baden Offord](#) from [Curtin University](#), Australia, set the stage for the thematic discussions to take place by highlighting the urgency to create new narratives of coexistence and more conviviality among our encounters (Section 2). In a dialogue with his ideas, the keynote presentation by [Dr Yirga Gelaw Woldeyes](#) also from Curtin University, Australia, further expanded on Professor Offord's ideas by arguing that educators need to use the Critical Appreciative Dialogue (CAD) approach to deconstruct colonial narratives and redefine what it means to be human, advocating for marginalised people's agency and indigenous knowledge (Section 2).

Further emphasising the influence of the Arts in reconciling differing worldviews and cultural definitions, [Dr Raúl Fortes-Guerrero](#) from the [University of Valencia](#), Spain, showcased how the animated films of [Miyazaki Hayao](#) seamlessly fuse Eastern and

IAFOR Chairman & CEO Dr Joseph Haldane (right) and Provost Professor Anne Boddington (left) delivered the Welcome Address at BCE/ BAMC2024



Western visual motifs and culturally-influenced perspectives of the world, allowing us to reimagine the 'self' and the 'other' with a critical mind (Section 3). According to a panel discussion among Spanish AEL educators, in order to foster a more inclusive space for this Critical Appreciative Dialogue, education needs to shift away from capitalist values of productivism and neoliberalism and adopt a more people-driven, communal approach. By explaining how Adult Education is doing this in Spain, a panel moderated by [Dr Dolores Ortega Arévalo](#) from the [University of Barcelona](#), Spain, was presented by [Ms Mercedes Molina](#) from the Valencian Community, Spain; [Ms Eva Martín Álvarez](#) from The Teacher Center of Aragón, Spain; [Dr Carme Martínez](#) from [Fem Pedagogia](#) and [Universitat Autònoma de Barcelona](#), Spain; and Mr Frederic Johnson Esteve of the Valencian Community, Spain (Section 4).

As a final part of the plenary session, The Forum discussion in Barcelona discussed [Global Citizenship and Responsible Tourism](#), a contested topic in our host city, where delegates were asked to reexamine the commodification of tourism within capitalist structures and whether tourism can be reimaged as 'responsible' (Section 5).

The report concludes with the capacity-building part of the conference, which included a workshop on combating disinformation, offered by [Professor Heitor Alvelos](#) and [Dr Susana Barreto](#) from the [University of Porto](#), Portugal (Section 6), and a workshop on Rumba Catalana by Mr Joan Delgado and Mr Agustín Gálvez of The Raval's Band in Spain as part of the conference's cultural programme (Section 7).






Above: Professor Baden Offord, Emeritus Professor of Cultural Studies and Human Rights at Curtin University, Australia

2. Putting the Human back on a Raft

In his keynote speech titled [*'The Horizon of our Common Cause: Narratives, Ideas and Conviviality'*](#), Professor Baden Offord (Curtin University, Australia) set the scene for the situation humanity is faced with today: our world has become one in which industrial, technological, patriarchal, theological, and military powers have created existential crises for humanity that cannot be ignored. This fog of warism into which we are born has such a powerful psychological, social, and ethical impact, argued Professor Offord. It thrusts our democratic institutions into chaos, allows for technological disruption, constantly uses the threat of violence through war, nuclear weapons, epistemic violence, and exclusion to establish dominance, while at the same time endangering the survival of the human species due to climate change. These power struggles evoke questions of belonging and othering as we seek to answer who has the power to dominate and who can speak up against it. They ultimately ask us to define who deserves what, or in other words, who do we consider 'human enough' to deserve a free and decent life. By what means and with what intellectual and creative tools can we respond to these urgent matters? These are existential questions that the first two keynote speakers addressed as a provocation to the question of what it means to be 'human'.

2.1. Defining the 'Human'

Professor Offord made two important points that we must focus on as humans, who are constantly under the threat of extinction: (1) there is an urgency of creating new narratives of coexistence, moving towards each other and keeping the conversations going, and (2) we have to develop a robust intellectual and creative space for the emergence of vital questions and ideas within such conversations, with conviviality at the heart of this venture. He emphasised the need to have more contact and encounter both in the 'air' (e.g., our ideas) and in the physical reality, as this is how we become humans, completely sensitised to our planetary responsibilities.

 Watch on YouTube




Professor Baden Offord (left) and Dr Yirga Gelaw Woldeyes (right) were interviewed following their presentations

But what does it mean to be ‘human’? Professor Offord said that the nature of being human usually comes out of our inner expression in the form of poetry, literature, film, music, or the Arts. It is when our mind wanders in the ‘air’ that our existence is shaken and freed from the constraints of capitalism and colonialism, and we can truly express what being ‘human’ means. Due to the artist’s ability to constantly reimagine the world and create new realities, Professor Offord remarked that artists and poets keep telling us that ‘the human project is unfinished – it is still happening in front of us’. What it means to be human is not written in stone and is constantly reshaped by our surroundings and actions: new futures create new possibilities and, with them, a new version of the ‘human’.

On the other hand, Dr Yirga Gelaw Woldeyes (Curtin University, Australia) gave a more comparative definition of the ‘human’ in his keynote speech [‘Future-Focused Education Through Critical Appreciative Dialogue’](#). According to him, many today regard the human as a physical body that is born into life to contribute productively to a consumer-driven economy, while fulfilling the interests of the body; pleasure and self-preservation. The Earth in turn is seen as nothing but a resource for this endeavour, open to endless exploitation by capital, and time is defined by colonial structures as a base for exclusion: ‘The past for the underdeveloped is non-existent, for people do not have a history that they can learn from’. ‘Their present is imagined as the past of the developed world [the West]. They don’t have their own future, because their future is the present of the developed world’, said Dr Woldeyes, elaborating further on the time continuum’s role in this exclusion.

However, humans were not always defined like this. In his Ethiopian culture, Dr Woldeyes explained how the human is seen as part of nature and in a different relation to time, transcending the dichotomy of ‘haves’ and ‘have-nots’. The relationship between nature and humans is one of coexistence, and the *raison d’être* of humans is to assist and survive *with* the ‘other’. Our dominant socio-political and economic structures have turned this compassionate human into an antagonistic force, stripped of any sense of affability and global responsibility. Both Dr Woldeyes and Professor Offord stressed the need to return to a more humane human. Dr Woldeyes concluded his speech with a poem that spoke to this need for a redirection, with nature asking ‘What word is a country, when stifled by borders’, unable to grasp the concept of separation, the human comes to the realisation that ‘slavery is to live by a written history, freedom is to be unbounded; Earth is my body, sky is my soul. I don’t have a country, I am a country myself’.

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2.2. Education as a Raft in Disruptive Waters

It has been a consistent idea expressed by various keynote speakers throughout IAFOR conferences that the Arts and Humanities are the best tools we have at our disposal to turn the human back to its empathic, compassionate, and friendly nature (see [Hall & Ansaldo: ACAH/ACCS/ACSS2024](#); [García-Osuna, Hall & Raina: ECE/ECAH/ECLL/EGen2024](#)). Professor Offord renewed the importance of the Arts and Humanities and their ability to hone students' imagination and critical thinking by creating spaces for questioning violence and turmoil that is going on around us. Artists, poets, authors, musicians, filmmakers, and all other occupations trained in the Arts and Humanities are free minded architects capable of creating new, unimagined futures. As an example of the discipline's triumph over pure logical industry-promoted disciplines, Professor Offord gave the example of how scientists in the past used to consider future possibilities within limitations, claiming that humans would not be able to travel more than 200km/h and that televisions would not become household appliances; all of which eventually came true. On the contrary, Jules Verne, the French novelist and poet, who instead pulled things out of his imagination, was right about everything he wrote: all his ideas, classified as science-fiction then, came to being today.

Science and logic cannot predict where the human limits are, define what it means to be human, or imagine a world without antagonism and violence like the Arts and Humanities can. Therefore, 'artists, writers, and hopefully all of us educators, have a great responsibility and should be the guides to what it means to be human', said Professor Offord.

To further explain the difference between the Arts and Humanities and western scientific knowledge-making, he used the metaphor of the raft and the bridge. The world is a river we are asked to cross; an unpredictable current, sometimes violent and disruptive, threatening the survival of the individual and hindering their connection to those on the other side. There are two ways to cross it: either by using a raft or by traversing a bridge. 'The raft is where we see how we are situated with the currents of the river. We have to negotiate with the rapids and use our skills to survive', Professor Offord explained. On the other hand, the bridge is where knowledge has already been established. In a sense, in Professor Offord's words, it can be seen as a 'totem of colonisation'. It has a difficult relationship with the ecology because the bridge subjugates the land in order to set its foundations. In seeing knowledge-making as a bridge, which is 'strongly supported by the techno-industrial aspect of what makes us human', everything is already pre-arranged, and there is nothing to challenge us. On the contrary, on a raft, the individual faces a lot of challenges: we need to be prepared to negotiate with others, to counter their arguments, and to survive together. 'The bridge is the bureaucracy, whereas the raft is the irritation of the poet, the artist, and the intellectual, the person who wants to challenge, and the person who wants to do things in many different ways', he further explained.

He compared the knowledge-making on the raft with IAFOR's mission and way of operation, emphasising its interdisciplinary focus. '[The way musicians combine different elements and ideas has] almost the same kind of quality to IAFOR in some ways – the bringing together of different ways of doing music and of actually understanding music', Professor Offord said. He elaborated on this quality further:

“ When you are on a raft, you have to think about intercultural communication, you have to be prepared to listen to others and to suspend judgment. You have to be humble, if you want to survive. It goes to the very heart of what Edward Said said many years ago: “survival is about the connection between things”. We only survive as human beings through human contact. It is part of the human project. The metaphor of the raft is a great way of understanding how we engage with knowledge and knowledge-making, because this is what we are doing in the context of higher education. How we make knowledge is extraordinarily important.

With this comparison, Professor Offord alluded to the fact that IAFOR brings people from all disciplines together, which is a very different type of knowledge-making from the orthodox way – the bridge – of how disciplines establish their own boundaries. Because it also has an international and intercultural dimension, members of the IAFOR community have to interact and negotiate with different kinds of logic, norms, and languages when encountering each other, making the crossing of the river on the raft a much more rewarding challenge. 'The raft as a metaphor for the Arts and Humanities is the best way of getting us across the river', he concluded.





Dr Yirga Gelaw Woldeyes, Senior Lecturer, multidisciplinary researcher and writer based at Curtin University's Centre for Human Rights Education, Australia

2.3. An Alternative Worldview to the Capitalist System

Even though artists and humanists have a lot to say about the 'human project' being unfinished, many of their books and artworks are being banned worldwide, resulting in a narrowing of knowledge-making. 'What does this mean for humanity?', Professor Offord asked as a provocation. 'Education was given to us as a hope', said Dr Woldeyes, and yet, 'we have more educated people with more problems than ever before. In fact, most of our problems are created by educated people'. Is there something wrong with our current systems of education, or is education not enough to solve our problems?

Dr Woldeyes advocated for using what he called Critical Appreciative Dialogue (CAD) within classrooms. The safe spaces that Professor Offord was talking about are best created within classroom environments and through the CAD approach, proposed Dr Woldeyes. He further elaborated on this form of dialogue by explaining what it means to be critical and what it means to be appreciative. 'Because there is so much violence in the world, and because education participates to some degree in how power is distributed across the world, it is vital to be critical', he explained. However, this criticality tends to create a sense of hopelessness, especially when we are looking at decolonisation: 'Everything seems impossible to change', he admitted. This is why it is important to be appreciative. 'To appreciate means not only to appreciate the power of the powerful but also the power of the powerless. These people also have agency. They are able to survive systems and structures of power. To appreciate is to learn the ability to survive', Dr Woldeyes explained. Therefore, CAD is a way of activating this agency to appreciate in students.


The perspectives of the 'human' being nothing but an individual body – separate from nature and only seen in its antagonistic relation to others through material wealth, time, and knowledge – influence us greatly, to the point where we are unable to imagine an alternative worldview to the capitalist one and the pursuit of capital's ongoing exploitation of the world, said Dr Woldeyes. 'It is easier to imagine the end of the world than the end of capitalism', he said with a hint of irony. This imagination of time allows for the destruction of cultures and indigenous knowledge, and the removal of the marginalised 'other' from education. What does it mean to teach critically and to appreciate the cultural diversity and creativity of all people? What responsibility do teachers have in this endeavour?

It is vital to develop a society that values stories, said Professor Offord in a post-presentation interview. 'The term "pacifist" has to be completely reimagined as a very activated source of energy towards that kind of goal, which is radical education', he added. Building on this, Dr Woldeyes urged that we need to rethink what being different means and recognise that differences are essential for the development of mankind. He further added that 'when people disagree, they are expressing something important within them, a kind of truth that is not understood by the 'other'. Every difference is an invitation. Instead of becoming angry over our differences, we become curious: what is this strong thing that is moving this person? That type of curiosity, when based on empathy and the will to change, would bring us to a more fruitful dialogue, where we can arrive at better ideas'. We need to put an end to the narrowing of knowledge and, much like on a raft, look for alternative ways of interpreting the world around us – and with it, a new interpretation of the 'human'.





Raúl Fortes-Guerrero, lecturer of Japanese language and culture at the University of Valencia's Area of East Asian Studies

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3. Reimagining the 'Self' through Art

Not only can the Humanities create new spaces and narratives of inclusion and reimagination of the future, but the Arts play an equally transformative role. The artist, the poet, and the musician remind us that the human project is unfinished; an ever-evolving creative pursuit. In his keynote presentation ['East Wind, West Wind: Intertextuality, Transculturality, and Temporal and Spatial \(Re\)creations in the Cinema of Miyazaki Hayao'](#), Dr Raúl Fortes-Guerrero (University of Valencia, Spain) discussed how the Japanese filmmaker Miyazaki Hayao combines Eastern and Western artistic and literary traditions to create transnational and intertextual cinematic worlds, characters, and narratives promoting human empathy and coexistence. These cinematic worlds in turn challenge and redefine our understanding of humanity's place within an interconnected world. Miyazaki's work is a perfect example of how artwork can make us question our origin and reimagine our 'self' as portrayed through the eyes of the 'other'. This results in an understanding and appreciation of the other's view, which has the potential to create more conviviality within our encounters.

3.1. Intertextuality and Mukokuseki: Blurring the Lines Between East and West

'One of Miyazaki's hallmarks is the harmonious coexistence of creation with the recreation, adaptation, and imitation of mixed elements of Eastern and Western tradition', said Dr Fortes-Guerrero. To what extent can Miyazaki's cinema, despite being considered a quintessential Japanese work, be considered Japanese or, on the contrary, global and international? In Japanese, the word *mukokuseki* - statelessness or nationless - refers to the latter: it is a term used to describe many of Japan's most notable ambassadors of cultural soft power, such as [Mario](#) and [Hello Kitty](#). Such characters in Japanese media are 'culturally wordless', that is to say, they distinctly lack a concrete ethnicity or nationality. This allows the character itself to become a transnational character despite its Japanese origin. This quality makes such characters 'more universally attractive, and more easily assimilated' into other markets, he explained.



In the case of Miyazaki's films, Dr Fortes-Guerrero remarked that the filmmaker is able to maintain this transnational intertextuality while successfully synthesising disparate visual and cultural elements, using the 2001 animated film [Spirited Away](#) as a prime example. The film's backdrop is that of a traditional bathhouse, intricately modelled after [Dogo Onsen in Matsuyama](#), built during Japan's Edo era. In contrast, neighbouring restaurants the film's characters visit are reminiscent of eateries built in the subsequent Meiji era: buildings modelled after Western blueprints and materials. Characters, too, work in tandem inside the bathhouse but are drawn using vastly different motifs and references as guides. The bathhouse's proprietor, Yubaba, is fashioned in the Victorian Era style, while the workers don *atari*, a typical uniform from Japan's feudal period.

Dr Fortes-Guerrero explained that Miyazaki mixed these visual codes in reference to Japanese and European literary works which inspired the film. [The Village Beyond the Mist \(1975\)](#) by [Sachiko Kashiwaba](#) and [The Restaurant of Many Orders \(1924\)](#) by [Kenji Miyazawa](#) have both been linked to the film, with Dr Fortes-Guerrero adding [Homer's Odyssey](#), [Collodi's The Adventures of Pinocchio](#), [Carroll's tales of Alice in Wonderland](#), and various Russian folktales to the list. 'Critical of Japanese children's literature, Miyazaki considers himself an admirer of the Western masters of the genre', he noted, reminding us of the [Studio Ghibli](#) adaptations of [Diana Wynne Jones'](#) 1986 novel, [Howl's Moving Castle \(2004\)](#) and the 1952 novel [The Borrowers](#) by [Mary Norton](#) via his film [The Secret World of Arrietty \(2010\)](#).

3.2. Of Social Justice and Noblesse Oblige

In addition to the blend between visual representations of cultures, Miyazaki's work also mixes cultural values and norms, allowing for the re-imagination of the 'self' on a deeper level. Through his use of visual intertextuality, the visually represented West possesses cultural values of the East. Dr Fortes-Guerrero noted that Miyazaki explicitly designs his protagonists as 'models of human commitment to a world in which all beings are a part and have the same importance'. While some of the most loved Studio Ghibli heroines are princesses, such as Nausicaa in [Nausicaa of the Valley of the Wind \(1984\)](#) and San in [Princess Mononoke \(1997\)](#), they do not adhere to the courtly narratives of their Western counterparts: they mingle with and even fight for the common people, the abused, and those in need. This departure from known cultural narratives well-known to Western audiences may arguably provoke us to rethink what being of a higher social status means, and even how gender roles can be reimagined.

3.3. Crafting Culturally Ambiguous Yet Familiar Worlds

What Miyazaki excels at, Dr Fortes-Guerrero explained, is his ability to infuse these literary adaptations with 'plots and motifs inspired by other arts like comics and European painting, as [Miyazaki] himself acknowledges'. The eponymous castle's design in *Howl's Moving Castle* was inspired by both European and Asian traditions, he said, showing pictures of ['The Tower of Babel' by Pieter Bruegel the Elder c. 1562](#) and 18th century Indian miniature paintings by [the Pahari Schools](#) depicting the Pushpaka Vimana, the fabled aerial chariot of Kubera, the Hindu god of wealth. What Dr Fortes-Guerrero finds striking is Miyazaki's consistent referencing of Western and Asian art, cinema, and landscapes: the character Gina in [Porco Rosso \(1992\)](#) serenades lounge guests in a similar fashion to Marilyn Monroe's character in [River of No Return \(1954\)](#), while the castle in [The Castle of Cagliostro \(1979\)](#) is 'a dream synthesis of European places that compose in the Japanese collective imagination, a vision of the West exotic – as exotic as the one [the West] may have of the East'. This amalgamation, he explains, aids in making such settings' characters 'strangely familiar and therefore, more plausible'.

Miyazaki's films can be regarded as 'powerful vehicles for complaint, justice, and re-dress, as well as a relevant human capacity-building model especially in view of the global reach of anime', concluded Dr Fortes-Guerrero. Their settings and narratives are composed of collective memory or 'historical crossroads', using scenes derived from art, literature, and life, in which his protagonists struggle but eventually realise their identity and potential in both society and their own self-fulfillment. They constitute moral teachings that are easier to digest for a younger, Japanese audience as well as members of society who may feel invisible, such as women and the elderly. However, Dr Fortes-Guerrero noted that this transnational quality of exotic elements of Western and Asian traditions included in the stories 'constitute dimensions of the unknown, perfect for setting in a dark portrait of the uncertain future of humanity. According to him, Miyazaki's films guide Japanese youth through finding their own identity and inner development amidst their early lessons of social responsibility, using fantastic settings comprised of reality and imagination, problems derivative of a future magic and tinged with modernity, and, most importantly, how one can navigate 'the roots of one's identity... and the hypothetical future' through these intertextual worlds.





(From the far right) Dr Dolores Ortega Arévalo (University of Barcelona, Spain), Dr Carme Martínez from Fem Pedagogia & Universitat Autònoma de Barcelona, Spain), Ms Mercedes Molina (Valencian Community, Spain), and Ms Eva Martín Álvarez (Teacher Center of Aragón, Spain)

4. Changing Education's Scope: From Productivist to Communal Education

Leveraging the space and place of the conference, a panel on [‘Adult Education and Learning \(AEL\) in Spain: Challenges and Opportunities’](#) showcased the current situation of Adult Education in Spain. The panel featured four AEL educators associated with various adult education centres throughout Spain: Dr Dolores Ortega Arévalo (University of Barcelona, Spain), Ms Mercedes Molina (Valencian Community, Spain), Ms Eva Martín Álvarez (Teacher Center of Aragón, Spain), Dr Carme Martínez from Fem Pedagogia & Universitat Autònoma de Barcelona, Spain), and Mr Frederic Johnson Esteve (Valencian Community, Spain). Representing 3 of the 17 autonomous regions in Spain – Catalonia, Valencia, and Aragon –, the panel discussed region-specific frameworks, how their centres are reimagining adult education through the needs of their students, and possibilities for AEL to contribute to self-development, vocational goals, and local and global citizenship for the elderly and their communities at large.

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4.1. The Current State of Adult Education in Spain

AEL in Spain emerged as a result of the country's educational reforms during the transition from dictatorship to democracy in the mid-1970s. After the fall of Franco's regime, the concept of educational equality, particularly for women, became a cornerstone of public education in Spanish democracy. The education system was reenvisioned as a social elevator, and AEL schools expanded throughout municipalities and regions. Today, AEL follows a decentralised administrative pattern, which has proven to be a double-edged sword: while it is much easier for educational institutions to respond more effectively to region-specific demands and cater education to the needs of communities, institutional vulnerability and poor coordination obstruct these educational goals. The panellists were also critical of the current Spanish AEL system, arguing that it has become 'too aligned with neoliberalism', rather than fostering citizenship at all ages and stages of life, which was the original intent after the country's democratic transition.

The expansion of AEL in Spain has faced challenges, particularly institutional vulnerability, according to Mr Johnson Esteve. He noted the disconnect between educational administrations and the actual training needs of adult students. The AEL system has become decentralised, with 17 autonomous centres operating independently across Spain. Responsibilities for adult education are divided between the state, autonomous communities, and municipalities, making the AEL system a complex one to operate. In Catalonia, AEL primarily targets adults who did not complete compulsory education, following government standards to offer a curriculum aimed at achieving a high school diploma. However, this isolates many adult learners, noted Dr Martinez. Catalonia is now working on a new model for lifelong learning aimed at better integrating elderly students through a framework proposed as the '[Lifelong New Opportunities](#)' framework. The framework is missing the 'Learning' component in its name 'because they want a wider possible scope [for AEL]', Dr Martinez explained.

Recent policy developments in local government have led to a more holistic approach to AEL, particularly in Valencian AEL centres, said Ms Molina. She discussed how the ALV - 'A Learner's View' - approach focuses on students' individual learning goals, but has remained in 'agonistic survival' within the current AEL framework in Valencia. Between 2000 and 2015, Valencian centres offered secondary education degrees to adults, and since 2015, they have relied on a progressive legislative framework. In 2023, a shift towards a more neoliberal model was adopted, which contrasts with the learner-centric approach favoured by Ms Molina and others, advocating for quality education for all, especially the elderly. 'All people will become our eldest in the future', said Ms Molina, 'they must be taught in a quality way'.

Dr Dolores Ortega Arévalo of the University of Barcelona, Spain, moderated the panel



Ms Álvarez, who teaches at an AEL centre in Aragon, explained how this autonomous region differs from the aforementioned examples in that it faced a different problem. In 2002, Aragon passed a law emphasising personal development, citizenship participation, and cultural education. However, it lacked attention to elderly people. Aragon, being a sparsely populated region, consists of small villages, each with tiny classrooms serving communities of about a hundred inhabitants. As a response to the lack of elders' inclusion in education, in 2019, a Lifelong Learning Law was introduced, focusing not just on basic education, but on personal and social development. The courses, including memory workshops and Spanish as a Second Language, have been especially popular among students in their 50s to 80s, making up 90% of the enrolment in these small village centres. While many of these students do not need career certifications, the curriculum offers opportunities for certifications in soft skills like professionalism and digital skills. Ms Álvarez applauded the law for '[fostering] learning at all ages, at all stages of life, better adapting to the current needs and realities of the Aragon region's AEL learners'.

AEL in Spain is currently facing a dilemma: while the decentralised system helps in allowing AEL centres to modify curricula to the needs of communities, the overall neoliberal tendency for educational institutions to focus on providing skills that raise students' productivity stands in contrast to what communities and the centres' students really need. This is not only a reflection of the local Spanish education system, but of education systems globally. The way in which AEL centres in Catalonia, Valencia, and Aragon are fighting back against these neoliberal tendencies through a community-driven and people-centred approach to education, enabled by the system's decentralised administration, poses an alternative approach to the productivist worldview of capitalism.

4.2. The Potential and Future of Adult Education in Spain

When discussing the opportunities the panellists can see emerging in Spanish AEL, four key issues were highlighted: civic and social dimension, professional development, personal growth, and vocational aspects. Dr Ortega Arévalo reiterated that we live in a globalised world, and AEL centres could create unique learning spaces outside of the compulsory educational framework; one in which community members of all others engage locally with each other and with their community through active citizenship.






AEL aims to foster active citizenship and community engagement, with panellists agreeing that AEL can empower students to participate in local governance and community initiatives, which in turn promotes equity and social inclusion for adults of all ages. 'Social inclusion refers to the ability of all individuals to participate fully in education and by extension the society they live in', said Dr Ortega Arévalo. Adult vocational training through AEL 'raises the employment opportunities of the community... thus, the centres become tools for inclusion promotion', said Dr Martinez, sharing the success story of an emigrated student at her centre who restarted her life in Spain through AEL career training. In regards to personal growth, Ms Molina sees an opportunity for AEL to promote emotional and psychological education through its curriculum and community, essential for healthy and 'active ageing', a methodology of ageing as a lifelong learning process of one's self as both an individual and citizen. According to her, 'it's like a school for our golden age people'. Finally, Ms Álvarez addressed the ability of older adult learners at AEL centres to aid in reintegrating young adult learners back into educational or employment systems they may have left voluntarily or involuntarily. She presented an example of such a program currently operating in an AEL centre in Aragon, where these students and mentors work together within the AEL community to build their skills, re-enroll in school, and at times ease them back into society in a healthier state. She also noted that the young students, too, teach their elder mentors skills, leading to them learning and growing in tandem through the programme.

“ The dream is [creating] learning communities.

Dr Ortega Arévalo stressed the potential of AEL and the creation of learning communities to become an alternative way of practicing education. She stated that 'engagement with the self and the other - the generational other, gendered other, racialized other, or socialised other - inside and outside the classroom problematises each member's sense of self, and reinforces the collective sense of interdependency within the community'. This 'problem-producing' approach is in direct contrast to the problem-solving approach hard-programmed into institutions of compulsory education, which is what the panellists argue is the greatest potential for AEL centres to introduce to the Spanish educational system and the communities in which they serve. The panellists agreed that adult education requires a political dimension, one that is micropolitical and informed by the local social fabric. 'In a world dominated by tyrannies of productivity and immediacy, Lifelong Learning contexts offer us the opportunity to stop, analyse, and take action', said Dr Ortega Arévalo, 'As the global economy deflates, the coming economic crisis seems imminent... the refugee crisis in Europe accelerates and social inequalities accentuate, adult learning seems the perfect scenario for resilience, social transformation, and community action'.



IAFOR Academic Operations
Manager Dr Melina Neophytou
co-moderated The Forum session

 Watch on YouTube

5. Global Citizenship and Responsible Tourism

The role of education was further highlighted in the discussions led by delegates at the BCE/BAMC2024 Forum session on [Global Citizenship and Responsible Tourism](#). The Forum session reflected what several keynote speakers addressed in their presentations concerning the conundrum of how we define the human and the world around us. Seen through the lens of mass tourism, an issue that is context-specific not only to Spain but the wider European region, the dilemma between economic development and responsible tourism posed larger questions about what development, being responsible, and being human really mean.

Opening with the issue at hand, The Forum moderators [Professor Donald E. Hall](#), IAFOR Vice-President and Provost at [Binghamton University](#), United States, and Dr Melina Neophytou of IAFOR, Japan, introduced how Barcelona and other seaside towns like Palma de Mallorca or Malaga are seeing a rise in city-wide protests against mass tourism. Discontented activists are sending the message for tourists to 'go home', arguing that mass tourism, and especially the rise of short-term rentals through services such as [Airbnb](#), drives up housing costs and leads to residents being unable to afford life in the city centre. While the hospitality sector profits, locals feel the negative impacts, such as aggression and disrespect from tourists, without seeing significant benefits. Using these negative sentiments around sustainability and quality of life as a provocation to reexamine the commodification of tourism within a consumerist framework, delegates were asked to discuss whether tourism can truly be responsible and whether it can be reimagined.

While many delegates used keywords such as 'respectful', 'inquisitive', 'travelling out of centres', 'look don't touch', or 'support local businesses' as responsible behaviours for tourists, others were very sceptical about tourism's ability to be responsible at all. Definitions vary across different cultures, with respect and responsibility meaning very different things to different people. It is very hard to find a consensus on these definitions and, therefore, it is doubtful whether tourism can be responsible altogether. For example, a delegate who grew up multiculturally expressed concerns about the definition of words such as 'respect':

“ Growing up in Israel and Finland, I am highly transnational and multicultural. “Respectful” is [defined] so different[ly] in the countries I’ve lived in. I was very careful not to write this word. Instead, I would say “invisible”. For example, touching a person in some cultures is respectful, and in others, it’s not.
– a delegate from Israel/Finland

The fundamental problem lies in the fact that behaviour is cultural: words and behaviours are interpreted differently in different cultures and places. This makes responsible tourism difficult to pin down. 'Responsible tourism is to act as if you were in your own country. But not all of us are living responsibly in our countries', a delegate said, whatever 'responsibly' might mean to him. According to another delegate's more cynical view:

“ Responsible tourism doesn't exist... There are many people who argue they do responsible tourism. The problem is that responsibility is cultural. So, we will never find two people who think responsible tourism is one thing. I will argue that if we look at different types of tourism, mass tourism, when it takes place in a fully closed resort is really the most responsible type of tourism, because it is fully under control.
– a delegate from Denmark

(Below) IAFOR Academic Board
Member and Binghamton
University Provost Professor
Donald E. Hall



Professor Hall recalled that at the [Forum discussion during the ACAH/ACCS/ACSS2024 conference in Tokyo](#), it was argued that responsible global citizenship is not possible, because every type of interaction might be destructive when thinking about globalisation, the flow of capital, and the way capitalism is intertwined with neoliberalism. 'The nuances here are that there are choices to be made along a continuum', he explained. There are clearly some types of tourism that are superficial and destructive, in which the local people do not benefit, but not all forms of tourism are bad. This was exemplified by the response of another delegate, who highlighted the dilemma between economic development and mass tourism:

“ I am from Cannes, a city I am sure you recognise because of the Cannes Film Festival. 80 years ago, that area of France was like a desert. It was crowded with mosquitos, and no one lived there. There was no place for agriculture or any other activities. This area was developed under tourist activities. Of course, that area is overcrowded now, but without tourist activities, this would have remained an unpopulated area.

– a delegate from France

While many delegates agreed with governments' regulative responses to achieve a more sustainable type of tourism, such as more taxation and the limitation of the number of tourist arrivals and Airbnbs, a delegate warned against seeing government regulation as the solution to the problem of mass tourism:

“ In Colombia, we have a huge housing affordability crisis, so the government put a lot of limitations on Airbnbs, so there are now fewer of them. I don't think this has made a huge impact on affordability, but it has had a lot of impact on the pricing of hotels. Sometimes you can't get a hotel room under 600 USD. [Regulation] had less impact on what it was intended to do. This is just an argument for not seeing regulations as the be-all and end-all or solving the problem.

– a delegate from Colombia





When asked what they would teach to make their students aware of responsible tourism, delegates' answers interestingly aligned with previous keynote addresses highlighting the importance of the Arts and Humanities. Class lessons and disciplines included art history, cultural heritage, social ecologies, intercultural communication, ethics, architecture, geography, environmental education, history, empathy, and respect. For tourism to be reimagined on an industry level, it is important to return to values and characteristics long lost to capitalist structures. To sum it up, IAFOR's Provost, Professor Anne Boddington, who also participated as a discussant in this Forum session, explained it well through her personal experience with hitchhiking:

“ We lost the ability to trust. Most people in the world are actually quite hospitable. We turned tourism into something that comes with all those other capitalist structures. The reason I think hitchhiking is so interesting is because we relied on trust long before Airbnb did, and without a capitalist structure.

– Professor Anne Boddington



6. Capacity-Building Programme: Combating Disinformation

IAFOR is committed to giving back to our community, empowering educators and students alike and providing the practical skills and knowledge they need to have a successful academic career. By incorporating capacity-building workshops within our onsite conference programme, IAFOR is working towards more equitable and inclusive access to professional development, especially for those coming from developing regions and institutions. These workshops aim to address common issues regarding research methodologies, improve teaching practices, and build networks across countries and disciplines. This initiative reflects IAFOR's mission to advance education, research, and interdisciplinary dialogue, ensuring that the benefits of its work resonate far beyond conferences and publications.

At the Barcelona conference, Professor Heitor Alvelos and Dr Susana Barreto from the University of Porto, Portugal, offered an exploratory workshop on *'Communicating Knowledge Through the Wreckage of Disinformation'*, which was in line with the discussions raised during the plenary session of the conference regarding the radical reexamination of our structures and systems. The workshop addressed the current phenomenon and scale of disinformation and congregated the various concerns that delegates had regarding this issue. Kicking off with Pink Floyd's song *'Sheep'*, the presenters showed an AI-animated video of the song depicting a sheep realising it is part of a larger socio-economic and political environment full of lies, as a provocation for the audience to consider the 'wreckage' of information that surrounds their own life. Advocating for a new type of education that serves the axiological values of why we do the things we do as humans, delegates were asked to brainstorm and draft a manifesto on what values and practical steps educators and governments should promote to equip people with the ability to identify disinformation and think for themselves.

The theoretical comparison between countercultural psychedelia and digital hallucinations provided ample food for thought regarding our information systems today. Consequences of digital hallucinations, especially exacerbated by the ongoing development of AI, are not far off from those caused by countercultural psychedelia in the 1960s. The mix of psychedelics with countercultural music against the system in the 1960s, like Pink Floyd's 'Sheep', was a catalyst for significant social movements and change. However, it also brought with it a climate of mistrust due to mis- and disinformation. Digital hallucinations flood the already overflowing stream of digital information today, sowing mistrust in what we read and consume, including scientific knowledge. Professor Alvelos and several delegates highlighted the 'unfortunate' fact that anecdotal evidence today takes precedence over scientific knowledge.

Sat in a circle, delegates were asked to sketch and write ideas on papers on why disinformation exists and what is needed to combat it. 'Sometimes fiction is more exciting to believe than the truth', wrote a delegate. Others focused on cross-referencing sources and always questioning the intent behind the distribution of information, the type of information we gather, and for what purpose we gather it. Developing critical thinking skills was mentioned by the majority in the room, also alluding to the importance of education environments that promote extensive reading and approach students in a radically different way than how learning and teaching practices have until now.

Professor Heitor Alvelos (left) and Professor Susana Barreto (right) of the University of Porto, Portugal



'The orthodoxy of teaching, the way in which we communicate nowadays, the assumptions regarding the reliability of content, the speed at which the content circulates – this is all new, and it is taking an unknown shape', Professor Alvelos explained in a post-workshop interview. The real challenge for educators is to stay on board with all these changes, which is quite an overwhelming task. 'I think the best way today to help students is to help them realise that they should not miss out on first hand experience'. Professor Alvelos said he was not too concerned about students overusing AI in their outputs. Rather than a dictator and overseer spying on his students, he would much rather cultivate awareness in his students of 'how important it is that [they] have a cognitive process development and [the ability of] understanding for [themselves]'. Students today are 'not able to distinguish between what is factual or not. They are very much influenced by visual presentation', Dr Barreto added. She found that deconstructing images using visual analysis processes and recreating on top of visual images by hand has helped in making students more aware of disinformation - something that can be taught in any type of classroom and discipline. Professor Alvelos concluded that the role of the teacher has evolved from a dogmatic to a more facilitating role, which can cultivate a certain type of intellectual development that can only be achieved by the student.

Of course, there are cultural differences between education systems all over the world. The workshop was a testament to how cultural rules and structures within educational systems can sometimes create different priorities for education in various countries. 'It is a privilege to be at such an international conference and receiving so many different views during our workshop regarding the phenomenon of disinformation', said Dr Barreto. 'Privilege is an important word that I try to never forget', Professor Alvelos added to this. He further mentioned profound insights from being self-aware:

“ *All of us sitting here have the privilege of not being hostages or living in an economy of survival. I am fully compassionate towards people who enter education structures, whose main goal is essentially to capacitate people with certain skills that will enable them to survive in an economy of survival. I understand how hypocritical it sounds when we are talking about students finding their own voice and self when in the end they are asked to pay the bills. One thing is not compatible with the other. I have nothing against an education system that sets its own principles and helps students develop their own structures and skills. But the role of the teacher **at the same time** can be to provide a space for an epiphany of some kind, in which the student transcends the simple fulfillment of skills. These two are not incompatible.*





Regarding his outlook towards the future of disinformation and developing critical thinking skills, Professor Alvelos remained humble. While he refrained from making any predictions about the future, he was surprised by some of the participants' responses. Some of the participants took a broader perspective and spoke about civilisational shifts, human circles in the long term, and how we are clearly entering a new era. 'It would be very pretentious of me to say I can anticipate what is going to happen', he said. 'What I can do is provide a role model in terms of seriousness and integrity, and be an example of how sometimes choosing the hard path pays off. Some students will get it, some won't. That's okay, that's their life', he concluded. While the two-hour workshop was not intended to provide solutions against disinformation, it was a step in the right direction: raising awareness of this serious issue, getting different minds together to ponder about it, and listing some starting points for the next steps that both individuals and institutions can take.





Musicians Joan Delgado and Agustín Gálvez of the Spain-based The Raval's Band

7. Cultural Programme: Overcoming Differences with Catalan Music and Gastronomy

Along with the academic conference programme, the Barcelona conference also offered a taste of Spanish culture, specifically introducing regional Catalan music and gastronomy. Both the music and the food were inspired by Catalonia's distinct characteristics setting it apart from the rest of Spain, which also lie behind the region's strong separatist tendencies.

During the pre-conference day, the Rumba Catalana Performance and Workshop titled '*A Journey Through the History of the Catalan Rumba*' created a euphoric atmosphere, breaking the ice between delegates right from the onset of the conference. Musicians Joan Delgado and Agustín Gálvez of Spain-based The Raval's Band demonstrated how to follow the Catalan rumba's rhythm by inviting delegates to follow a handclap pattern. Before transitioning into a lengthy musical performance, they traced the origins, evolution, and unique characteristics of the Rumba Catalana, a musical style deeply rooted in the gypsy community of Barcelona. Initially developed in the 1950s out of the fusion of *flamenco* and other international music styles, 75 years later, it is under consideration for being included in the Intangible Cultural Heritage of Humanity by UNESCO. The workshop and music performance were a testament to how various people from many different cultures were united through the sound of Catalan music and transitioned from being strangers to becoming part of a larger community.

A taste of Catalan culture was also offered the next evening during the Conference Dinner, inviting delegates to enjoy Mediterranean cuisine at [Farga Beethoven](#). Established in 1957 by Jesús Farga, the restaurant initially began as a bakery, positioned right at the heart of Barcelona's culinary district, Sant Gervasi-Galvany, well-known for its upscale Catalonian bistros and bakeries. Delegates continued their discussions around belonging, othering, and the meaning of being human, in a spirited atmosphere, enjoying Spanish dishes made from locally-sourced ingredients paired with local wine. The dinner also featured an impromptu music performance by Joan Delgado and Agustín Gálvez, who also attended the dinner and played some Rumba Catalana, with delegates clapping and singing along to the rhythm.



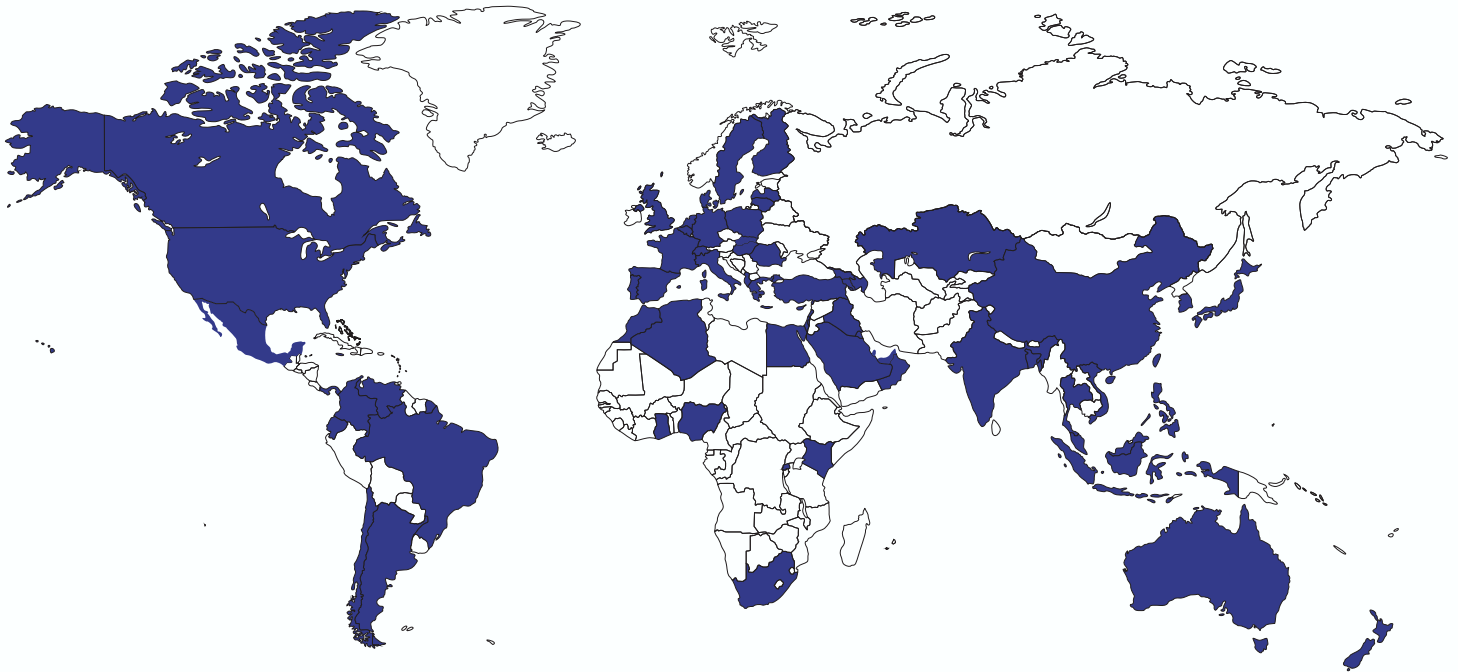


8. Conclusion

In the face of uncertainty caused by military expansion, technological disruption, the proliferation of AI, climate change, epistemic violence, and cultural impunity, humanity is called to reexamine its fundamental nature and address questions of belonging and othering. Reimagining humanity in precarious times is not merely a philosophical but a deeply practical quest, as it reshapes how we coexist and engage with one another in constantly changing environments. At the heart of this transformation lies a critical question: what does it mean to be human today, and can the human be reimagined outside of the current capitalist and colonial structures we have created?

The 5th Barcelona Conference on Education (BCE2024) and Arts, Media & Culture (BAMC2024) highlighted the role of the Arts and Humanities in addressing this question. In our quest to define what the 'human' is, the Arts and Humanities are our best chances to guide us in the right direction: imagination and creativity, both stimulated whenever we produce literary artwork, poems, music, or films, allow us to reimagine a new type of 'human' within alternative futures free from the oppressive structures of capitalism and colonialism. The writer, the poet, the artist, and (hopefully) the educator emerge as essential figures in this redefinition. They are guides that are able to create new spaces of dialogue and conviviality, where disagreement and coexistence are not opposing forces but complementary realities.

The conference's discussions urged us to rethink our capitalist structures and worldview, critically examine our institutions and systems, and relinquish colonial legacies, while rethinking our existence on this planet and what makes us human. Blending IAFOR's four themes of Humanity & Human Intelligence, Technology & Artificial Intelligence, Global Citizenship and Education for Peace, and Leadership, the keynote speakers' and panellists' presentations wove a narrative of progress through radical rethinking of existing structures, while paying attention to how the local context interacts with global responsibilities. IAFOR remains hopeful that delegates will carry on these discussions within their institutions and at upcoming IAFOR conferences, as we strongly believe in the transformative power of our community.



international intercultural interdisciplinary

One of the greatest strengths of IAFOR's international conference is their international and intercultural diversity.

BCE/BAMC2024 has attracted 462 delegates from 68 countries

United States	48	Germany	7	Georgia	3	Azerbaijan	1
India	27	Qatar	7	Malaysia	3	Cyprus	1
United Kingdom	27	Spain	7	Netherlands	3	Czech Republic	1
South Africa	26	Thailand	7	New Zealand	3	Denmark	1
Indonesia	19	United Arab Emirates	7	Oman	3	Ghana	1
Portugal	19	Slovakia	6	Palestine	3	Jamaica	1
Canada	18	Sweden	6	Saudi Arabia	3	Kenya	1
Italy	16	Hong Kong	5	Switzerland	3	Kuwait University	1
Japan	16	Hungary	5	Bangladesh	2	Lithuania	1
Brazil	13	Taiwan	5	Belgium	2	Rwanda	1
Nigeria	12	Armenia	4	Greece	2	Venezuela	1
China	11	Israel	4	Kazakhstan	2		
Turkey	11	Kuwait	4	Lebanon	2		
Finland	10	Latvia	4	Morocco	2		
Mexico	10	Argentina	3	Panama	2		
South Korea	9	Australia	3	Poland	2	Total Attendees	462
Philippines	8	Colombia	3	Vietnam	2	Total Onsite Presentations	288
Romania	8	Ecuador	3	Albania	1	Total Online Presentations	113
Chile	7	France	3	Algeria	1	Total Countries	68

BCE/BAMC2024 Key Statistics

international
intercultural
interdisciplinary

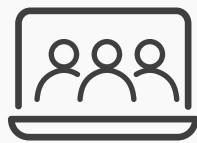


Date of creation: January 24, 2025

462 DELEGATES FROM 68 COUNTRIES



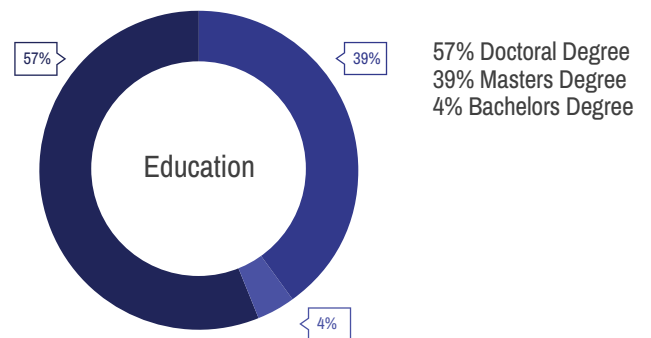
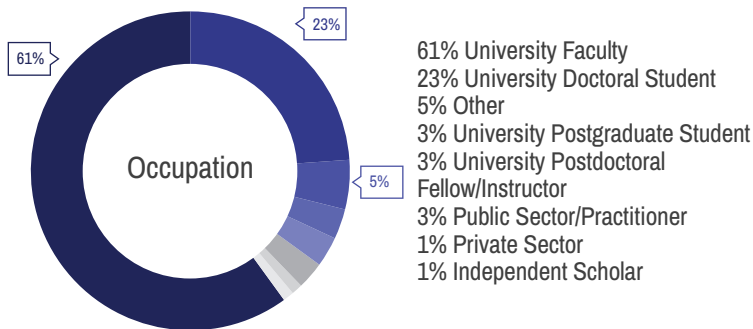
288
Onsite
Presentations



113
Online
Presentations

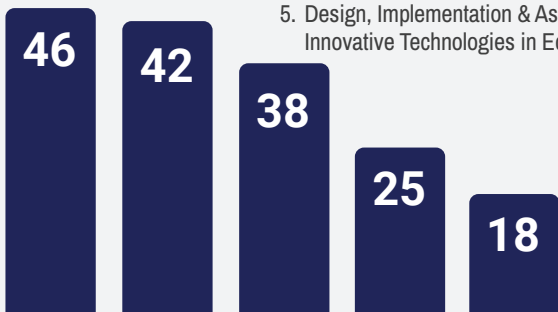


356
Institutions and
Organisations



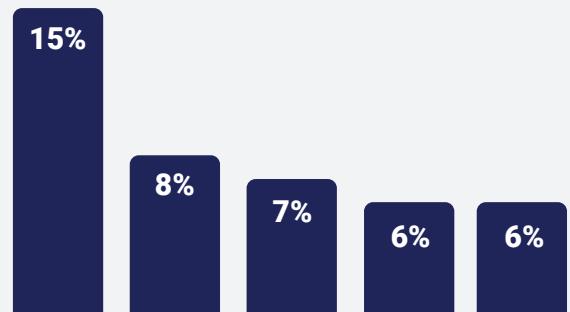
Top Streams

1. Higher Education (46)
2. Teaching Experiences, Pedagogy, Practice & Praxis (42)
3. Learning Experiences, Student Learning & Learner Diversity (38)
4. Foreign Languages Education & Applied Linguistics (including ESL/TESL/TEFL) (25)
5. Design, Implementation & Assessment of Innovative Technologies in Education (18)



Top Countries by Delegate Attendance

1. United States (15%)
2. India (8%)
3. United Kingdom (7%)
4. South Africa (6%)
5. Indonesia (6%)



401

Total
Presentations



184

Hours of
Content

Multiple Authored vs. Single Authored Submissions

54%

46%



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Conference Photographs





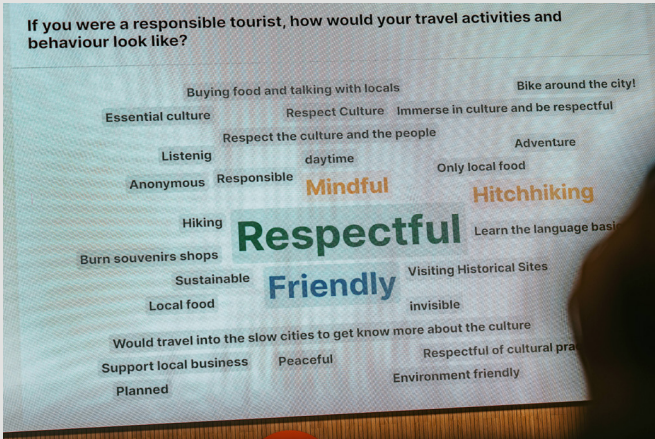
















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