

MEDIA ASIA<sub>17</sub>

## “History, Story, Narrative”

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



The Asian Conference on Media, Communication & Film 2017  
October 27–29, 2017 | Hyogo Prefectural Museum of Art & Art Center Kobe, Kobe, Japan

[www.mediasia.iafor.org](http://www.mediasia.iafor.org)

# IAFOR Global Partners

[www.iafor.org/about/partners](http://www.iafor.org/about/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.

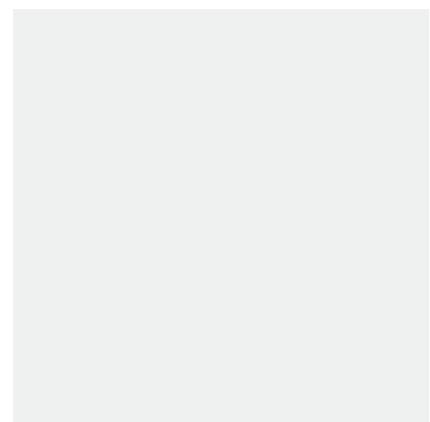
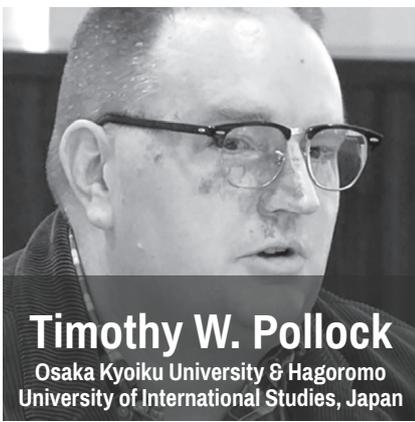
The IAFOR Global Partnership Programme provides mutual recognition and scope for Global Partner institutions and organisations to showcase their research strengths, as well as engage in the development of projects and programmes with IAFOR.



[www.mediasia.iafor.org](http://www.mediasia.iafor.org)

# MediAsia2017

## Organising Committee



The Organising Committee of The Asian Conference on Media, Communication & Film 2017 (MediAsia2017) is composed of distinguished academics who are experts in their fields. Organising Committee members may also be members of IAFOR's International Academic Advisory Board. The Organising Committee is responsible for nominating and vetting Keynote and Featured Speakers; developing the conference programme, including special workshops, panels, targeted sessions, etc.; event outreach and promotion; recommending and attracting future Organising Committee members; working with IAFOR to select PhD students and early career academics for IAFOR-funded grants and scholarships; and oversee the reviewing of abstracts submitted to the conference.

# Welcome to MediAsia2017

Dear Colleagues,

We are very excited to welcome you to the IAFOR MediAsia conference, held this year in two beautiful venues in the wonderful port city of Kobe, Japan, a city nestled between the dark blue sea and the emerald-green mountains. The first venue, on plenary day (Friday 27), is the Hyogo Prefectural Museum of Art, which was designed by world-renowned architect, Tadao Ando, and sits on part of the waterfront of Kobe. The second is the Kobe Art Center, a turquoise skyscraper that sits just before the mountains and looks over the city, and is the site of our parallel sessions on Saturday and Sunday.

2017 is the 150th Anniversary of the opening of Kobe port to the outside world in 1867, a year before the end of the isolation of Japan and the Meiji restoration of 1868. Kobe has long nurtured a reputation as a place welcoming to overseas guests, and as we today represent more than 100 delegates from more than thirty countries, that spirit of welcome extends to this day.

The mountains and the sea are the two most prominent shapers of this archipelago, whose histories, stories and narratives referred to in our conference theme stretch back thousands of years. It is a country with a hugely rich tradition of media; in literature (including the world's first novel), the arts, printmaking, and magazines, with one of the largest and most dynamic film industries, not to mention other forms of popular culture like music and anime. Japan also boasts a newspaper industry that dates back to the seventeenth century, and the three largest circulated newspapers on earth.

Whatever your field, I believe that the excellent range and quality of presentations that are on offer over the three days of MediAsia will excite discussions, stimulate debate, and offer numerous opportunities to make professional and personal contacts.

I would like to take this opportunity to thank the members of the 2017 MediAsia organising committee, and Professor Gary Swanson, who has helped shape this event over the years, and who is a keynote speaker. I would also like to thank Dr Yutaka Mino, Director of the Hyogo Prefectural Museum of Art, for allowing us to use this wonderful venue, and for speaking, and our other plenary speakers, William Lindesay OBE, Professor Yoneo Ota, Dr Virgil Hawkins and Professor Richard Roth.

I look forward to a great event, to meeting you all, and to creating our own histories, stories and narratives over this long weekend together.

Warm regards,

A handwritten signature in black ink, reading "Joseph Haldane". The signature is written in a cursive style and is underlined with a single horizontal stroke.

**Joseph Haldane, Chairman & CEO, IAFOR**



## Conference Theme

# "History, Story, Narrative"

Historians are far from the only interested party in writing history. In a sense it is an interest we all share – whether we are talking politics, region, family birthright, or even personal experience. We are spectators to the process of history while being intimately situated within its impact and formations.

How, then, best to write it? Is it always the victor's version? Have we not begun increasingly to write "history from below", that lived by those who are not at the top of the power hierarchy? Are accounts of history always gender-inflected, hitherto, at least, towards men rather than women? Who gets to tell history if the issue is colonialism or class? How does geography, the power of place, intersect with history? What is the status of the personal story or narrative within the larger frame of events?

This conference addresses issues of writing history from literary and other discursive perspectives. That is to say: novels, plays, poems, autobiographies, memoirs, diaries, travel logs and a variety of styles of essay. One thinks of Shakespeare's history plays, Tolstoy's *War and Peace*, Shi Nai'an's *The Water Margin*, Balzac's *La Comédie Humaine*. It also addresses oral history, the spoken account or witness, the Hiroshima survivor to the modern Syrian migrant.

Which also connects to the nexus of media and history. The great "historical" films continue to hold us, be it Eisenstein's *October: Ten Days That Shook the World* (1928) or *Gone with the Wind* (1939). We live in an age of documentaries, whether film or TV. There is a view that we also inhabit "instant" history, the download to laptop, the app, the all-purpose mobile. How has this technology changed our perception, our lived experience, of history? What is the role of commemoration, parade, holiday, festival or statuary in the writing of history?

The different modes by which we see and understand history, flow and counter-flow, nevertheless come back to certain basics.

One asks whether we deceive ourselves in always asking for some grand narrative. Can there only be one narrator or is history by necessity a colloquium, contested ground? Is national history a myth? And history-writing itself: is it actually a form of fiction, an artifice which flatters to deceive? What, exactly, is a historical fact?

Cover Image | *Poem by Teishin Kō (Fujiwara no Tadahira)* by Katsushika Hokusai (Japan, 1760-1849), Japan, circa 1835-1836

# Conference Guide

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

**IAFOR Academic Grant & Scholarship Recipients**



Hyogo Prefectural Museum of Art (main entrance)

## Friday at a Glance

October 27, 2017 | Hyogo Prefectural Museum of Art

- 10:15-11:00 Conference Registration | Museum Auditorium (1F)
- 11:00-11:15 **Announcements & Welcome Address | Museum Auditorium (1F)**  
Joseph Haldane, The International Academic Forum (IAFOR), Japan
- 11:15-11:55 **Keynote Presentation | Museum Auditorium (1F)**  
*Fake News and the Attack on America's Freedom of the Press*  
Gary E. Swanson, University of Northern Colorado, USA (fmr.)
- 11:55-12:10 Featured Address | Museum Auditorium (1F)  
*Introduction of Osaka University's Global News View Database*  
Virgil Hawkins, Osaka University, Japan
- 12:10-12:25 **IAFOR Documentary Photography Award | Museum Auditorium (1F)**
- 12:25-12:35 Conference Photograph | Museum Auditorium (1F)
- 12:35-14:00 Lunch Break | Museum Restaurant (2F)
- 14:00-14:45 Featured Presentation | Museum Auditorium (1F)  
*The Disappearance of Silent Film and the Toy Movie Project*  
Yoneo Ota, Osaka University of Arts, Japan
- 14:45-15:45 **Keynote Presentation | Museum Auditorium (1F)**  
*The Great Wall Story – The Way I Have Discovered It*  
William Lindesay OBE
- 15:45-16:00 Break

Continued on the following page.



Hyogo Prefectural Museum of Art (waterfront entrance)

# Friday at a Glance

## October 27, 2017 | Hyogo Prefectural Museum of Art

- 16:00-16:45**      **Keynote Presentation | Museum Auditorium (1F)**  
*History, Story, Narrative*  
Richard Roth, Medill School of Journalism, Northwestern University, USA
- 16:45-17:15**      **Special Address | Museum Auditorium (1F)**  
*History, Story, Narrative: An Introduction to the Hyogo Prefectural Museum of Art*  
Yutaka Mino, The Hyogo Prefectural Museum of Art, Kobe, Japan
- 17:15-17:30**      **Announcements & Recap | Museum Auditorium (1F)**
- 17:15-18:30**      **Conference Welcome Reception | Museum Restaurant (2F)**



## **Saturday at a Glance**

### **October 28, 2017 | Art Center Kobe**

09:00-10:00	Morning Coffee & Poster Session   Room 504 (5F)
09:30-11:30	Parallel Session I
11:30-12:45	Lunch Break
<b>11:45-12:30</b>	<b>Japanese Tea Ceremony   Room 504 (5F)</b> Group Wa, Kobe, Japan
12:45-14:15	Parallel Session II
14:15-14:30	Coffee Break   Room 504 (5F)
14:30-16:30	Parallel Session III
16:30-16:45	Coffee Break   Room 504 (5F)
16:45-18:15	Parallel Session IV
<b>19:30-21:30</b>	<b>Conference Dinner (Optional Ticketed Event)</b> Meeting time & location: 18:30 in the Lobby (2F) Group leaves for restaurant at 18:45



## **Sunday at a Glance**

**October 29, 2017 | Art Center Kobe**

- |                    |   |
|--------------------|---|
| <b>09:00-10:00</b> | Morning Coffee   Room 504 (5F)  |
| <b>09:30-11:30</b> | Parallel Session I  |
| <b>11:30-13:00</b> | Lunch Break   |
| <b>13:00-14:30</b> | Parallel Session II   |
| <b>14:45-15:00</b> | <b>Conference Closing Session   Room 504 (5F)</b><br>Gary E. Swanson, University of Northern Colorado, USA (fmr.)   |
| <b>15:15-19:00</b> | <b>Post-Conference Workshop   Room 506 (5F)</b><br><i>Then with Now: A Rephotography Workshop at<br/>Nunobiki Waterfall, Kobe</i><br>Gary McLeod, Hosei University, Japan |



# Presentation Guide

## Conference Abstracts

All conference abstracts are available online. Please visit [papers.iafor.org](http://papers.iafor.org) for a searchable database of abstracts.

## Oral & Workshop Presentations

Oral Presentation Sessions will run from 09:30 on Saturday and Sunday 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. 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

## Conference Poster Session

The Conference Poster Session is 60 minutes in length and takes place on Saturday in Room 504 (5F) in the Art Center Kobe from 09:00 to 10:00. The poster display boards are 1800 mm high x 900 mm wide. Tape will be provided for putting posters up. Please be aware that there are no on-site facilities for printing posters.

## Presentation Certificates

Poster Presenters can pick up a certificate of presentation from the Registration Desk. All other 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](http://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 29, 2017 through the online system.** The proceedings will be published on December 29, 2017. Authors will have PDF copies of their offprints emailed to them by January 29, 2018.

## 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.**



## 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:

Friday	10:15-17:00	Hyogo Prefectural Museum of Art	Museum Auditorium (1F)
Saturday	08:30-17:30	Art Center Kobe	Room 504 (5F)
Sunday	08:30-15:00	Art Center Kobe	Room 504 (5F)

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 no free Wi-Fi connection available in the Hyogo Prefectural Museum of Art.

There is free Wi-Fi internet connection on the fifth floor of Art Center Kobe\*. However, this can be unreliable and we would strongly suggest that you do not rely on a live connection for your presentation.

**Wi-Fi Connection Name:** kobe-art  
**Wi-Fi Password:** art12345

**\*There is no Wi-Fi connection on the second floor of Art Center Kobe.**



## General Information

### Refreshment Breaks

Complimentary coffee, tea and water will be available during scheduled coffee breaks in Room 504 (5F) of the Art Center Kobe on Saturday and Sunday. Pastries and fresh fruit will be provided in the morning and light snacks in the afternoon.

**Food and drink (excluding water) are not allowed in the presentation rooms. Also, please refrain from consuming food and drink in and around the 2F entrance area of the Art Center Kobe.**

### Printing

For your convenience, there will be an iMac computer (with Microsoft Office installed) and a printer at the conference Registration Desk. We are able to offer a complimentary printing service of up to ten A4 sheets should you need this. Please be advised that printing may not be available at peak times.

The Crowne Plaza operates a business centre for copying, printing and scanning. This business centre is staffed and open between 09:00 and 17:00 daily.

### Smoking

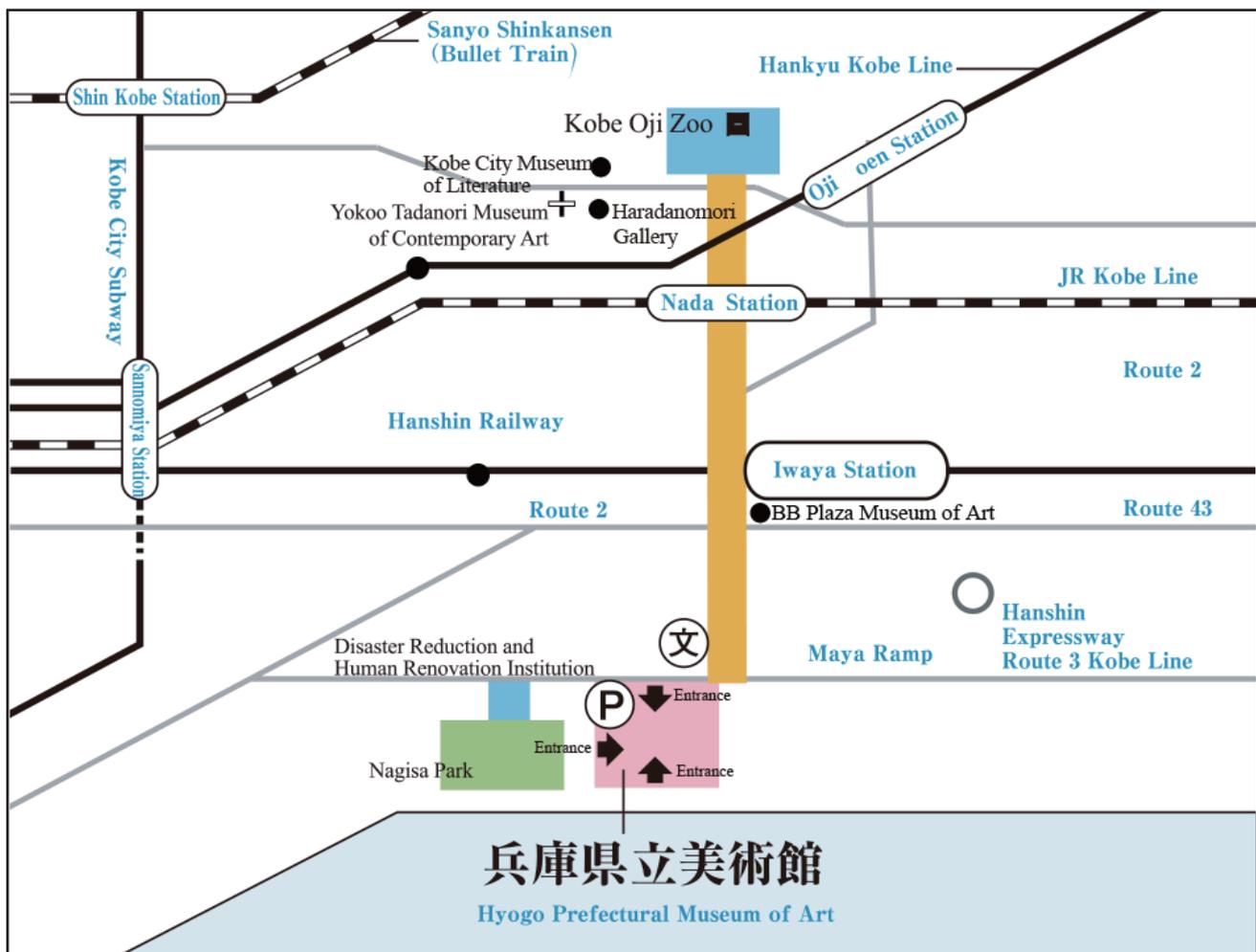
Smoking is not permitted in the Art Center Kobe. Please smoke outside of the building in designated smoking areas.

### What to Wear & Bring

Attendees generally wear business casual attire. You may wish to bring a light jacket or sweater as meeting rooms are air-conditioned. Tour attendees are encouraged to wear comfortable shoes and bring an umbrella or waterproof in case of rain.

### Photo/Recording Waiver

There may be photography, audio and video recording at the conference. By entering the event premises you give consent to the use of your photograph, likeness or video or audio recording in whole or in part without restriction or limitation for any educational, promotional, or other purpose for distribution.



## Directions & Access

# Venue 1: Hyogo Prefectural Museum of Art

IAFOR will be providing a free shuttle bus service from the Art Center Kobe to the Hyogo Prefectural Museum of Art on Friday, October 27. Delegates should meet in the Art Center Kobe Lobby (2F) from 09:45. **The shuttle bus will depart at 10:00 and 10:30.**

Getting the Hyogo Prefectural Museum of Art using Public Transport:

### Option 1: From Kobe-Sannomiya Station

Take the Hanshin Line bound for Hanshin-Umeda  
Get off at Iwaya (2nd stop)  
Walk down the hill to the museum (approx 600m)

### Option 2: From JR Sannomiya Station

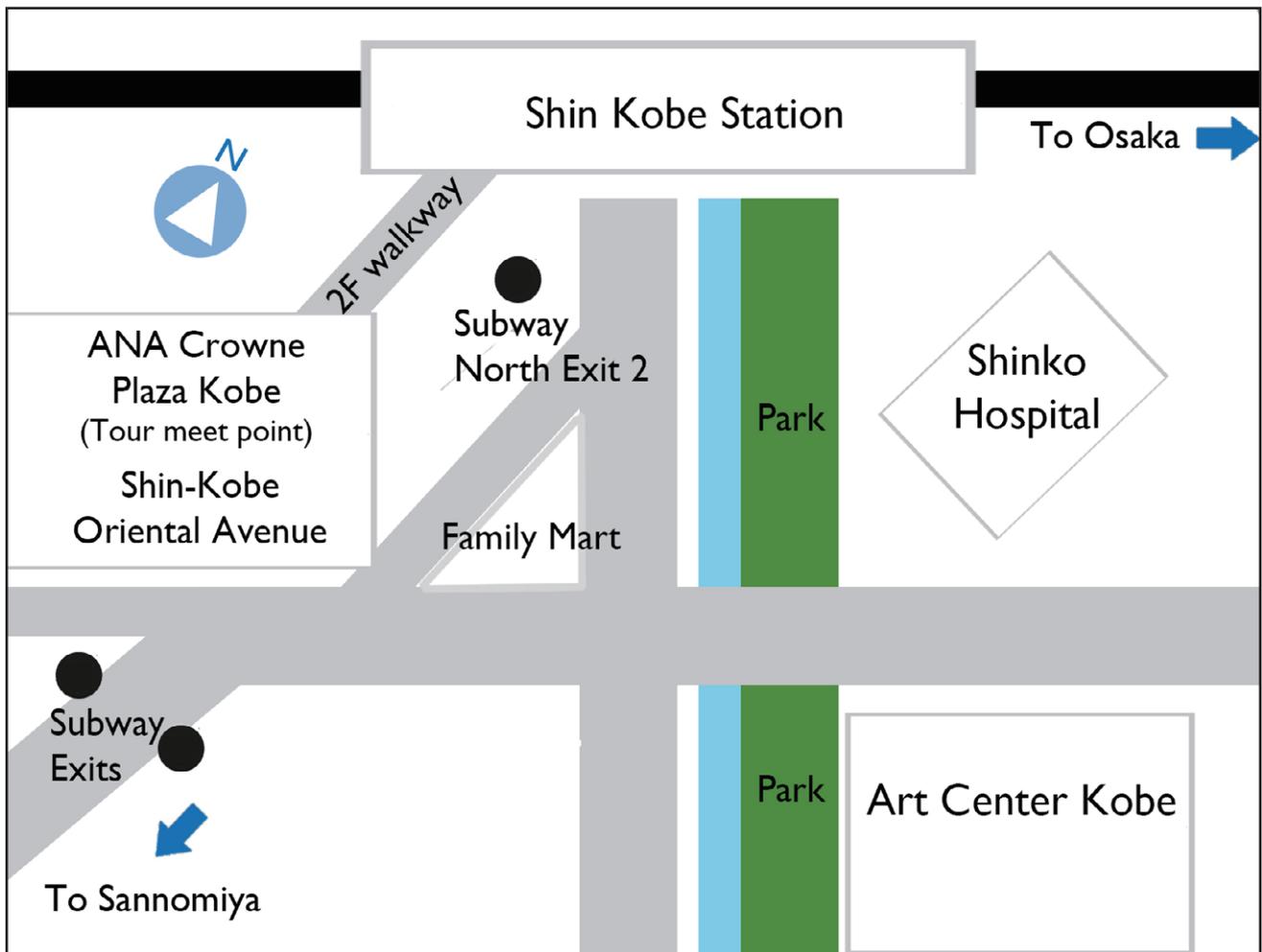
Take the Tokaido-Sanyo Line bound for Takatsuki  
Get off at Nada Station (1st stop)  
Walk down the hill to the museum (approx 800m)

### Address

Hyogo Prefectural Museum of Art 兵庫県立美術館  
Wakinohama Kaigan-dori 1-1-1, Chuo-ku, Kobe City  
神戸市中央区脇浜海岸通1-1-1

### Lunch

Lunch on Friday is at the museum restaurant. If you have pre-ordered your meal, you will receive a lunch voucher when you check in at the registration desk. For more information see page 18.



## Directions & Access

# Venue 2: Art Center Kobe

**From Kansai International Airport:** Board the Kobe-bound Airport Limousine Bus from bus stop number 6 on the first floor of Kansai International Airport. Get off at Sannomiya Station (see "From Sannomiya Station" below).

**By Bullet Train (Shinkansen):** The Art Center Kobe is a five-minute walk from the first-floor exit of Shin-Kobe Station. There are regular bullet train (Shinkansen) services from Osaka (15 minutes), Kyoto (30 minutes) Tokyo (2 hours 48 minutes) and Hiroshima (1 hour 13 minutes).

**From Sannomiya Station (Kobe Downtown Area):** The bustling downtown centre of Sannomiya, with a huge range of restaurants, bars, cafes and shops, is a 15-minute walk or a short direct subway ride away. The limited express train from Osaka Station to Sannomiya takes around 30 minutes.

There are three options:

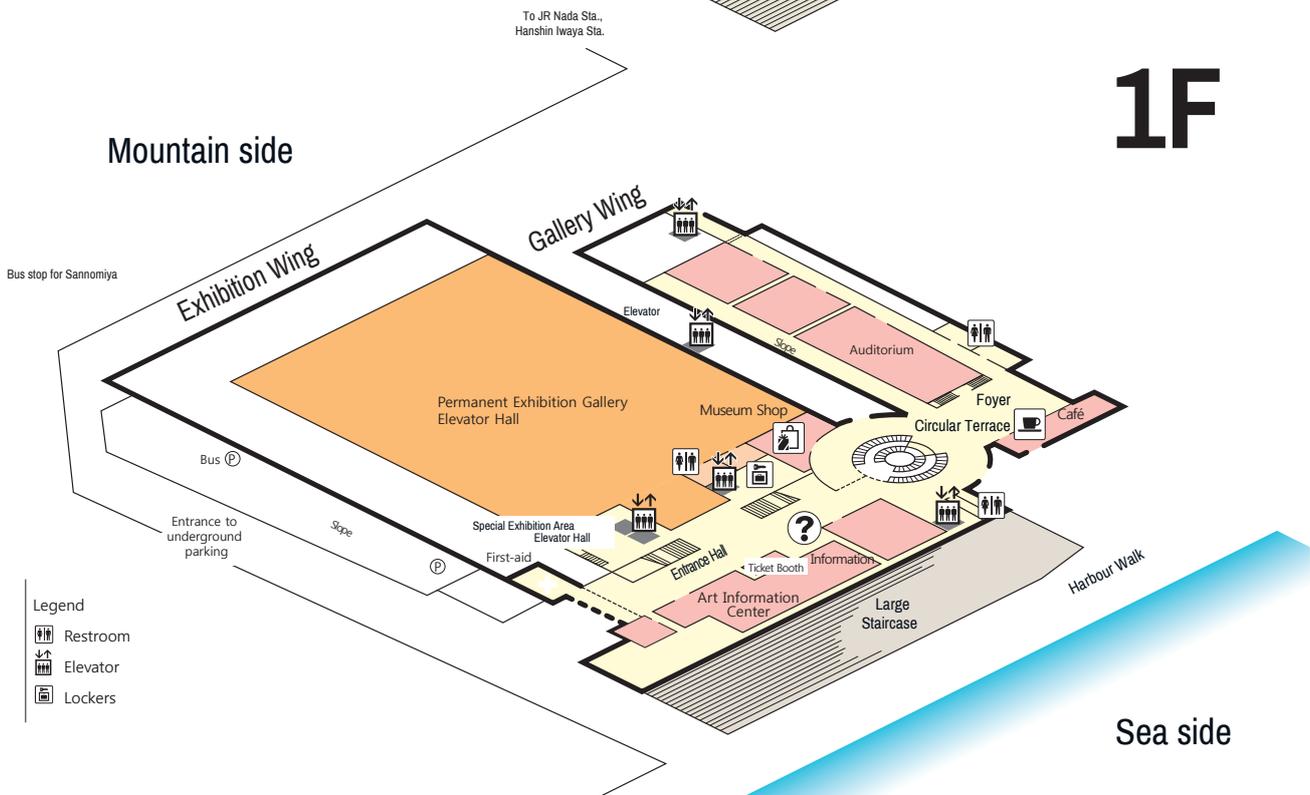
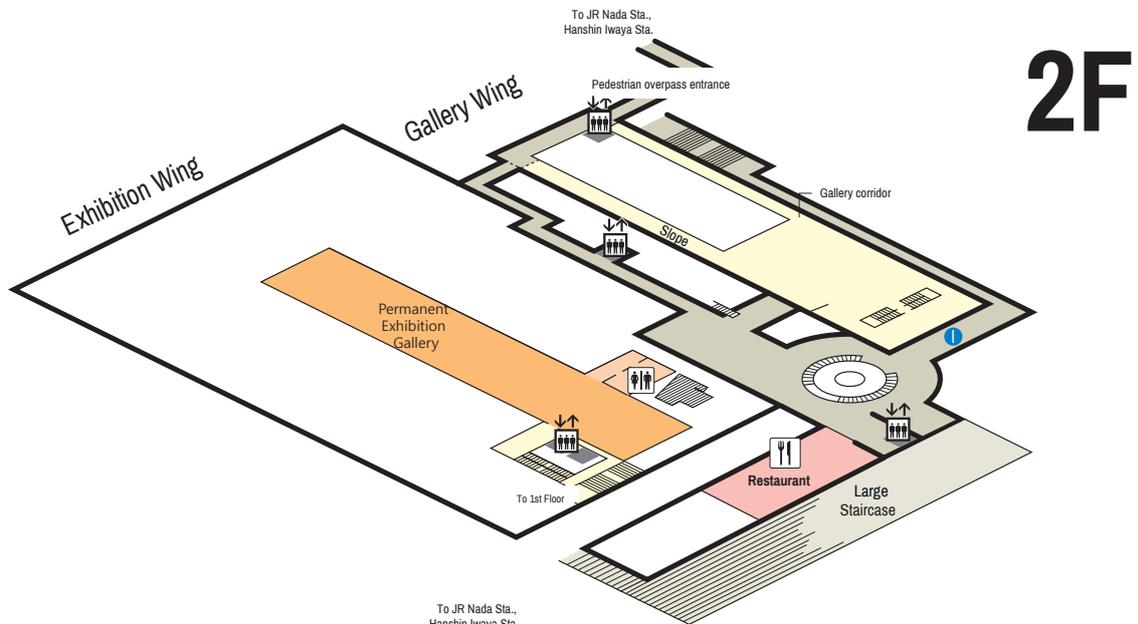
- Take the subway to Shin-Kobe Station on the Seishin-Yamate Line (about two minutes)
- Take a taxi to the Art Center Kobe (about five minutes)
- Walk to the Art Center Kobe (about 15 minutes)

### Lunch

On Saturday and Sunday your IAFOR lunch voucher can be exchanged for lunch at Mame no Hatake located in the ANA Crowne Plaza, a five-minute walk away from the Art Center Kobe. If you have pre-ordered your meal, you will receive a lunch voucher when you check in at the registration desk. For more information see page 18.

# Floor Guide

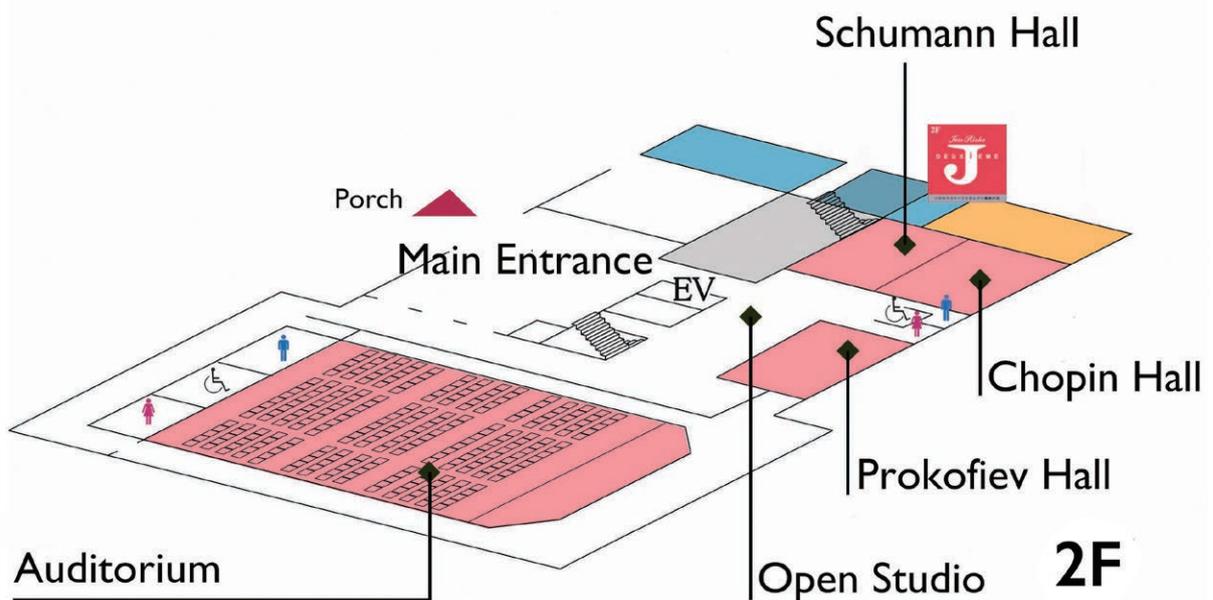
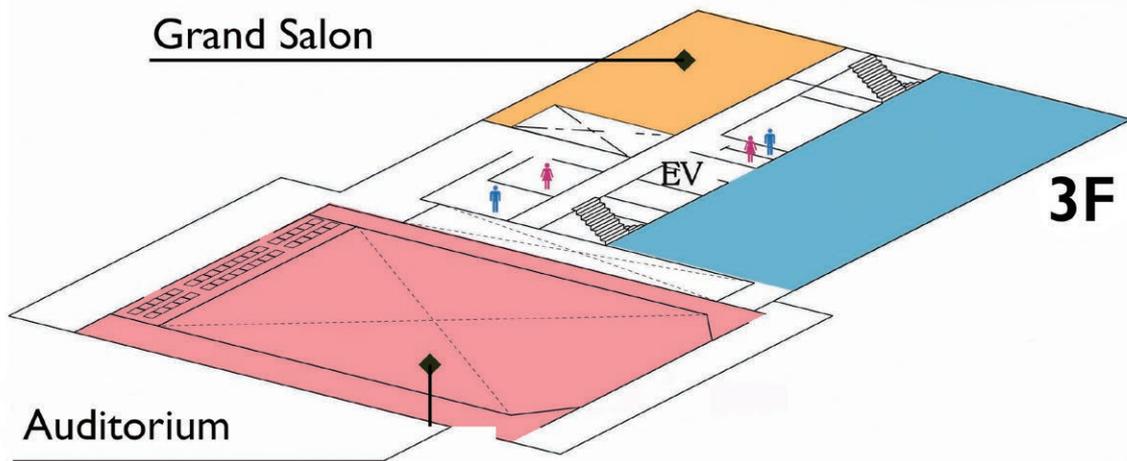
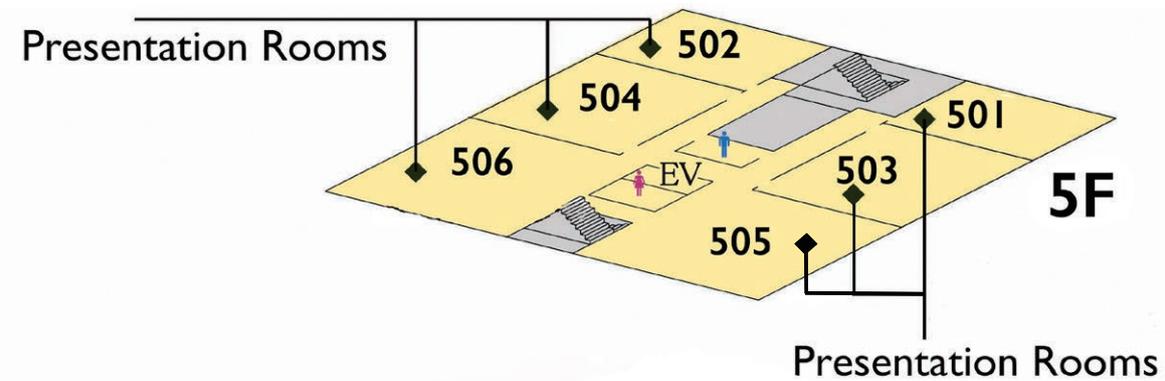
## Venue 1: Hyogo Prefectural Museum of Art



- Legend
-  Restroom
  -  Elevator
  -  Lockers

# Floor Guide

## Venue 2: Art Center Kobe



# Lunch & Dinner

## Lunch

Lunch on Friday, Saturday and Sunday is included in the conference registration fee.

Lunch on plenary day (Friday 27) will be served at the Museum Restaurant on the second floor of the Hyogo Prefectural Museum of Art (Venue 1). If you have pre-ordered your meal, please collect your IAFOR lunch voucher from an IAFOR staff member on the Conference Registration Desk.

On the following days (Saturday 28 and Sunday 29) your IAFOR lunch voucher can be exchanged for lunch at Mame no Hatake. Located in the ANA Crowne Plaza, Mame no Hatake is a five-minute walk from the Art Center Kobe (Venue 2). This Japanese buffet-style restaurant has a great variety of Japanese dishes available, including vegetarian and vegan options. The restaurant specialises in tofu-based and traditional Japanese vegetable dishes. Lunch service includes an unlimited drinks bar, coffee station and dessert table. On these days please collect your lunch voucher from the IAFOR staff member situated outside the restaurants at the ANA Crowne Plaza during the lunch period.

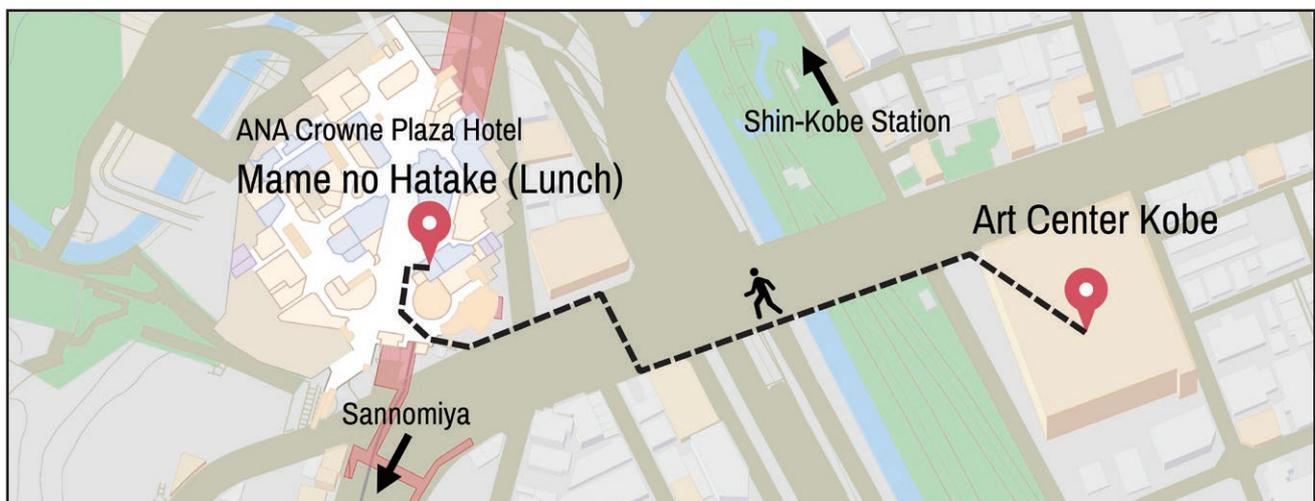
Please remember to bring your conference name badge as you will need to show this in order to claim your voucher. Please show your voucher to restaurant staff as you enter. See the map below for directions to Mame no Hatake.

**Restaurant name:** Mame no Hatake (豆乃畑)

**Restaurant address:** Shin-Kobe Oriental Avenue 2F (ANA Crowne Plaza), 1-1 Kitanochochu Chuo-Ku, Kobe

## Lunch Times

Friday	12:35-14:00	Hyogo Prefectural Museum of Art	Museum Restaurant (2F)
Saturday	11:30-12:45	Art Center Kobe	Mame no Hatake
Sunday	11:30-13:00	Art Center Kobe	Mame no Hatake



## Official Conference Dinner

The official Conference Dinner is a ticketed optional event (5,000 JPY). Please remember to bring your name tag to the Conference Dinner. Conference Dinner attendees should meet in the Art Center Kobe Lobby (2F) at 18:30 on Saturday, October 28, 2017. The group leaves for the restaurant at 18:45. It takes approximately 25 minutes to walk to the restaurant.

**Restaurant name:** Ganko (がんこ トアロード店)

**Restaurant address:** Kitanagasadori 3-1-17, Chuo-ku, Kobe

(〒650-0012 兵庫県神戸市中央区北長狭通3-1-17 がんこ トアロード店)



## Introducing IAFOR's Academic Grants & Scholarships

IAFOR is dedicated to helping young scholars achieve their research and academic goals, while also encouraging them to apply the principles of interdisciplinary study to their work. IAFOR offers travel and accommodation grants and full or partial scholarships covering conference registration fees to PhD students and early career academics who might not otherwise have the financial resources to be able to attend our academic conferences.

**Who can receive an IAFOR grant or scholarship?** 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 will be awarded based on availability of funds from IAFOR and will vary with each conference.

**How are recipients of an IAFOR grant or scholarship selected?** The Organising Committee of the relevant IAFOR conference will award scholarships to eligible applicants who have submitted exceptional abstracts that have passed the blind peer review process and have been accepted for presentation at one of our conferences.

**How can I apply for an IAFOR grant or scholarship?** If you are eligible for an IAFOR grant or scholarship and would like to be considered, please submit your abstract to the conference you would like to attend and select the checkbox for the relevant award during the submission process. Abstracts must be submitted by the initial submission deadline of the relevant conference in order to be considered for funding. Applicants will be notified of results within three to four weeks of the initial submission deadline.

For more information please visit [www.iafor.org/financial-support](http://www.iafor.org/financial-support)

# IAFOR Journals

[www.iafor.org/journals](http://www.iafor.org/journals)

the iafor  
journal of media,  
communication & film

Volume 4 – Issue 1 – Summer 2017  
Editor: Celia Lam



the iafor  
journal of the  
social sciences

Volume 2 – Issue 1 – Winter 2016  
Editor: Tingting Ying



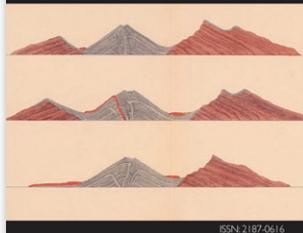
the iafor  
journal of  
literature & librarianship

Volume 4 – Issue 1 – Autumn 2015  
Editor: Richard Donohan



the iafor  
journal of  
arts & humanities

Volume 3 – Issue 1 – Autumn 2015  
Editor: Thomas French



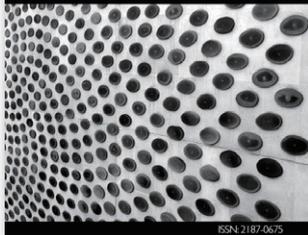
the iafor  
journal of politics,  
economics & law

Volume 3 – Issue 1 – Spring 2016  
Editor: Craig Mark



the iafor  
journal of psychology &  
the behavioral sciences

Volume 2 – Issue 1 – Spring 2016  
Editors: Sharn Shafiq & Deborah G. Woodbridge



the iafor  
journal of ethics,  
religion  
& philosophy

Volume 2 – Issue 1 – Autumn 2015  
Editor: Michael O'Sullivan



the iafor  
journal of asian studies

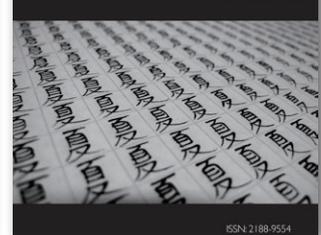
Contemporary Chinese Cinema Special Edition

Volume 2 – Issue 1 – Winter 2016  
Editor: Seiko Yasumoto



the iafor  
journal of  
language learning

Volume 2 – Issue 1 – Spring 2016  
Editor: Ebru Melek Koc



the iafor  
journal of  
education

Volume 5 – Issue 2 – Summer 2017  
Editor: Bernard Montonen



the iafor  
journal of cultural studies

Volume 1 – Issue 1 – Spring 2016  
Editor: Holger Briel



the iafor  
journal of  
sustainability, energy  
& the environment

Volume 3 – Issue 1 – Spring 2016  
Editor: Alexandru-Ionut Petrisor



the iafor  
journal of business  
& management

Volume 1 – Issue 1 – Summer 2014  
Editor: Merlin Lewis



# IAFOR Journals

[www.iafor.org/journals](http://www.iafor.org/journals)

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. It is expected that between five and ten percent of papers included in any given Conference Proceedings will be selected for consideration and potential publication in the associated conference journal.

## How are IAFOR journals related to IAFOR conferences?

IAFOR's journals reflect the interdisciplinary and international nature of our conferences and are organised thematically. Papers included in the associated Conference Proceedings may be considered for reworking by the editor(s), and are then subjected to the same processes of peer review as papers submitted by other means.

# Journal Editors

### **IAFOR Journal of Arts & Humanities**

Alfonso J. García Osuna, Hofstra University, USA

### **IAFOR Journal of Literature & Librarianship**

Dr Richard Donovan, Kansai University, Japan

### **IAFOR Journal of Education**

Dr Bernard Montoneri, National Chengchi University, Taiwan

### **IAFOR Journal of Business & Management**

Dr Anshuman Khare, Athabasca University, Canada

### **IAFOR Journal of the Social Sciences**

Dr Tingting Ying, Ningbo University of Technology, China

### **IAFOR Journal of Ethics, Religion & Philosophy**

Professor Lystra Hagley-Dickinson, Plymouth Marjon University, UK

### **IAFOR Journal of Sustainability, Energy & the Environment**

Dr Tom Houghton, Curtin Graduate School of Business, Australia

### **IAFOR Journal of Media, Communication & Film**

Dr Celia Lam, University of Nottingham Ningbo, China

### **IAFOR Journal of Asian Studies**

Dr Seiko Yasumoto, University of Sydney, Australia

### **IAFOR Journal of Language Learning**

Dr Ebru Melek Koç, Izmir Institute of Technology, Turkey

### **IAFOR Journal of Politics, Economics & Law**

Dr Craig Mark, Kyoritsu Women's University, Japan

### **IAFOR Journal of Cultural Studies**

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

### **IAFOR Journal of Psychology & the Behavioral Sciences**

Dr Shahrokh Shafaie, Southeast Missouri State University, USA

Dr Deborah G. Wooldridge, Bowling Green State University, USA



## 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

We are delighted to announce the recipients of financial support as part of the IAFOR grants and scholarships programme, newly launched for 2017. Our warmest congratulations go to Nhien Le and Rohi Jehan who have been selected by the conference Organising Committee to receive financial support to present their research at The Asian Conference on Media, Communication & Film 2017 (MediAsia2017).

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.

Find out more about IAFOR grants and scholarships: [iafor.org/financial-support](http://iafor.org/financial-support)

## IAFOR Scholarship Recipient

### Nhien Le, Unitec Institute of Technology, New Zealand

**Nhien Le** is currently a master's student in International Communication at the Unitec Institute of Technology in Auckland, New Zealand. Prior to this study, she worked with Room to Read Vietnam for more than six years as a Senior Communication Officer. Before joining Room to Read, she was with World Vision where she managed a water and sanitation improvement project in the Mekong Delta. From 2003 to 2007, Nhien also served as a core volunteer in the support centre for students with disabilities at the Ho Chi Minh City University of Social Sciences and Humanities in Vietnam. She has a BA in Sociology from the same university and received a short academic training in Thailand on the subject of Environmental Protection and Human Rights.

#### **38219 10:00-10:30 | Room 506 (5F)**

*Documenting Social Change in Ho Chi Minh City Through the Eyes of Young Citizens*

Nhien Le, Unitec Institute of Technology, New Zealand

Evangelia Papoutsaki, Unitec Institute of Technology, New Zealand

Marcus Williams, Unitec Institute of Technology, New Zealand

Known as the centre of the Vietnamese economic restructuring, land speculation and education, Ho Chi Minh City (HCMC) has been experiencing enormous developmental issues such as urban planning, housing and homelessness, wastewater treatment, widening gap between the rich and the poor, and air pollution. The future of the city's very young population (6 million out of an estimated 10 million) will be directly affected by these changes. In light of this, it is important to engage and provide them with the means to not only express their views on these changes but to critically engage with them through tools that are relevant to their daily life. This paper is based on research that aimed at exploring how participatory visual methods, within a communication for development and social change framework, can be used by the city's young inhabitants to document change in their natural habitat. The research engaged with a small group of young people in HCMC, through a number of photography workshops and over a period of two months that resulted in a series of photos hosted on a website along with the participants accompanying narratives. Participatory visual methods have been used in a great deal of social research already, to generate new forms of knowledge which cannot be developed any other way. In this project, the researchers and the participants collectively explored some of the emerging urban development themes identified in the photographs taken; how participatory photography can be used as a critical tool to acknowledge development issues in the city; how participatory photography can be deployed as a tool to empower young residents in HCMC to communicate social change; and what are some of the opportunities and challenges in working with young people to produce participatory visual outputs within a conceptual social change framework. This paper shares some of the emerging findings through a series of photographs taken by the participants of this project.

Continued on the following page.

# IAFOR Academic Grant & Scholarship Recipients

## IAFOR Scholarship Recipient

**Rohi Jehan, Jamia Millia Islamia, India**

**Rohi Jehan** is currently associated with Moving Images Film Academy (MIFA) in Delhi, India. She joined the academy in October 2015 and since then she has directed short films and written some scripts. One of her films was also shown in a national film festival. In March 2017, she was awarded an International Summer School Scholarship by the University of Sussex, UK. She received her M.Phil from Jamia Millia Islamia, and her MA in Mass Communication and Journalism from the University of Kashmir, India. She has presented papers in many national seminars, and contribution of a chapter in an edited book. She has also presented a research paper on Iranian cinema in a workshop held at University of Exeter, which was well received.

### **38088 Virtual Presentation**

*Mainstream Hindi Cinema and the Formation of Women Counter-Publics in India: A Case Study of Kangana Ranaut*

Rohi Jehan, Jamia Millia Islamia, India

Indian cinema serves as a barometer of the health of a concerned civil society. It functions as one of the key ways through which sensitive topics are broached into the realm of the public. The works of some women actors, especially, have challenged the traditional interpretations of cinema, which are profoundly grounded in male experience. The hegemonic male-oriented public narratives are often contested and replaced with a set of women counter-narratives. Nancy Fraser (1990) has criticized the Habermasian conception of the public sphere for its alleged exclusion of women. In place of it, Fraser puts forward the concept of counter-publics of subordinated groups (mainly of women and minorities) with an inherent purpose to challenge the hegemonic male narratives. Taking cues from the films of Kangana Ranaut, the renowned Indian actor, who is known for her extensive depiction of gender issue films, this paper would try to investigate how women films function as counter-publics within Indian society. With a consistent purposeful effort to focus on the plight of Indian women, Ranaut's films revolve mostly around the issues of female protagonists. Her films generally have the potential to create certain communicative spaces, in which discussions about so-far taboo subjects concerning women are taking place. Through her performance, Ranaut lets the spectators travel through the character and make them identify with the issues in the daily life of protagonists. The specific focus of this paper would be to enquire how far the spectator's' identification is possible with the protagonist.

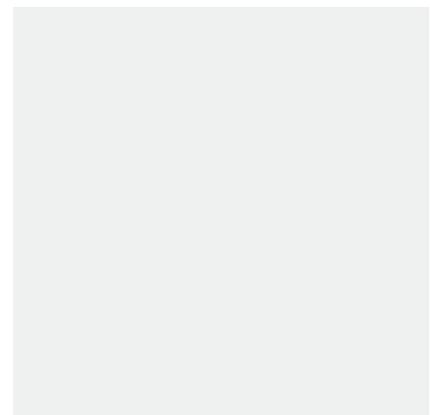
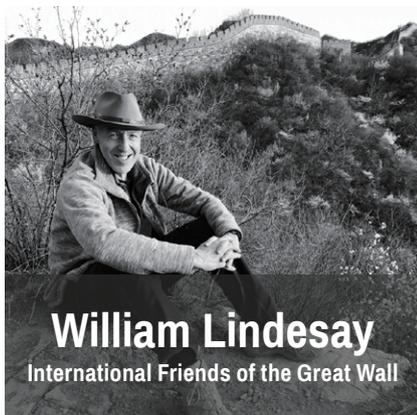


# Featured Speakers

**Speakers will provide a variety of perspectives from different academic and professional backgrounds on the MediAsia2017 conference theme "History, Story, Narrative". These presentations will be recorded so please ensure that mobile phones are switched off or set to silent mode.**

# MediAsia2017

## Featured Speakers





# Keynote Presentation: Gary E. Swanson

Friday, October 27 | 11:15-11:55 | Museum Auditorium (1F)

## Fake News and the Attack on America's Freedom of the Press

Throughout time we have seen moments in American history when the press has been revered and honoured, and moments when its reputation has suffered. We have seen great and noble work by journalists in the United States and around the world, and we have seen embarrassing mistakes and lapses of judgment. But what we have never seen, until now, is an attack by a sitting US president on the press's very role as a democratic institution. For more than a year now, Donald Trump – first as a candidate, then as president – has waged a war against the press. He has attacked individual journalists and declared entire news organisations to be working against America's interests. President Trump's attacks, despite the dishonesty at their core, are starting to have actual effects in the real world. His rhetoric and threats include loosened libel laws, a war against whistleblowers, and the banning of reporters he doesn't like. But even scarier is the message that is trickling down to state and local elected officials, as well as to some of the president's more extreme supporters. The message is: The press is the enemy; nothing it says should be believed; and there is no role or need for the press in American democracy.

### Biography

**Professor Gary E. Swanson** is the former Mildred S. Hansen Endowed Chair and Distinguished Journalist-in-Residence at the University of Northern Colorado, USA. From 2005-2007 Professor Swanson was a Fulbright scholar to China and lectured at Tsinghua University and the Communication University of China. In summer 2008 he was Commentator for China Central Television International (CCTV-9) and their live coverage of the Beijing Olympic Games. Swanson repeated his assignment covering the London Olympics for CCTV-4 in the summer of 2012. Previously, he was professor and director of television for nine years at the Medill School of Journalism at Northwestern University where he taught mostly graduate broadcast students. He has been an educator for 26 years; 20 years spent teaching at the university level. Swanson is an internationally recognized and highly acclaimed documentary producer, director, editor, photojournalist, consultant and educator. He has given keynote speeches, presented workshops, lectured at embassies, conferences, festivals, and universities throughout China, South Africa, India, Papua New Guinea, Japan, The Philippines, Thailand, Malaysia, Cambodia, Vietnam, Laos, Singapore, Greece, Germany, Jordan, Spain, Portugal, Peru, the United Kingdom and the United States. Swanson has compiled a distinguished professional broadcast career spanning 13 years: From 1978 to 1991, Swanson worked for the National Broadcasting Company where he was honored with national EMMYs for producing and editing: *The Silent Shame*, a prime-time investigative documentary; *Military Medicine*, a two-part investigative series on NBC News; and *Hotel Crime*, an investigative news magazine piece. Swanson was an editor for "breaking news and features" for NBC Nightly News with Tom Brokaw, the Today Show, Sunrise, Sunday Today, NBC Overnight, A Closer Look, Monitor, and other prime time news magazines. Swanson covered "breaking news" in 26 states and Canada for the network including trips and campaigns of presidents Ronald Reagan, George Bush, and Bill Clinton. Swanson was the Fulbright distinguished lecturer and consultant in television news to the government of Portugal in 1989. In 1992, he covered the XXV Olympics in Barcelona, Spain for NBC News as field producer and cameraman. Swanson has earned more than 75 awards for broadcast excellence and photojournalism including three national EMMYs, the duPont Columbia Award, two CINE 'Golden Eagles,' 16 TELLYS, the Monte Carlo International Award, the Hamburg International Media Festival's Globe Award, the Videographer Award, The Communicator Award, the Ohio State Award, the CINDY Award, the 2011 Communitas Outstanding Professor and Educator award, the 2013 Professor of the Year award, and many others. He graduated from the University of Illinois at Urbana with a Bachelor's degree in Education in 1974, and a Master's degree in Journalism in 1993.

Professor Gary E. Swanson is a member of IAFOR's Academic Governing Board. He is Chair of the Media & Film section of the International Academic Advisory Board.



# Featured Address: Virgil Hawkins

Friday, October 27 | 11:55-12:10 | Museum Auditorium (1F)

## Introduction of Osaka University's Global News View Database

Globalisation continues at a rapid pace. While the positive impacts of this process are evident, so too are the negative impacts, which can only be properly addressed at a global level. The causes and outcomes of such issues, including inequality, poverty, armed conflicts, the environment and public health, are inextricably linked at a global level. Events and phenomena that are distant and that initially appear to have little bearing on our lives may well be connected to us in some way. In this day and age, anyone has the potential to be a part of the problem, or a victim of its consequences. If we choose to take action, we can also become a part of the solution. In order to exist in this world, and in order to make it a better place, it is increasingly necessary for us to maintain a broad and multifaceted perspective of the world, and thus deepen our understanding of it.

This short presentation will introduce the Global New View (GNV) research centre at Osaka University, dedicated to working towards the realisation of an information environment in which people can comprehensively and objectively view the world and the issues it faces. It focuses on the Japanese-language media, and its works are published primarily in Japanese.

## Biography

**Dr Virgil Hawkins** holds a PhD in International Public Policy from the Osaka School of International Public Policy (OSIPP), Osaka University, where he currently serves as associate professor. He is also a research associate with the University of the Free State, South Africa.

Before joining OSIPP, Virgil Hawkins was an assistant professor at the Global Collaboration Center, Osaka University (2007-2010), and has also served with the Association of Medical Doctors of Asia (AMDA) in Cambodia (technical advisor, 2002-2004), and in Zambia (country director, 2004-2007).

Virgil Hawkins is also a co-founder of the Southern African Centre for Collaboration on Peace and Security (SACCPS). His prime research interest is in the media coverage of conflict (and the lack thereof), most notably in Africa. His most recent book is *Communication and Peace: Mapping an Emerging Field*, edited with Julia Hoffmann (Routledge, 2015).



# Featured Presentation: Yoneo Ota

Friday, October 27 | 14:00-14:45 | Museum Auditorium (1F)

## The Disappearance of Silent Film and the Toy Movie Project

The percentage of silent film works remaining in the US is only 15%. However, the situation in Japan is even more distressing, with only 0.2% of the works from the 1910s, 4.1% from the 1920s, and 11.7% from the 1930s preserved at Japan's sole film archive, the Tokyo National Film Center (NFC). With the rise in popularity of talkies in the 1930s, it is likely that barely 5% of the works from this period forward remain. Almost all of Japan's silent film works have been lost. This is the current state of Japanese cinema. Why were these films lost? Was it due to war, fire, or by accident? The special circumstances facing Japan come into focus through investigation. We also explore the possibility that these circumstances are the same internationally. Through this process we came to realize that short fragments of lost silent films were once sold generally for household toy film projectors. The "Toy Film (Restoration) Project" was initiated in response to this discovery. Over 10 years, this project has been responsible for the collection and restoration of almost 900 films. Additionally, we proposed a series of film restoration and preservation related workshops in 2006 aimed at conveying the current situation facing silent films to as many people as possible and at lobbying for the education of the next generation of film preservationists and restorers. This year we will hold our 12th workshop. Also, to make sure that the films we unearth are not simply stored away, we opened the Toy Film Museum in 2015. These initiatives will be introduced in the presentation.

## Biography

**Professor Yoneo Ota** was born in Kyoto, Japan, in 1949. While enrolled in the Faculty of Fine Arts at Kyoto City University of Arts he initiated and taught a film (image) seminar. Professor Ota studied under screenwriter Yoshikata Yoda, and when Yoda became head of the newly formed Visual Concept Planning Department at the Osaka University of Arts, Professor Ota followed him and joined his team. Professor Ota gained film location experience as a camera assistant at the Daiei Kyoto Studio under the tutelage of cinematographers Kazuo Miyagawa and Fujio Morita. In 1997, he participated in the restoration of *Nani ga Kanojo o Sōsasete ka* ("What Made Her Do It?") (Shigeyoshi Suzuki, 1930) and became the project committee member in charge of the film restoration department of the Kyoto Film Festival, which started that same year. In 2003, he was appointed to be the director of the Toy Film Project. This project is dedicated to the restoration, preservation, investigation and research of toy films and is conducted in conjunction with the Art Research Laboratory of the Osaka University of Arts. In 2005, he became a professor at the Osaka University of Arts (where he continues to lecture). Since 2006 he has been a supervisor for workshops related to film restoration and preservation. Since 2014 he has been the director of the silent film department of the Kyoto Film Festival. In 2015, Professor Ota founded the Kyoto Institute of Film Art and Culture Research (The Toy Film Museum). The museum has discovered, digitally restored and screened Tomiyasu Ikeda's 1926 film *Chushingura* ("The Loyal 47 Ronin"), as well as Yasujiro Ozu's 1929 film *Tokkan Kozo* ("A Straightforward Boy"). His work continues.

Image | Screenshot from *Roningai* (浪人街 第一話、第二話 Roningai Daiichiwa Dainiwa), also known as *Samurai Town: Story 1 and Story 2*, are respectively 1928 and 1929 black and white Japanese silent films directed by Masahiro Makino.



# Keynote Presentation: William Lindesay

Friday, October 27 | 14:45-15:45 | Museum Auditorium (1F)

## The Great Wall Story – The Way I Have Discovered It

Between the late fourth century BC to 1644 AD at least 16 border-defence systems were intermittently built (or inherited and operated) by rulers of Chinese dynasties – all of them functioning as fortifications against nomadic cavalry from the north. These are known as “Great Walls of China”. Chinese chroniclers wrote a great library about their empires, including a history of each dynasty, but shy of rough work on imperial frontiers they seldom reference “Great Walls”. Today, their remnants comprise the largest system of related ancient ruins in the world, yet in spite of the urgent need to conserve these monuments their academic study and field research is ignored by university faculties – because “Great Wall Studies” transcends many fields. By reviewing a series of personal Great Wall explorations, field-research foci, discoveries, advocacy and archive projects carried out and achieved in China between 1987 and 2017, as a geographer, author and film-maker I will show how diverse, personal, unconventional – and “foreign” – approaches have made significant contributions to the surprisingly narrow, Sino-centric and limited corpus of Great Wall knowledge, as well as popular understanding. “The Great Wall”, the most famous building in the world, a bucket-list must-see, remains the least-known and most superficially protected of UNESCO world heritages, as continuing damage to it by nature and man shows. I hold that a better future for its protection, and rational, economic, educational and inspirational uses, rests with the development of “Great Wall Studies” as an integrated course at university level.

## Biography

**William Lindesay OBE** is an honorary senior research fellow at University of Liverpool, where he studied geography and geology in the 1970s. Recently he received the Royal Society for Asian Affairs' Special Award 2016. He first went to China to see the Great Wall in 1986, making the first documented traverse of the ruins on foot the following year, in 1987, in which he covered 2,470 km.

Since 1990 he has resided permanently in China, spending more than 2,700 days on its Great Walls. He has written five books on the subject, published by Harvard University Press and Penguin among others, and fronted documentaries that have been screened on National Geographic Channel, Channel 4, Discovery Channel and the Smithsonian Channel.

William Lindesay is credited with arousing China's national consciousness to protect the Great Wall and its environment, and he has created/curated two national exhibitions in Beijing, at the Capital Museum and the Imperial Academy, and seven provincial exhibitions. For his work presenting and preserving the Great Wall and assuming the role of its international ambassador he was granted permanent residency in China. He lives with his wife and two sons in Beijing, in a village below the Great Wall in the city's northern suburbs.



# Keynote Presentation: Richard Roth

Friday, October 27 | 16:00-16:45 | Museum Auditorium (1F)

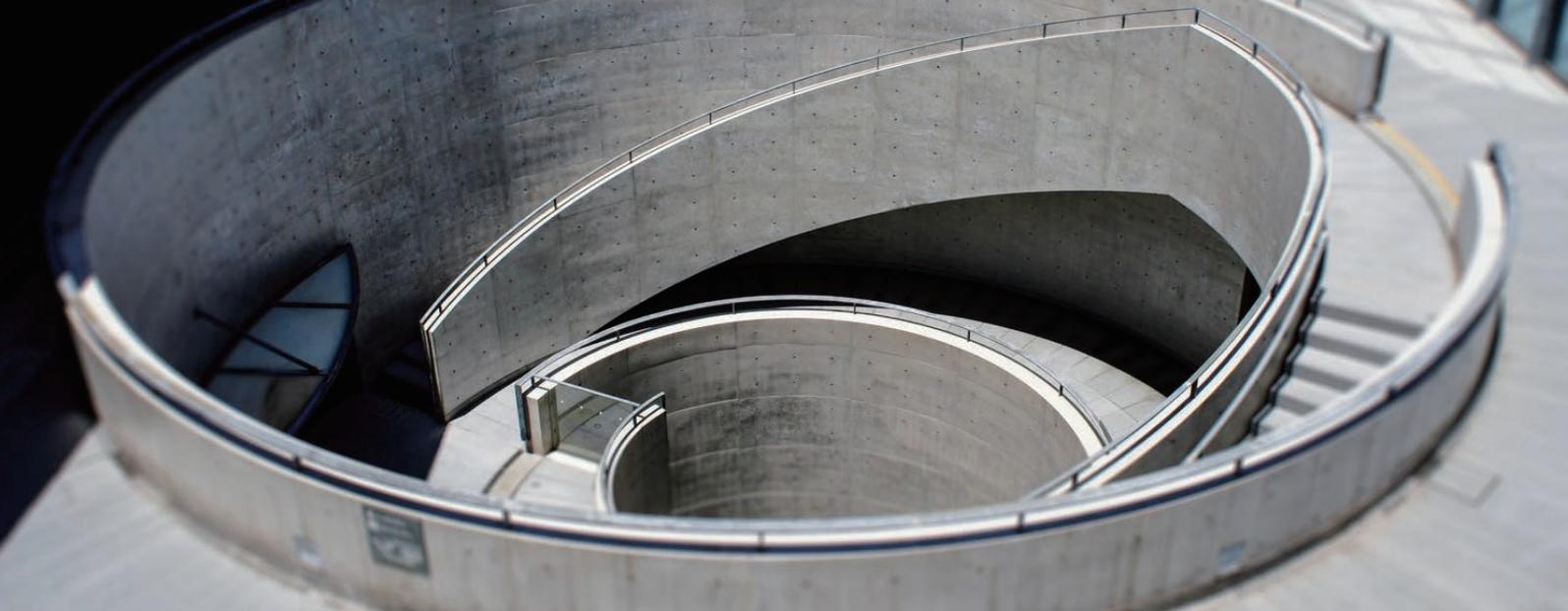
## History, Story, Narrative

It is often said that there is no apprenticeship in journalism, and Richard Roth's "history, story and narrative" presentation will talk about his own experience as a rookie reporter coming of age in a foreboding American prison called Attica, one part of an American system that holds more than 2 million people captive, more than in any other nation. Roth was one of two newspaper reporters inside the prison yard at Attica during the September 9-13 riots in 1971, serving on the Select Observers Committee, and his subsequent writing about Attica earned him a 1972 nomination for the Pulitzer Prize.

## Biography

**Professor Richard Roth** has been at Northwestern University in Qatar from its beginning in 2008. Before that, he was Associate Dean, then Senior Associate Dean, of the Medill School of Journalism on the Northwestern campus in Evanston, Illinois for 10 years. Roth has been an educator since 1990, except for a brief stint as a guest editor at *The Wall Street Journal* in New York at the time that publication launched its online edition, then called *wsjie.com*, now *wsj.com*. Before going to *The Journal*, Roth was tenured on the English faculty at DePauw University in Greencastle, Ind., where he also served as the adviser to the student newspaper, *The DePauw*. Before academe, Roth was a newspaperman, having been Editor-in-Chief of the *Tribune-Star* in Terre Haute, Ind., and a reporter at the late and lamented Buffalo (N.Y.) *Courier-Express*. He has won dozens of awards for his reporting and writing. Roth has served on the national board of directors of the Society of Professional Journalists, was an international vice president of The Newspaper Guild, president of the Indiana Associated Press Managing Editors association, and academic adviser to the US Project for Excellence in Journalism. He currently serves on the Dean's Council for the College of Graduate and Professional Studies at Indiana State University, is a member of the National Security Journalism Initiative advisory board at the Medill School of Journalism and is a member of the Advisory Board for the Mass Communication Program at Qatar University.

Image | Attica Correctional Facility, New York, USA.



## Special Address: Yutaka Mino

Friday, October 27 | 16:45-17:15 | Museum Auditorium (1F)

### History, Story, Narrative: An Introduction to the Hyogo Prefectural Museum of Art

This address will introduce the venue of the MediAsia plenary session, designed by world famous architect, Tadao Ando. It will talk about the art museum as a part of the city of Kobe, and how the director has attempted to better write the museum into the city, through a number of communicative and outreach projects.

### Biography

**Dr Yutaka Mino** was born in Kanazawa, Japan, in 1941, and has received his PhD in Art History at Harvard University in 1977. He was appointed as the associate curator in charge of Asiatic Department at Montreal Museum of Fine Arts in 1976, the curator of the Oriental Art Department at the Indianapolis Museum of Art in 1977, and the curator of the Asian Department at the Art Institute of Chicago in 1985. After Returning to Japan, he was appointed as the director of Osaka Municipal Museum of Art in 1996, and as the founding director of the 21st Century Museum of Contemporary Art, Kanazawa in 2004. In 2007, he assumed the Vice Chairman, Sotheby's North America, the Chief Executive Director, the 21st Century Museum of Contemporary Art, Kanazawa and the Honorary Director, Osaka Municipal Museum of Art. In April 2010, he was appointed as the director of Hyogo Prefectural Museum of Art, in 2012, the director of Yokoo Tadanori Museum of Contemporary Art, in 2013, the Honorary Director, Abeno Harukas Museum of Art. Yutaka Mino has organized many exhibitions, and also published individual books and catalogs such as *Freedom of Clay and Brush Through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.* in 1980 and *Hakuji (White Ware)*, vol.5 in the *Chugoku Togi (Chinese Ceramics)* series in 1998.



## Featured Workshop: Gary McLeod

Sunday, October 29 | 15:15-19:00 | Room 506 (5F)

### Then with Now: A Rephotography Workshop at Nunobiki Waterfall, Kobe

Revisiting locations in existing photographs and making new images from the same vantage points is a kind of picture-making often called 'rephotography'. As an expanding set of visual practices, it is increasingly being used to illustrate change through juxtaposition of previous and present images. However, it is also common to make use of historical/archival images, often not in colour, to emphasize what we have become and what we have lost. As the number of digitally stored photographs is expected to rise to 4.7 trillion this year, why is there such a preference for older images? Combining rephotography with the popular format of a photo walk, this two-part workshop invites delegates to join the author in (re)visiting the Nunobiki area local to the conference venue (within 10 mins walk). Following introductions and a short overview of rephotography, the first part comprises participants locating and rephotographing vantage points in a collection of pre-selected old and recent images from archives and social media platforms. Having gathered a range of visual materials, the second part explores the recombination of that material to address the question of whether significance in rephotography predominately stems from use of a historical image or taking part in the process.

### Biography

**Dr Gary McLeod** is a Tokyo-based British photographer with a PhD from London College of Communication, University of the Arts London. Building on a collective inquiry into photographs from the Challenger expedition (1872–1876), his research explores the convergence of rephotography and participatory/collaborative photographic practices. He is Assistant Professor of Visual Arts at Hosei University in Tokyo where he teaches courses in photography and visual communication. Additionally he is a lecturer and module leader for the online MA Photography program offered by Falmouth University. Having lived and taught visual communication design in Turkey and India, and having facilitated numerous rephotography and 'post-photography' workshops around Asia, he continues to look at the world 'with' others as opposed to 'for' them.

Image | *Waterfall, Kobe (1875–2015)* by Gary McLeod & 14 Others. Original photograph © Trustees of the Natural History Museum London.

# The IAFOR Silk Road Initiative

## *Nurturing interdisciplinary research in the global public interest*

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 is being 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](http://www.silkroad.iafor.org)



# IAFOR Documentary Photography Award 2017

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

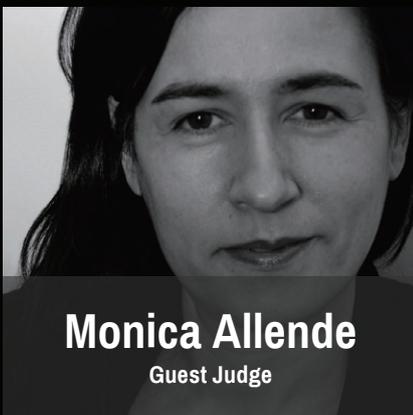
[www.iaforphotoaward.org](http://www.iaforphotoaward.org)

# Award Judges



**Dr Paul Lowe** is the Course Director of the Masters Programme in Photojournalism and Documentary Photography at the London College of Communication, University of the Arts London. He was responsible for the development and launch of a new part-time version of the course delivered entirely online using web conferencing, blogs and the VLE, launched in 2008. He is an award-winning photographer whose work is represented by Panos Pictures, and who has been published in *Time*, *Newsweek*, *Life*, *The Sunday Times Magazine*, *The Observer* and *The Independent*, among others. He has covered breaking news around the world, 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.

He is a consultant to the World Press Photo Foundation in Amsterdam, an independent, non-profit organisation that is a major force in developing and promoting visual journalism worldwide. His book, *Bosnians*, documenting 10 years of the war and post-war situation in Bosnia, was published in April 2005 by Saqi Books. He regularly contributes to international and national conferences in photography, media and education, and has published chapters in edited books on these themes as well.



**Monica Allende** is a photo editor, curator, cultural producer and educator. She is GetxoPhoto Festival Artistic Director from 2017 to 2019, and is the Director of FORMAT17 International Photography. She is currently producing several multidisciplinary projects with artists worldwide, has collaborated with screen projects, and is co-founder of Offspring Photo Meet, London. Previously she was Photo Editor at *The Sunday Times Magazine*, where she launched the award-winning photography section "Spectrum". She is a visiting lecturer at the London College of Communication and lectures and teaches workshops in photography at, among others, ScreenLab, London; EFTI, Madrid; Tashkeil, Saudi Arabia; Mentorship Business Programme DEVELOP at the University of Sunderland; Festival di Internazionale a Ferrara; WPP workshop Angola; Magnum Professional Practice Workshops.

She nominates photographers for Deutsche Börse Photography Prize, Prix Pictet and The Joop Swart Masterclass/World Press Photo, and has served on juries worldwide including World Press Photo, Visa Pour L'image and the National Portrait Gallery's Taylor Wessing photographic Portrait Prize. She produced and curated *Darfur: Images Against Impunity*, an exhibition and a book by Stanley Greene, Lynsey Addario and Alvaro Ybarra Zavala. She is the recipient of the Amnesty International Media Photojournalism Award, the Picture Editor's Award, the Online Press Award and Magazine Design Award for Best Use of Photography. She also writes and consults on photography.



**Jocelyn Bain Hogg** began his career as a unit photographer on movie sets after studying Documentary Photography at Newport Art College. He shot publicity for the BBC, photographed fashion and now works on documentary projects and commercial and editorial assignments. His editorial work features in *Vanity Fair*, *The Sunday Times*, *The New Yorker*, *Style.com*, *Vogue*, *Elle*, *Harper's Bazaar*, *Lui*, *Marie Claire*, *Stern*, *GQ*, *Esquire*, *Le Monde*, *Cahiers du Cinéma*, *L'Espresso* and *La Repubblica* amongst others. In 2016 he co-instigated Sea Change as photo director, where as well as photographing British youth for the project he commissioned 12 other photographers to document the issues affecting young people in 12 countries across Europe. A continuing initiative, Sea Change has so far realised a book, an ongoing touring exhibition and workshop programme. In addition to this work, he is the author of six photographic books to date and his first, *The Firm*, presented an astonishingly intimate view

of London's organised crime world, and won international acclaim, garnering the prestigious Lead Award for portraiture. His latest project, *Public House*, published in 2016, documented the denizens of a local pub, forced to close due to the lamentable issue of social cleansing in London.

In February 2013, he was invited onto the jury of the World Press and was a juror for the Sony World Photography Awards in 2015. He is currently the head of the BA photojournalism and documentary photography course at the UAL LCC in London and is a member of the VII Photo Agency.



# IAFOR Documentary Photography Award 2017

Friday, October 27, 2017 | 12:10-12:25 | Museum Auditorium (1F)

## Award Winners Screening

The IAFOR Documentary Photography Award was launched by The International Academic Forum (IAFOR) in 2015 as an international photography award that seeks to promote and assist in the professional development of emerging documentary photographers and photojournalists. 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, Monica Allende, Simon Roberts, Jocelyn Bain Hogg, Simon Norfolk and Emma Bowkett as Guest Judges. Now in its third year, the award has already been widely recognised by those in the industry and has been supported by World Press Photo, Metro Imaging, MediaStorm, Think Tank Photo, University of the Arts London, RMIT University, *British Journal of Photography*, The Centre for Documentary Practice, and the Medill School of Journalism.

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, 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 practice and excellence. Winners of the IAFOR Documentary Photography Award 2017 were announced at The European Conference on Media, Communication & Film 2017 (EuroMedia2017) in Brighton, UK. The award follows the theme of the EuroMedia conference, with 2017's theme being "History, Story, Narrative". In support of up-and-coming talent, the IAFOR Documentary Photography Award is free to enter.

Image | From the project *Single Mothers of Afghanistan* by IAFOR Documentary Photography Award 2017 Grand Prize Winner, Kiana Hayeri.

# 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:

The logo for IAFOR, consisting of the lowercase letters 'iafor' in a white, serif font on a dark red background.The logo for World Press Photo, featuring the words 'WORLD PRESS PHOTO' in a white, sans-serif font on a red background.The logo for METRIO IMAGING, with 'METRIO' in black and 'IMAGING' in red, both in a bold, sans-serif font on a white background.The logo for thinkTANK photo, featuring the words 'thinkTANK' in a white, sans-serif font inside a black rounded rectangle, followed by 'photo' in a smaller, black, sans-serif font. Below it is the tagline 'Be Ready "Before The Moment"' in a smaller, italicized font.The logo for MediaStorm, featuring a stylized blue graphic of three overlapping curved shapes above the word 'MediaStorm' in a bold, black, sans-serif font.The logo for MEDILL NORTHWESTERN UNIVERSITY, with 'MEDILL' in a large, black, sans-serif font and 'NORTHWESTERN UNIVERSITY' in a smaller, black, sans-serif font below it.The logo for RMIT UNIVERSITY, featuring a red stylized 'R' icon to the left of the words 'RMIT UNIVERSITY' in a bold, black, sans-serif font.The logo for ual: university of the arts london, with 'ual:' in a large, black, sans-serif font and 'university of the arts london' in a smaller, black, sans-serif font to its right.The logo for CENTRE for DOCUMENTARY PRACTICE, featuring a circular icon with a stylized 'CP' inside, followed by the words 'CENTRE for DOCUMENTARY PRACTICE' in a black, sans-serif font.

## Sponsorship Opportunities

Through social media, product integration, logo placement, potential press coverage, promotion at the Award Ceremony and subsequent exhibitions in Japan, Spain, UAE, 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 (tpope@iafor.org).

# Photojournalism is in our DNA

Think Tank Photo is proud to recognize the winners of the 2017 IAFOR Documentary Photography Award.

Your work delivers awareness of those in need to those who can help, and we truly appreciate your contribution.

 IAFOR  
DOCUMENTARY  
PHOTOGRAPHY  
AWARD

Think Tank got its start helping photojournalists be prepared to “capture the moment” though innovative camera carrying solutions. Today, we are the choice of working professionals, offering high-quality products with exemplary customer service.



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[www.thinktankphoto.com](http://www.thinktankphoto.com)

# THINK.IAFOR.ORG

## THE ACADEMIC PLATFORM

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

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

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

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

Content published on *THINK* spans a wide variety of disciplines and the format is varied, encompassing full research papers, long-form journalism, opinion pieces, creative writing, interviews, podcasts, video, photography, artwork and more. Current contributing authors include leading academics such as Professor Svetlana Ter-Minasova, Professor A. Robert Lee, Professor Bill Ashcroft and Professor J. A. A. Stockwin.

Get involved by visiting the website, following us on Facebook and Twitter and signing up to our e-newsletter.

[facebook.com/ThinkIAFOR](https://facebook.com/ThinkIAFOR)

[twitter.com/ThinkIAFOR](https://twitter.com/ThinkIAFOR)

### SUBMIT TO THINK

We are currently accepting submissions for publication in 2017. We welcome photographs to accompany articles, as well as topical photo-essays.

Submissions should be between 500 and 2,500 words and sent to [publications@iafor.org](mailto:publications@iafor.org). Please include "THINK submission" in the subject line.

# Friday October 27

## Hyogo Prefectural Museum of Art

- 10:15-11:00** Conference Registration | Museum Auditorium (1F)
- 11:00-11:15** Announcements & Welcome Address | Museum Auditorium (1F)  
Joseph Haldane, The International Academic Forum (IAFOR), Japan
- 11:15-11:55** Keynote Presentation | Museum Auditorium (1F)  
Gary E. Swanson, University of Northern Colorado, USA (fmr.)
- 11:55-12:10** Featured Address | Museum Auditorium (1F)  
Virgil Hawkins, Osaka University, Japan
- 12:10-12:25** IAFOR Documentary Photography Award | Museum Auditorium (1F)
- 12:25-12:35** Conference Photograph | Museum Auditorium (1F)
- 12:35-14:00** Lunch Break | Museum Restaurant (2F)
- 14:00-14:45** Featured Presentation | Museum Auditorium (1F)  
Yoneo Ota, Osaka University of Arts, Japan
- 14:45-15:45** Keynote Presentation | Museum Auditorium (1F)  
William Lindesay OBE
- 15:45-16:00** Break
- 16:00-16:45** Keynote Presentation | Museum Auditorium (1F)  
Richard Roth, Northwestern University, USA
- 16:45-17:15** Special Address | Museum Auditorium (1F)  
Yutaka Mino, Hyogo Prefectural Museum of Art, Kobe, Japan
- 17:15-17:30** Announcements & Recap | Museum Auditorium (1F)
- 17:15-18:30** Conference Welcome Reception | Museum Restaurant (2F)

# Submit your research to the IAFOR Journal of Media, Communication & Film

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

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

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

The *IAFOR Journal of Media, Communication & Film* is calling for submissions.

**Volume 5 Issue 1**

**Submissions open: November 1, 2017**

For details of how to submit your paper, view the Author Guidelines on the journal website: [ijmcf.iafor.org](http://ijmcf.iafor.org)

# Friday Plenary Session

## 10:00-17:15 | Hyogo Prefectural Museum of Art

- 10:15-11:00 Conference Registration | Museum Auditorium (1F)
- 11:00-11:15 Announcements & Welcome Address | Museum Auditorium (1F)**  
Joseph Haldane, The International Academic Forum (IAFOR), Japan
- 11:15-11:55 Keynote Presentation | Museum Auditorium (1F)**  
*Fake News and the Attack on America's Freedom of the Press*  
Gary E. Swanson, University of Northern Colorado, USA (fmr.)
- 11:55-12:10 Featured Address | Museum Auditorium (1F)**  
*Introduction of Osaka University's Global News View Database*  
Virgil Hawkins, Osaka University, Japan
- 12:10-12:25 IAFOR Documentary Photography Award | Museum Auditorium (1F)**
- 12:25-12:35 Conference Photograph | Museum Auditorium (1F)
- 12:35-14:00 Lunch Break | Museum Restaurant (2F)
- 14:00-14:45 Featured Presentation | Museum Auditorium (1F)**  
*The Disappearance of Silent Film and the Toy Movie Project*  
Yoneo Ota, Osaka University of Arts, Japan
- 14:45-15:45 Keynote Presentation | Museum Auditorium (1F)**  
*The Great Wall Story – The Way I Have Discovered It*  
William Lindesay OBE, International Friends of the Great Wall
- 15:45-16:00 Break
- 16:00-16:45 Keynote Presentation | Museum Auditorium (1F)**  
*History, Story, Narrative*  
Richard Roth, Medill School of Journalism, Northwestern University, USA
- 16:45-17:15 Special Address | Museum Auditorium (1F)**  
Yutaka Mino, Hyogo Prefectural Museum of Art, Kobe, Japan
- 17:15-17:30 Announcements & Recap | Museum Auditorium (1F)
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## Japanese Tea Ceremony

**Saturday, October 28 | 11:45-12:30 | Room 504 (5F)**

A continuing feature of IAFOR's Kobe-based conferences is the showcasing of the arts and culture of Japan. This demonstration gives conference attendees the opportunity to gain knowledge and practical experience of the Japanese art of tea making through an informative workshop given by a local Japanese cultural group. As part of this demonstration, delegates will have the opportunity to try some delicious green tea.

# Saturday October 28

## Art Center Kobe

09:00-10:00	Morning Coffee & Poster Session   Room 504 (5F)
09:30-11:30	Parallel Session I
11:30-12:45	Lunch Break
11:45-12:30	Japanese Tea Ceremony   Room 504 (5F)
12:45-14:15	Parallel Session II
14:15-14:30	Coffee Break   Room 504 (5F)
14:30-16:30	Parallel Session III
16:30-16:45	Coffee Break   Room 504 (5F)
16:45-18:15	Parallel Session IV
19:30-21:30	Conference Dinner (Optional Ticketed Event) Meeting time & location: 18:30 in the Lobby (2F) Group leaves for restaurant at 18:45

# Saturday Poster Session

## 09:00-10:00 | Room 504 (5F)

**38160 | Room 504 (5F)**

### *Animated Life - A Manifest of Otaku Culture*

Didier Volckaert, RITCS / University of Brussels, Belgium

I'm an Artist / filmmaker and otaku. Since the start of the Heisei era (1989-) the media and public have been associating otaku with mental sickness: perverted by imagery and moe, otaku lack basic social skills, empathy, even self-awareness. Otaku has become a symbol of the decline in Japanese values by entertainment consumerism. To me otaku culture is not a symptom, neither is it Japanese; it's a global avant-garde that can offer strategies to cope with (and survive) our current state of hypernormalisation and postmodern myopic. A self-improving mind set that is able to (re-)question identity, sexuality and our relationship with technology and future forms of life. I research these potential(s) and create audio-visual art and books as vessels of cultural exchange: Visual anthropology on the islands of our modern day Crusoe. Otaku create identity from and on imagery. With these simulacra we create animated life: an open source for the visual evolved in search of more complex and diverse emotional regulators. Not an escape from reality; but rather a choice for a better fiction than reality. Like otaku culture itself, Animated life is a complex subject covering a wide area of study fields. But at its core there is a relationship with a technological medium: Anime. For this presentation I want to focus on the origins of this blueprint: Anime? Is it Japanese? What are its parameters and how did, and do, they relate to (Disney)-Animation? And how can an audio-visual (art-)form create a new way of life?

**38164 | Room 504 (5F)**

### *Online Cinema Ticketing Industry: Impacts and Opportunities for Transformation in the Chinese Film Industry*

Hsien-Cheng Liu, Graduate School of Media Arts, Kun Shan University, Taiwan

In recent years, China's film market has been growing rapidly. The magnet effect brought about by growing box-office sales has captured the attention of new electronic businesses and internet industries. These entities possess large capital and powerful information processing capabilities, creating major change in the structures and systems within the Chinese film industry. As electronic business and mobile networks flourish, service providers have begun to take advantage of the attention and online traffic that the film industry generates. To remain competitive, service providers have invested greatly in ticket subsidies, film financing, marketing and distributing, and film-showing hardware and architectures, becoming in and of themselves a major driving force in the highly-competitive, quickly-transforming Chinese film market. The purposes of this research project were, first, to examine how online ticketing has been involved in and continues to influence the related industries of film development, production, distribution, and exhibition. Furthermore, by use of economic principles of new media, such as platform model and network effects, this project examines how online ticketing industry factor into the value chain of film as a whole and what innovations within the industry they bring. Through conventional concepts from the film industry and principles of contemporary new media operations, we assess whether China's online ticketing services are a mere product of the booming Chinese film market, a fad induced by government policy of "Internet plus", or a potential shift in the upgrading and transformation of the Chinese film industry altogether.

**38208 | Room 504 (5F)**

### *Aesop's Fables: Classical Wisdom for a Contemporary World*

Lorraine Kipling, Kanda University of International Studies, Japan

If the purpose of fables is to provide a clear moral lesson that guides a reader's understanding of the world, what relevance can these classical texts have in a contemporary world of confusion, nuance, and ambiguity? In an undergraduate course at a university in Japan, some students might favour being offered a black-and-white issue, to be neatly concluded with a pithy maxim. However, both academic studies, and life beyond the classroom tend to require more nuanced interpretation. The methodology for this course design involves engaging with students' interest in the ostensibly easy-to-read fables of Aesop with the aim of activating analytical and critical thinking skills. Through questioning notions of perspective and point-of-view, and drawing parallels with contemporary personal, social, and global issues, students are encouraged to consider issues of adaptation, application, and ambiguity. The intended outcome is that students are better equipped in 'reading the world', that is, in understanding contemporary issues and evaluating nuanced perspectives with a sense of balance, logic, and empathy. This poster presentation will provide an outline of the methodology, as well as applications and parallels to some of Aesop's classic fables from contemporary media. It will also display examples of student projects and interpretive processes. This poster will be of interest to anyone interested in narrative interpretation, writing contemporary experience, education, critical thinking, and narrative patterns, archetypes, and metaphors.

**38359 | Room 504 (5F)**

### *A Content Analysis of Overcoming Sport Constraints Using Social Media*

Shang-Min Ma, National Pingtung University of Science and Technology, Taiwan

Empirical evidence showed that social support is an important determinant for sport participants to overcome their constraints (Ma & Ma, 2014; Nimrod, 2011; Son, Mowen, & Kerstetter, 2008). Participants acquire positive results based on social interaction and social support, such as emotional support and information exposure (Burt, 2005). While previous research on leisure constraints negotiation has heavily focused on the impact of off-line support, the online impact regarding how sport participants addressed their constraints, acquired social support, and overcame constraints for the resultant participation has been understudied. Therefore, the purpose of this study is to extend previous findings on leisure constraints negotiation from offline to online context in order to understand how sport fans' seeking, receiving negotiation information and emotional support on the Facebook two national and two local triathlon virtual communities. Particularly, this study aims to examine research questions, including: what are the network characteristics (size and density) of the FB communities, what constraints are self-disclosed by the triathletes, what negotiation information and emotional support are provided and how these messages are liked and shared? On the one hand, content analysis (supplemented by computerized semantic and sentiment analysis) will be used to analyze related content themes and sentiment expressions. On the other hand, social network analysis will be adopted to examine the information flow and support network among triathlon fans.

# Saturday Poster Session

## 09:00-10:00 | Room 504 (5F)

**38564 | Room 504 (5F)**

### *Corporate Risk Communication of Environmental Message and Corporate Social Responsibility Reports: An Analysis of Corporate Websites*

Yie-Jing Yang, Shih Hsin University, Taiwan

From the perspective of corporate risk communication, this study explored the corporate websites how to communicate the environmental message and social responsibility information. A total of 447 corporate websites (Taiwan top five- hundred enterprises) in 2016 were content analyzed. The study found that 49.7% of the corporate websites presented the corporate social responsibility reports, but only 8.1% of them appeared on the homepage. In addition, nearly 70% (66/7%) of the corporate social responsibility (CSR) reports appeared under the "Corporate Social Responsibility" category, and 18% under "Corporate Profile" category. Cross-analysis showed that 68% of financial enterprise presented the CSR Reports on the Websites, followed by manufacturing enterprises (54.3%) and service industry (32.8%). However, whether CSR reports appeared on the homepage, the results were significantly different, more services corporate put CSR reports on the official website homepage. As for corporate communication of information of environmental protection message, 70.7% of the corporate websites presented the environment message, but only 15.2% of Websites presented on the homepage. This study further adopts the text analysis to analyze the narrative and rhetoric meaning based on the CSR reports and the environmental information presented by the corporate websites.

**38669 | Room 504 (5F)**

### *Two Civic Movements, Two Destinies? A Comparative Study of the Roles of Social Media in Taiwan's Sunflower Movement and Hong Kong's Umbrella Movement*

Tai-Li Wang, National Taiwan University, Taiwan

With the advent of new media technology, social movement has developed into various ways. Many civic movements were initiated and organized by young generations, such as the "Arab Spring" in the Middle East Asia, the "Sun Flower Movement" in Taiwan, and the "Umbrella Movement" in Hong Kong. These movements draw academic attentions on the roles of new media in civic movements. Taiwan and Hong Kong share some similar historical and cultural backgrounds yet construct different political, social and media systems. Although Hong Kong has similar Internet regulations as Taiwan, it now encounters severer intervention and supervision from Beijing's government. Then, what roles of social media would be different taken place in the development of new civic movements in these two societies? What would be the intertwined relationships between the civic movements in these two places? Would Hong Kong's civic movement be affected by Taiwan's? If so, in what ways would it be affected, and in what ways would social media's impact take in shape? This research conducted a three-year study (2014-2017) to investigate Taiwan and Hong Kong's two worldly known movements, Sunflower Movement and Umbrella Movement, aiming at comparing how social media facilitate activism in the two societies and trigger these two civic movements, as well as examine social media's communicative effectiveness, the process of forming public opinion, and the mechanism of mobilization in the development of civic movements. This paper will report temporary findings about these intriguing yet unanswered questions left after these two memorial civic movements.

# Saturday Session I

## 09:30-11:00 | Room 501 (5F)

### Communication and Mass Media Coverage

Session Chair: Virgil Hawkins

**38424 09:30-10:00 | Room 501 (5F)**

#### *Humor in Thai Political Cartoons Published During the 2013-14 Thai Political Crisis*

Aram Iamlaor, National Institute of Development Administration, Thailand

Savitri Gadavani, National Institute of Development Administration, Thailand

Thailand in 2013-14 is a period of political instability. The protest organized by PDC is one of the world's largest political protests. The movement was an anti-Thaksin cronyism effort to expel Prime Minister Yingluck Shinawatra's government. Eighty-seven political cartoons during the period were collected from four newspapers: Bangkok Post, The Nation, Thai Rath, and Daily News. This study aims to investigate 1) how political cartoonists create humor in their cartoons; 2) what kind of humor political cartoonists used in their cartoons; and 3) what are the differences between political cartoons published in Thai and English newspapers. The analysis reveals that most of the cartoons published are one-framed cartoons. Cartoonists create humor by using image and text whose meanings so closely related and interdependent that none of the elements can be understood in isolation. Some of the cartoons do not contain humor. On the other hand, most multi-framed cartoons contain dialogues between two characters that generate humor by using incongruity and ambiguity that cause surprise, as well as flouting maxims of Cooperative Principle. There are two main differences between political cartoons published in English and Thai newspapers: 1) most English cartoons are one-framed while Thai cartoons are multi-framed; and 2) English cartoons present simple images and readers need only a little background knowledge on Thai politics to understand them, while Thai cartoons present complex ideas that need a great deal of background knowledge to understand them.

**38201 10:00-10:30 | Room 501 (5F)**

#### *Internet Rumours with Chinese Characteristics*

Kay Hearn, Edith Cowan University, Australia

Internet rumors are a global phenomenon. For instance the claims that Barack Obama was not born in America persisted throughout his presidency, or Sandy Hook Truthers who claim the tragedy never occurred and was a concocted government conspiracy to remove guns from citizens. Despite the Great Firewall and the legislation against the spread of rumors there are many false stories on the Internet in China and removing them is a full time job. This paper investigates the discourses surrounding the regulations about the spreading of rumors and argues that the regulations have two main purposes, one to censor information that the government deems sensitive and this justification has been used to imprison activists. The second use of the regulations is to prevent widespread public panic, as was the case in 2011 when there was panic buying of salt thought to give protection from nuclear fallout that was rumored to be heading to China from Fukushima. Panic driven by rumors is potentially destabilizing and the two ways in which this legislation are used is closely tied to Hu Jintao's catch cry of Harmonious Society. The use of the legislation around the spreading of rumors supports the Chinese Communist Party's efforts to maintain control over the circulation of narratives about China and the use of those narratives to curb social unrest and to retain central authority over the country.

**38250 10:30-11:00 | Room 501 (5F)**

#### *Comparing Coverage of Distant Conflict: Content Analysis of US, French and Japanese Media*

Virgil Hawkins, Osaka University, Japan

Between 20 and 30 countries are afflicted by armed conflict at any given time. But foreign media coverage of these conflicts tends to be highly selective, focusing intensely on one or two, and largely ignoring the others. Furthermore, the scale of the conflict (in terms of death tolls, for example) is not necessarily a deciding factor in perceived newsworthiness. Large regional differences are also regularly observed, with Europe typically overrepresented, and Africa underrepresented. Research has identified levels of trade, linguistic, cultural and historical ties, prominence and deviance as some of the key determinants of international newsworthiness, but do these really serve to explain the differences in the levels of coverage of conflicts? To what extent to the individual circumstances of each of the countries covering foreign conflict matter in this regard? This study uses content analysis to examine the levels of coverage of armed conflict, focusing on the cases of US (*New York Times*), French (*Le Monde*) and Japanese (*Yomiuri*) print media for the year 2016. It goes on to explore the differences in, and the reasons behind, the coverage of armed conflict.

# Saturday Session I

## 09:30-11:30 | Room 503 (5F)

### Mass Communication and Health

#### Session Chair: Srirath Pakdeeronachit

**38264 09:00-09:30 | Room 503 (5F)**

#### *Media Health Literacy's Influential Role in Nursing*

Preyaporn Buranakarn, Srinakharinwirot University, Thailand  
Srirath Pakdeeronachit, Srinakharinwirot University, Thailand

In the era of Borderless Communications, it has become easier for people to access health information. The media heavily influences peoples' way of life and has a significant effect on their health behaviors, attitudes, and lifestyles. With so much information readily accessible, however, it is imperative that consumers are aware of what information is both valid and current. The media, however, does not always provide what is valid and current. Consumers need to be provided with a filter of information. Media health literacy (MHL) is a filter that empowers consumers from being overwhelmed by potentially incorrect or outdated information that the media may disseminate. As health professionals, nurses must learn the importance of MHL. Learning this will allow nurses to provide accurate health information to patients. The nature of science is ever-changing. As a result, nurses will continuously need to improve, adjust, and adapt their understanding of MHL. This article aims to address several issues: the role of nurses in MHL in Thailand, the purpose of MHL, and the influence of MHL on nursing roles. A thorough understanding of MHL allows nurses in Thailand, and the world, to continuously provide accurate, effective, and efficient health care to their patients.

**38265 09:30-10:00 | Room 503 (5F)**

#### *Does Online Social Media Give You Valuable Benefit or Become a Great Danger?*

Kamonthip Rattanasuwannachai, Srinakharinwirot University, Thailand

The purpose of this article is to present 1) use of social media of Thai people at present, 2) the purpose of use of social media, and 3) an influence of the use of social media. An online social media is involved in every circumstance of all professions. The most favorite activity of Thai people on internet access is a social network up to 82.7%, secondly data search 56.7%, and news report 52.2%, etc. The most popular social network in Thailand is Facebook 92.1%, LINE 85.1%, and Google+ 67% respectively. Such convenience may somewhat be thought of what could be an impact to the users. Sometimes an access to a social network having an impact to our feeling may be compared as a friend of ours who would always enjoy its vacation abroad while we are working hard for a little amount of salary or other comparisons that pops up in our mind and feeling. Although such scenario does not represent any comparison at all. Having decided to stay in a social world without any concern of its own feeling could easily create a stage of depression. "Compared to those who rarely play social media. People who play social media often risk being depressed. Up to 2.7 times higher." Everyone is consciously aware of using social media in reasonable extent and good use.

**38249 10:30-11:00 | Room 503 (5F)**

#### *Media as a Tool to Raise Organ Donation*

Praijaree Jitklang, College of Social Communication Innovation, Srinakharinwirot University, Thailand  
Srirath Pakdeeronachit, College of Social Communication Innovation, Srinakharinwirot University, Thailand  
Saowaluck Phantaboot, College of Social Communication Innovation, Srinakharinwirot University, Thailand

Nowadays organ transplantation is considered the most effective choice to save lives of those who suffer from organ system failure such as liver failure, heart failure, and renal failure. It is reported in 2013 that there are about 117,178 people register for organ donation in the USA whereas there are only organ donors. Among these, there are only 12,872 organs of the deceased that could be transplanted to save patients. In Thailand, Thai Red Cross reported in 2016 that there were only 201 successful organ donors from 49,684 registered organ donors while there are 5,520 on the waiting list of organ transplants. These statistics showed the seriousness of organ donation worldwide. Therefore, a campaign of increasing organ donors is another choice to expand the cadaver/living donor pool. From previous studies, results have shown that Thai people are not willing to donate organs because of their cultural belief, misunderstanding of premature declaration of death, etc. Thus, educating people about organ donation is crucial for organizations involved with donation and transplantation process. The organizations such as Thai Red Cross and private sectors have created campaigns in public through different media including brochure, radio, video content, music video, etc. Although the media have reached the public audience and brought more organ donors, the number of donors is still inadequate. So, related organizations responsible for media relations of these campaigns need to analyze causes in order to improve media content that can convince more organ donors.

**38231 11:00-11:30 | Room 503 (5F)**

#### *Content Analysis of Anti-Smoking Campaign Advertising on Thai TV*

Srirath Pakdeeronachit, Srinakharinwirot University, Thailand  
Yanawut Svetthitikon, Srinakharinwirot University, Thailand  
Apirapee Sretarugsa Tanchanroenwong, Srinakharinwirot University, Thailand

The objectives of this research were 1) to analyze the content analysis of anti-smoking advertising campaigns on Thai TV and 2) to study factors influencing the creative process of anti-smoking advertising campaigns. This research was a study of anti-smoking media campaign shown on Thai television by using the content analysis to obtain basic information in the preparation of such media. The sample of the analysis included 25 anti-smoking advertising campaigns shown on free TV in Thailand. Between 2002-2007, the researchers interviewed 5 representatives from media producers. The content analysis of anti-smoking advertising campaigns on Thai TV "the power of love" had the most views (1,564,861 views). The analysis was based on strategies of Message appeals. The results showed that the first strategy used in the advertisements was is Emotional appeals (12 cases, 48 %), which attempted to draw on emotions and feelings of the consumers to increase fondness. The second is Fear appeals (9 cases, 36%), which showed the results or the danger that would badly happen if consumers did not change their attitudes and behaviors. And the last is Humorous appeals (4 cases, 16%), which used humor to attract and change the perception of the consumers. The findings were positively related to the study of Paek et al. (2000). The study found that the value of viewing, the invitation of messages, and the relationship between the recipients depend on the different types of strategies of message appeals, such as "Threat," "Social," and "Humorous appeals."

# Saturday Session I

## 09:30-11:00 | Room 505 (5F)

### Critical and Cultural Studies, Gender and Communication

#### Session Chair: Jason S Polley

**38675** 09:30-10:00 | Room 505 (5F)

*Roots in/And Exile: Writing Lhasa From Dhasa*

Harmony Sigangporia, MICA, India

In 1959, the 14th Dalai Lama Tenzin Gyatso, accompanied by thousands of Tibetans fleeing their homeland in the wake of its occupation by Chinese forces, made their way to India to seek refuge in exile. Several decades after this movement across the mighty Himalayas, there now exists in India a dynamic Tibetan refugee community, 90,000+ strong. Despite the fact that these refugees are scattered across numerous settlements, members wear their 'Tibetan-ness' close, marking themselves as a distinct and coherent community. Through the gamut of political and socio-cultural practices they have attempted to re/create in exile, the Central Tibetan Administration (or CTA) has attempted to create rallying points around which calls for the preservation and practice of Tibetan identity are today voiced. In this live independence movement, erstwhile nomadic and pastoral folk cultures today sing songs of revolution, their diction, language, and style being tested in this singing of new tunes. Exile bespeaks precarity and demands new emplacement mechanisms whereby shape-shifting categories like 'identity' (at individual and community levels) stemming from contested histories can potentially be stabilised, even if momentarily. These processes are what this article explores, in a bid to understand how refugee communities might navigate their liminality in exile, by asserting control over their historical narratives. This presentation will investigate the Tibetan Oral History Archive as well as the Tibetan Museum in Dharamsala (Dhasa, as it is colloquially known) and read how they attempt to narrate the loss of Lhasa.

**38554** 10:00-10:30 | Room 505 (5F)

*Voices From Ground Zero: Japanese American Atomic Bomb Survivors Tell Their Stories to the World*

Gloria R Monteburno Saller, Independent Scholar, USA

In the USA, I established a connection with the American Society of Hiroshima and Nagasaki Atomic Bomb Survivors (ASA) of Southern California. This non-profit group is comprised of Japanese and Japanese American atomic bomb survivors. My focus is on Japanese American atomic bomb survivors' stories. Their eye witness accounts are relevant as they can be placed at the intersection of Japanese and American history. One of my goals is to trace some of these survivors' steps after August 1945, while still in Japan, until their departure to the USA in 1947 along with their life challenges as they settled back in the USA. A closer look at their testimonies helps us to shed a noteworthy light on the record available on atomic bomb survivors in general as far as their national and gender identities are concerned. By investigating these individuals' struggles (1) to survive after the detonation; (2) to secure safe transport back to the USA after 1947; (3) to re/start their life in the USA; (4) to obtain medical assistance from both the American governments; (5) to blend their life experiences with the realities of post-World War II American society; (6) to make their voices heard through community outreach programs; I intend to show how these individuals' experiences convey the voices of a generation of individuals left to fend for themselves at home (USA) when it came to claim their rights to appropriate medical care, emotional assistance, and support to overcome daily struggles to accomplish simple tasks.

**37817** 10:30-11:00 | Room 505 (5F)

*'(Un)Official Narratives: The Editors'; No, Johnny's; No, Zampano's; No, Navidson's; No, McLeod's Kevin Carter in House of Leaves*

Jason S Polley, Hong Kong Baptist University, Hong Kong

Mark Z Danielewski extends his critique of reliability—to the "destabilization" of "center" and "origin" and "totality" Derrida first famously exposes in *Structure, Sign and Play in the Discourse of the Human Sciences* (1966)—to all of *House of Leaves'* paratexts, even, or most especially, to the very narratives readers routinely/ traditionally approach non-ironically—such as the copyright page, the index, the cover blurbs, the footnotes, the footnotes to footnotes. To put it differently, Danielewski's 2001 encyclopedic novel, one that features a mise-en-abyme of competing "narrators," compels its readers to encounter every text in and about his text with the critical suspicion and contingency that postmodernists, deconstructionists, and historiographers make a virtue of. When navigating *House of Leaves*, it is prudent to bear in mind the principal thesis of Fish's *Is There a Text in this Class?* (1980): meaning is always already contextualized, always already shared by particular readers in particular spaces. The ostensibly apparent, or the apparently obvious, can change, thus obviating any stable sense of the unambiguous. So-called literal meanings, tout court, are unstable. This paper applies this supplementation and/or always historicize credo to *House of Leaves'* Will Navidson, given that he's a Pulitzer Prize-winning photographer of lasting repute inspired upon actual Pulitzer Prize-winner (and 1994 suicide) Kevin Carter. At stake here is how *House of Leaves*, while blurring the classical boundaries between fact/fiction/autobiography/history/criticism, at once allegorically disrupt(s) and symbolically enhance(s) any concrete (re)representation of "putatively real" (biographical) events.

# Saturday Session I

## 09:30-11:30 | Room 506 (5F)

### Film Criticism and Theory

#### Session Chair: Elissa Ayoub

**37566** 09:30-10:00 | Room 506 (5F)

*From Accomplice to Victim: Cinematic Representations of Lady MacBeth*

Elyssa Cheng, National University of Kaohsiung, Taiwan

In William Shakespeare's tragedy of *Macbeth*, Lady Macbeth persuades her husband to commit regicide in their own castle. Political power was restricted exclusively to men in Macbeth's medieval Scottish warrior society while women were considered vulnerable and thus excluded from the political domain. In Shakespeare's Renaissance England, such stereotypical bias that maintained this view of women's physical weakness, dependence and non-political tendency still existed, and those wives who interfered with their husbands' political affairs would be condemned. After Shakespeare, Lady Macbeth has become the epitome of either a dangerous female accomplice to murder or an innocent victim of ambition. Cinematic representations of Lady Macbeth reflect both polarities, but different directors employ varying aesthetics and psychological motivations pertaining to their age to depict this character. This essay delves into the socio-historical backgrounds, the aesthetics, and the psychology of four Macbeth productions: Orson Welles's *Macbeth* (1948), Akira Kurosawa's *Throne of Blood* (1957), Roman Polanski's *Macbeth* (1971), and Justin Kurzel's *Macbeth* (2015). This paper also explains how Lady Macbeth appears as a dangerous accomplice in Welles and Kurosawa's films but is transformed into an innocent victim in Polanski's and Kurzel's adaptations.

**37814** 10:00-10:30 | Room 506 (5F)

*Producing Multiplicities of History: Decentralised Narrativity in Mahou Shoujo Madoka Magica*

Simon Gough, Monash University, Australia

The importance of fictional histories within media franchises has been widely theorised in media studies, with scholars such as Otsuka Eiji, Henry Jenkins, and Azuma Hiroki promoting varying perspectives on the importance of cohesive fictional worlds within contemporary media franchises. However, these perspectives do not adequately address the how the creation of fictional worlds is being influenced by recent developments in Japanese media franchising practices. This paper considers how these media franchises are altering the production and consumption of fictional worlds, with special attention to the role of the production committee system in generating diverse worlds and histories within the boundaries of a single media franchise. Through analysis of the *Mahou Shoujo Madoka Magica* media franchise, I highlight how the franchise promotes alternative ways of conceptualising its fictional history, its worlds, and the positioning of characters within such worlds. I argue that the franchise actively promotes its associated producers and consumers to generate their own understandings and interpretations of the franchise's characters and setting elements, outside the confines of a singular fictional world or history. Within the bounds of *Mahou Shoujo Madoka Magica*, history is multiple and subjective, suggesting new approaches to understanding the attraction to fiction in contemporary Japan.

**37937** 10:30-11:00 | Room 506 (5F)

*History as the Return of the Repressed in Kim Jee-Wong's A Tale of Two Sisters*

Jennifer Taylor, The College of William and Mary, USA

Kim Jee-woon's *A Tale of Two Sisters* (2003) presents a world inhabited by sad, terrifying ghosts, symbols of repressed memories and unfinished trauma. As the story unfolds, the answer to what exactly is being repressed or forgotten becomes more and more elusive. The film's pivotal scene occurs during a dinner party where two women become progressively more hysterical, one screaming, "Don't you remember?" and the other falling on the floor in convulsions. The men in the scene remain strangely passive even as they try to help. The intensity of the scene makes it central to understanding the film. Why are the men so passive in the face of the women's hysteria? What are they failing to remember? Through a close examination of the architecture and design of the house where the movie takes place, this paper will offer an analysis of what meanings a Korean audience would perceive as encoded in this pivotal scene, and how it fits into the overall narrative structure of the film. The space constructed within the film has historical echoes, and uncovering the meanings encoded therein offers a possible answer to the question of why the responses to the suppressed memories are so gendered, and why the women in the movie are seemingly more affected by them than the men. By placing this film in its historical and social context, we can read it as a discursive gambit in an ongoing discussion/debate about a very specific period of Korea's past.

**38686** 11:00-11:30 | Room 506 (5F)

*The Representation of Motherhood on the Go Through Filmmaking as a Storytelling Medium*

Elissa Ayoub, American University in Dubai, UAE

This research paper investigates motherhood on the go in film-making through examining the short films *Away from Elsa* (2016), and *Christmas Break* (2016). The films depict my journey away from home during my post partum year in contemporary Lebanon. The central themes the films revolve around are filming in familial contexts, the definition of home, and motherhood on the go across different landscapes. The paper sets to answer: can an informed program of film-making represent motherhood on the go? What is the impact of family life on creative work? Last, how does having a family change the film-making process? Since, the context of the research takes place in contemporary Lebanon; I draw on Edward Said's Orientalism theory and Frantz Fanon's fabricated psychology of colonized people. The underpinning historical factor of colonialism manifests itself in contemporary Lebanon at different layers and is crucial to understanding some of the normative and naturalized strands that make up the Lebanese society. The feminist theoretical framework is shaped by Judith Butler's performativity theory, Silvia Federici's unwaged labour of housework and and its exploitation at the center of. From a practical framework, I look into local, regional and international filmmakers; *First Trip Away* (2013) by Abbe Fletcher, *Measures of Distance* (1988) by Mona Hatoum and *Jeanne Dielman, 23, quai du commerce, 1080 Bruxelles* (1975) by Chantal Akerman.

# Saturday Session II

## 12:45-13:45 | Room 501 (5F)

### Media and Culture

#### Session Chair: Makanaka Tuwe

**38207** 12:45-13:15 | Room 501 (5F)

#### *Wayang Kulit and Its Influence on Modern Entertainment*

Yan Soon Lim, Lasalle College of the Arts, Singapore

Wayang Kulit is one of the oldest forms of puppet based performances, originating from Java, Indonesia. A form of shadow puppetry, Wayang Kulit is traditionally performed behind a white cotton screen illuminated with an oil lamp by a Dalang, the puppeteer of a Wayang performance. These performances usually last throughout the night, serving as both a spiritual ritual and source of entertainment in Java. An ancient art, Wayang Kulit has been performed for centuries, and is still being practiced in modern society. As many scholars and articles pointed out, the younger generation are not as interested in Wayang Kulit as compared to people in the past. Fadjar (2013) noted that this is caused by a few reasons such as the language used by the Dalang, the duration of the performance and the heavy themes surrounding the story. Wayang Kulit may have adapted to the times in order to ensure it does not perish along with the people's lack of promulgation within the community. This paper aims to look into how Wayang Kulit is performed in the past and how it adapts in modern society. Through these observations, this paper hence seeks to inform how Wayang Kulit may have influenced modern artists who later included elements of the ancient performance art form into their work.

**38167** 13:15-13:45 | Room 501 (5F)

#### *Kora - The Third Culture Project*

Makanaka Tuwe, Unitec Institute of Technology, New Zealand

Evangelia Paputsaki, Unitec Institute of Technology, New Zealand

The Kora is a 21st-string West African instrument - the strings represent the many facets of our lives that make us and the stretched strings represent trying to connect our African identity with diasporic relevance. This paper is based on a creative research project that created participatory visual outputs involving Sub-Saharan African youth in Auckland, New Zealand creating narratives about their identity. The project was based on the following research question: How can participatory visual methodologies within an African indigenous research framework be used to enable authentic voice presentations of Sub-Saharan African youth in New Zealand? The aim of the research project is to explore the process of creating and developing narratives about African identity in the diaspora by producing a piloted visual participatory project. The foundation of this creative project is based on the participatory action research approach that used visual methods within an indigenous research framework. Applying an indigenous framework has provided a more holistic approach to situating cultural practices, norms and everyday negotiations that contribute to identity construction. The participatory methodological element involved workshops, focus groups and reflexive visual diaries. The approach required the youth to reflect and discuss their perceptions of the media, identity, culture and experiences integrating into society. In this presentation, the author (youth activist) will present not only the process of exploring a co-creative space but also some of the challenges of using participatory visual methodologies within an indigenous framework to provide counter narratives and situation identity, migration and representation.

# Saturday Session II

## 12:45-14:15 | Room 503 (5F)

### Mass Communication

#### Session Chair: Yanshu Sun

**38934** 12:45-13:15 | Room 503 (5F)

#### *Issues and Information management for Public Communication in Willingness to Pay for Forest Area of Bangkok Dwellers Project*

Kullatip Satararui, National Institute of Development Administration, Thailand

The research of public information management in the "Issues and information management for Public communication in Willingness to pay for Forest Area of Bangkok Dwellers Project" was designed to raise public awareness. The purpose of this research is to 1) Distribute information regarding urban forest to the public through information management, 2) Study communication patterns to broaden the target group's understanding of urban forest issues, and 3) Evaluate the results of communications that relate to urban forest issues. The methodology of this research consisted of documentary analysis, in-depth interview, observation, and focus group discussion. The study involves creating a Facebook fan page named "URBAN FOREST" as a public space for communicating and exchanging knowledge about urban forest issues. The results demonstrated that the information and knowledge of urban forest issues are driven by social media and mass media. Under the concept of media advocacy and setting the agenda, the information dissemination occurred through 5 activities with different communication patterns. The results showed that the participants are satisfied with all activities. To conclude, the overall success of communicating "urban forest" issues to the wider public includes the integration of social media, a Facebook fan page "Urban Forest", as well as the information distribution through mass media and media activities.

**38180** 13:15-13:45 | Room 503 (5F)

#### *Blue Documentary as a Tool for Marine Life Conservation*

Nurul Hidayah Mat, Cardiff University, UK

Human activities, including over-exploitation, food consumption, tourism, and any other economic activities are found to have significant impacts on the ocean. In Malaysia, it is considered as a major contributor to marine life extinction. Therefore, our responsibility is to ensure the continuity of a sustainable marine ecosystem while preventing any possible extinction for future generations. Previous scholars claim that lack of information has led to the negative behavior from the public about the importance of marine life. Therefore, a number of studies have been carried out to analyze a documentary's role in promoting species conservation awareness, which consequently leads to actions being taken. Following that, this study asserts Blue Documentary (BD) plays a crucial role in providing information about the environmental degradation particularly marine life extinction. It also changes public's perception and stimulates conservation action. Thus, this study discusses and analyses the pedagogical functions of Blue Documentary which leads to positive relationships between human and non-human and become a mechanism to grab people's attention while changing public's perception on the marine life. In addition, it also becomes an additional learning source, a platform for knowledge dissemination of scientific discoveries, a vehicle for multiple parties collaboration in highlighting marine life complex issues, and a device to pressure policymakers in legislating the biodiversity conservation plan. It is arguable that by presenting the condition of local marine life in a documentary, it also can have a significant impact on the viewer's pro-conservation action.

**38646** 13:45-14:15 | Room 503 (5F)

#### *Language, Image Building and Communication of the Voice of China: An Analysis Model*

Yanshu Sun, Beijing Normal University - Hong Kong Baptist University United International College, China

The Voice of China is a televised singing competition show and also one of the most popular programs on Chinese television. The big data is adopted in this research paper and more than 10,000 comments on all episodes in the first four seasons have been collected and used for the content analysis. This study is proposed to investigate the language use of performances, the image building of mentors and candidates, and the interactive communication between program group and audiences. The results of this study will develop a better understanding of Chinese popular entertaining programs and enrich the knowledge pool of communication and audiences studies.

# Saturday Session II

## 12:45-14:15 | Room 505 (5F)

### Panel presentation: Digital Gothic Narratives

#### Session Chair: Lorna Piatti-Farnell

**38075** 12:45-13:15 | Room 505 (5F)

*Cyber-Hauntings: The Online Ghost Story and Its Cultural Narratives*

Lorna Piatti-Farnell, Auckland University of Technology, New Zealand

The place occupied by the digital in the construction of uncanny narratives has recently been a point of discussion in a variety of scholarly works, which have placed an emphasis on online networks as the creators of 'digital ghosts'. The Internet provides an unprecedented platform for the creation and dissemination of ghostly accounts, Gothic narratives, and spectral recollections, challenging the very notion of reality and experience. As far as storytelling goes, the intermingling of digital technologies and ghostly narratives presents itself as a complex mixture of representation and historicity that calls into question notions of not only veracity, but also of intent – ghostly or not – in connection to the technological framework. Taking the spectral qualities of the Internet storytelling medium as a point of departure, this chapter explores the narrative construction and cultural impact of web sites that are focused on the proliferation of ghost stories. The discussion aims to show, through unraveling the participatory and yet inherently uncanny nature of online storytelling, ghost story web sites complicate the notion of storytelling in relation to understandings of consciousness and reality. The online ghost story platform is constructed on various manifestations of spectral returns, which expose the digital framework as connected to notions of haunted and dispersed consciousness.

**38163** 13:15-13:45 | Room 505 (5F)

*I Can't Believe My Eye: The Gothic Uncanny in Video Game Space*

Gwyneth Peaty, Curtin University, Australia

From the opening moments of the video game *Prey* (2017), the player is constantly reminded that their perception is flawed and nothing seen can be trusted. As the game begins, you get dressed in your apartment and catch a helicopter over a grand futuristic city. Except, you don't. Because the apartment is a fake and the helicopter never leaves the ground. Waking up a second time in the same room, you discover it was all a simulation. The view you admired was projected onto large screens and the apartment is constructed like a movie set. The home is no home at all. This unsettling manoeuvre sets the tone for what is to follow: a gameplay experience in which familiarity is repeatedly undermined, warped, and questioned. 'Mimic' monsters conceal themselves as everyday objects like chairs, lamps and coffee cups; shifting between the banal and the alien in seconds. Always on edge, the avatar's paranoid gaze is further altered through the use of neural modifications that are consumed through the eye. This paper explores how *Prey* reimagines the Gothic uncanny, Freud's *Unheimlich* (1919), in the context of digital space. It examines how gameplay is shaped to render the uncanny into newly experiential patterns, making the familiar strange in fresh but oddly recursive ways.

**38067** 13:45-14:15 | Room 505 (5F)

*#CharlieCharlieChallenge: Gothic Invocations in the Digital Domain*

Enrique Ajuria Ibarra, Universidad de las Américas Puebla (UDLAP), Mexico

Popularised by the hashtag #CharlieCharlieChallenge, the "Charlie Charlie" game involves the invocation of a spirit, who uses pencils to answer any question that requires a simple affirmative or negative reply. Originally played by Mexican children throughout several generations, this game of invocation has become a successful viral sensation over the past couple of years, with posts of young people playing or questioning its veracity on several visual social media such as YouTube, Vine, Instagram, and Snapchat. "Charlie Charlie" not only demonstrates that viral distribution can offer a different approach to the factual veracity of spectrality, but it also prompts us to reconsider the idea and consumption of Gothic and horror in the digital domain. Gothic in the #CharlieCharlieChallenge is manifested by uncanny exceptions in amateur home videos that seek to debunk its supernatural quality, yet inexplicable events do happen on screen. The appeal of the videos relies on the tension between rational and irrational cases that are preserved and viewed countless times on the web. Thus, the #CharlieCharlieChallenge forces us to explore viral Gothic, regulated by the structures of visual social media, and the consumption of images in the digital flow. Therefore, this paper looks at the Gothic potential that depends on its haunting spreadability in the digital domain.

# Saturday Session II

## 12:45-14:15 | Room 506 (5F)

### Film Criticism and Theory

#### Session Chair: Vincent Piturro

**38372 12:45-13:15 | Room 506 (5F)**

*"The Missing Picture" as Visual Archive: Re-Imagining the Khmer Rouge Genocide Through Film*

Audrey Brunetaux, Colby College, USA

How to represent the Khmer Rouge genocide through film? How can a survivor convey the magnitude of traumatic events in an artistic form that gives shape and contours to both a personal story and History? In his multifaceted experimental film *"L'Image manquante/The Missing Picture"* (2013), French-Cambodian filmmaker Rithy Panh re-negotiates the memory of this human catastrophe, while searching for his lost childhood. Through his innovative reimag(in)ing of camps, "re-education centers", and human destruction, he attempts to restore Cambodia's lost memory and, concomitantly, his own story. In the absence of traces in the Cambodian silent landscape, Panh conjures up the past by staging scenes from the Pol Pot period with his own "actors" made of water and clay. These self-made motionless figurines positioned in cardboard reconstructed backgrounds perform History/his story, while pointing out to the palimpsestic nature of individual and collective memory. Panh uses the cinematic space as memorial ground for the dead through the superimposition, layering and juxtaposition of real and re-created images from past and present in the same frame. Staging History/his story in such a way allows the filmmaker-survivor to revisit sites of personal trauma. This presentation will explore how the voice over, the staging of clay figurines in a re-imagined space and the superimposition of photographs, propaganda film and re-created images within the same frame all participate in the formation of a new visual archive that uncovers the depths of the genocide.

**38569 13:15-13:45 | Room 506 (5F)**

*Changes of Japanese Female Characters in Chinese Films About WWII*

Luyi Liu, Nishinippon Institute of Technology, Japan

Rong Zhang, Nishinippon Institute of Technology, Japan

World War II is a significant topic for movie makers in China because of its unforgettable influence on Chinese history. Although the culture boom in China serves as a key driver of growth for the movies on World War II in recent years, it has been pointed out that the study on the role of females in the war is insufficient. This study summarizes movies on World War II created by Chinese directors, analyzes the images of Japanese females based on a chronological order, and discovers changes in the description of female characters in such movies. As a result, the analysis shows that more Japanese females are appearing in the movie works and the female's images are much more enriched than before. This implies that the relaxing social and political mood in China has promoted the creation of such movie works and Chinese society has become more tolerant of Japanese culture. This study functions as an addition to the previous study in this field.

**38064 13:45-14:15 | Room 506 (5F)**

*Random Acts of History: Immigration, Politics, and Family Narrative*

Vincent Piturro, Metropolitan State University of Denver, USA

The new film from director Ali Kazimi, *Random Acts of Legacy*, highlights the immigration and integration of Chinese-Americans into American society through the (literal) lens of one family. Kazimi found a box of old 8mm films for sale online and bought them blind. He found many of the films were degraded and some were unusable. But he also found perfectly labeled boxes of film taken by Silas Fung, a first-generation Chinese-American and commercial artist who documented his family over the course of three decades, from the late 1930s to the early 1950s. Kazimi was able to restore some footage and thereby uncovered the story of one family in the larger context of ethnic immigration. The documentary illuminates the family's struggle integrating into American society while still keeping in touch with their ethnicity. In the process, the film highlights Derrida's notion of hospitality and the conditions imposed upon immigrants—what Derrida called unconditional hospitality vs. conditional hospitality. The film and the Fung family literalize Derrida's theories, particularly when considering the larger context of American immigration policies—from the Chinese Exclusion Acts to the Japanese internments during WWII, both of which affected the Fung family. Through an analysis of the film, theoretical grounding through Derrida, a history of U.S. immigration policy surrounding Asian-Americans, and an interview with the filmmaker, this paper will argue that immigration and integration into American society is a tangled web of politics, family, and the narratives we create surrounding our histories.

# Saturday Session III

## 14:30-16:30 | Room 501 (5F)

### Critical and Cultural Studies: Identity

#### Session Chair: Wei-Fen Chen

**38421** 14:30-15:00 | Room 501 (5F)

*The Power and Perils of Informality: The Feminization of Softened News Narratives*

Tsz Lam Ngai, University of Cambridge, UK

This article will discuss the emancipatory power of the 'counter-publics' manifested in the feminized tabloid news genre, which presents challenges to the masculinism of political discourse and the mythical journalistic professionalism in writing today's history, news. From the content analysis of 946 news articles in four Hong Kong major newspapers, a popular genre called 'politics column' is identified among these mainstream news media. This special column is written by the collaboration of several political journalists of the newspapers in pseudonyms, which spreads the news known from the informal social circle of political arena and covers more personal topics of celebrity politicians. This research article finds that women politicians have much higher visibility than their male counterparts in this special genre. Plus, women politicians are more often than men being nicknamed in this genre which involves the rapid use of nicknames. To supplement these quantitative findings, a subsequent critical discourse analysis of news articles argues that this popularization of news provides room for the circulation of alternative visions among public. Specifically, this special genre allows women politicians to adopt 'care' perspective to challenge the dominant masculine discourse of politics where structure and rule take precedence over individuals and context. Nevertheless, the popularized news narrative entails sexualization of female bodies and the problem of intrusive publicity should be taken into account.

**38147** 15:00-15:30 | Room 501 (5F)

*Cinematic Mappings of Marginalized Masculinities in Postsocialist Beijing*

Lisa Li, J. F. Oberlin University, Japan

Ning Ying, one of China's prominent female directors, chronicles Beijing's transformation in the 1990s in three films known as the "Beijing Trilogy". The films, *"For Fun"* (1992), *"On the Beat"* (1995) and *"I Love Beijing"* (2000), utilize a decidedly documentary style to critique a reality facing ordinary Beijing residents whose lives are affected by uneven, and sometimes cruel and unfair, changes due to drastic urbanization, gentrification, and globalization. This paper will examine three key themes in the trilogy that intertwine to offer insight into the lived quotidian experiences under China's socialist market economy: masculinity, urban spatial and social mobility, and precarity. At the center of these three themes is the newly defined power politics revolving masculinity. The trilogy examines marginalized, rather than hegemonic, masculinity through three generations of men. Each film foregrounds a different kind of masculinity forced to accept a positioning towards the periphery. Ning Ying's relentless and offbeat camera refuses to present changes in a nonlinear fashion and resists simplified rendering of the male characters as pitiful victims who could not compete in a new political and social order. This paper argues that by scrutinizing masculinity in relation to social mobility and precarity, the trilogy successfully narrates a multilayered history whereby the socioeconomic, psychocultural and emotional tensions foretell a new normalcy of unprecedented uncertainty and anxiety for many ordinary people in China. This paper intends to contribute to recent scholarly interest in marginalized masculinity in China in general.

**36335** 15:30-16:00 | Room 501 (5F)

*Television Advertising Regulations in Malaysia and the Salience of Ideals: The Agenda-Setting Stance for Nation Building*

Aida Mokhtar, International Islamic University Malaysia, Malaysia

Television advertisements in Malaysia are fashioned within certain parameters defined by regulations. Of great interest are the ideals impressed by these regulations in view of shaping advertising messages for a Malaysian audience that is of a Muslim majority. The agenda-setting theory espouses that the media communicates the salience of issues that create political reality. Previous studies on agenda-setting have examined how the media influences public opinion. This study examines the regulations influencing media messages in the form of television advertisements that shape public opinion. It is hoped that this study contributes to current literature by understanding better the ideals imbued within the regulations that influence television advertising messages in Malaysia. Television advertisements in Malaysia play a role in nation building.

**37804** 16:00-16:30 | Room 501 (5F)

*Being Cosmopolitan Within Time Limitation: the Transitional Identity and Consumption Habits of International Students From the Emerging Markets*

Wei-Fen Chen, Hong Kong University of Science and Technology, Hong Kong

Due to the dynamics in the modern society, consumers' identities became elusive to define with static, demographic variables. Echoing an emerging scholarship examining how social mobility is lived at the individual level, this study explores the transitional identity and consumption habits of millennial consumers from the emerging markets who experience upward mobility as well as geographically outbound mobility through studying abroad. Expecting to return to their home country, these young consumers shop strategically during their intended, fix-term stay in an aspired western culture, which differentiate them from their local peers, immigrants, and other global nomads who constantly travel internationally. Research data were collected in 2016 through in-depth interviews with twenty-seven first-generation international students from China who are currently enrolled in a major U.S. university. The findings suggested that informants do their boundary work and signal status through consuming the progressive meanings attached to the mass, global brands. However, while they are exposed first-hand to the western/global consumer culture, they constantly seek meanings and references for their consumption through their native cultural context to ensure that they are pursuing the legitimate, popular "West." In other words, they did not become trend leaders or early adopters but pursued cosmopolitanism through their Chinese, "second-hand" imagination of the west. The findings illuminate how consumers negotiate with their glocal, dynamic identities when they are away from home with full access to their aspired culture, and how consumers do boundary work in a transitional status in the global economy.

# Saturday Session III

## 14:30-16:30 | Room 503 (5F)

### Film and Literature: Artistic Correspondence

#### Session Chair: Biljana Djoric Francuski

**38277** 14:30-15:00 | Room 503 (5F)

#### *Reading it Twice*

Alfredo Diaz, University of the Philippines, The Philippines

Throughout the history of literature as a written text, there has been a number of conversations regarding the most effective ways of teaching it. With the increasing number of literary books, both printed and electronic, teachers and scholars have experimented on the various ways of bringing these literary productions to the contemporary world. Inter text teaching has been given critical importance in past decades because the learners have become more varied and advanced. One of the allies of literature has been the motion picture. Studies have shown that the present crop of digital learners are even more visual than their counterparts from other generations. They are attuned to films and other audiovisual engagements. This paper probed into the dynamics that literature and film share as regards understanding, appreciation, and critiquing of literary texts. The author used his 20 years experience as a high school literature teacher and faculty administrator of the University of the Philippines Cinema. Selected World Literature texts were discussed in class and a film version of each of these texts was shown. Guide questions were given for class discussion and analysis of the texts. "Reading It Twice" posits that film can be a major supplement to a critical and artistic experience of literature.

**38466** 15:00-15:30 | Room 503 (5F)

#### *The Wise: An Animated Adaptation of Thai Contemporary Literature*

Chanya Hetayothin, King Mongkut's Institute of Technology Ladkrabang, Thailand

Most of the animated adaptations in Thailand come from literary works. However, the animation's inventiveness has been inhibited by its fidelity on the literary source. Although fidelity discourse cannot be ignored in adaptation since it creates a strong connection to the original, I contend that not only similarities, but also differences, are essential for the dialogue between the source text and film. This paper investigates animated adaptations from literary work. It seeks to explore how literature and animation correspond and interact between their boundaries. Jorgen Bruhn (2013)'s concept of dialogical adaptation was contextualized and used as theoretical framework for my analysis. This concept has also been put into practice through my animated film, *The Wise*, based on Panu Trivej's short story *Nak Chalad Mue Archeep* (2006). The dialogical adaptation approach is adopted to examine how my animation project reinterprets and reconstructs the source text in another medium. Contra the traditional approach of a one-directional transformative process from the literary source to the filmic result, the study conveys adaptation as an intertextual process. This article offers some observations of the development of animated adaptation from contemporary literature, with attention to independent animators who work as an adapter, as well as an author. This paper encapsulates both practice and theory and the findings are applicable to animators who engage transposing literary work into animation. The case study could also expand the area of literature to animated film adaptation.

**38255** 15:30-16:00 | Room 503 (5F)

#### *Urban Landscape and the "Disinhabitation" in Japanese Cinema*

Maxime Boyer-Degoul, Université Libre de Bruxelles, Belgium

Postwar Japan started the increasing wave of modernization and industrialization as an inseparable element of the Japanese "miraculous" economic and social rebirth. One of the symbols of this renewal is the new middle-class embodied by the salaryman, the very new face of bright future and success. However, postwar intellectuals such as artists and filmmakers quickly stated the emptiness of promises symbolized by this fallen idol, even more especially through recent years of great depression like the 1990s. Consecutive events figure modern and urban landscape as the reflection of a growing feeling of social and identity insecurity. The great city of Tokyo becomes an unsafe place, even potentially hostile. Social crisis is embodied through an anxiety of modern Japan: evaporation of individual. Evaporation as a consequence of "disinhabitation" of places made uninhabitable and unlivable. As a symbol of prosperity, the salaryman used to be associated to a comfortable way of life pictured by the new modern residential complex: danchis. In this way, this presentation will establish a comparative analysis of "disinhabitation" through Ozu Yasujiro's *A Hen in the Wind* (1948), Teshigahara Hiroshi's *The Face of Another* (1966), Tsukamoto Shinya's *Tokyo Fist and Bullet Ballet* (1995) and Kurosawa Kiyoshi's *Tokyo Sonata* (2008). These movies share the picture of insecurity as a result of a modern society built on the ashes of war and defeat. This picture is especially highlighted through the representation of dwelling made unlivable and people no longer able to inhabit those places, leading them to uncertainty.

**38644** 16:00-16:30 | Room 503 (5F)

#### *Modernization and the Late-Comers in Literature and Film*

Ljiljana Markovic, University of Belgrade, Serbia

Biljana Djoric Francuski, University of Belgrade, Serbia

This paper purports to examine the effect Modernization of society and culture has had on the late-comers in the latter part of the 19th century - such as Russia and Japan - in developing new literary forms, genres and procedures, as well as in providing a foundation for film-making, which all bear the common mark: the joys and pains of modernization, resulting from the process of implanting a new modernizing sector into the traditional society.

# Saturday Session III

## 14:30-16:30 | Room 505 (5F)

### Media History/Archive Studies

#### Session Chair: Hsin-I Lin

**38183** 14:30-15:00 | Room 505 (5F)

*Narrating War in Wartime Manchukuo: The Movement of Propaganda Films in Rural Northeastern China in 1932-1945*

Le Wang, University of Tokyo, Japan

This research examines how the propaganda films made by Japanese colonial authority were screened in rural area of Manchukuo without any cinematic apparatus, and what the portrayals of the war and daily life in Manchukuo are in those films. The focus is on Manchurian Films, produced by South Manchuria Railway Company and Manchuria Film Association. Many existing studies have discussed the Manchurian Films screened in urban cinema in field of media studies, which facilitated the emergence of the colonial urban culture. What has received less attention is the rural context of these films. Manchurian Films were screened by the mobile film projection units active in rural areas. These units were a portion of pacification-propaganda activities that implemented by Kwangtung Army and local governments. Instead of the business of urban cinema, a network of mobile film projection was formed independently through the lectures and the utilization of multi-media. Based on the practice of propaganda campaign in rural areas, the text of films tends to describe the peaceful and prospering puppet state by portraying the daily life of Manchurian people. This research analyses the data from internal publications of the Manchukuo government, PR magazines as well as video copies made from actual films. This study argues that Manchurian Films narrated prosperous Manchukuo as an achievement of the war in Japan's propaganda scheme with the target of Chinese people. I want to examine the agenda behind Manchurian Films from the movement of projection activities and film texts.

**38272** 15:00-15:30 | Room 505 (5F)

*Changing Functions and the Transformation of the Historical Memory of the Kazakhs*

Gulnar Nadirova, Eurasian Research Institute, Kazakhstan

The aim of the study was to describe the process of transformation of historical memory as a component of ethnic consciousness in the modern Kazakh society. During the research we used two basic methodologies for data collection: survey, which included interviews, as well as various historical books, documents and ancestral genealogies. The major findings were: 1) Family links between members of the same clan and / or tribe among the Kazakhs remain extremely strong today and rely heavily on the fixed "shejire" (genealogical tree) of their genera. 2) In the past, the main motivations for Kazakh clans to keep a memory of genealogy of their communities were ideological and practical – preserving the history of ancestors for future generations and preventing intermarriage, respectively. 3) There is a huge demand in Kazakh society for the preservation of historical memory as a foothold in quickly transforming modern society. 4) Nowadays, people communicate and even meet new clan members through social networks and the Internet, and use sophisticated DNA testing along with historical records to confirm his ancestry. 5) Correlation between oral "shezhire" (genealogical tree) information descending from generation to generation and genetic tests is appeared to be about 90%, which proves the validity of oral heritage. Research detects the relevance of tribal and clan system in modern Kazakh society.

**38158** 15:30-16:00 | Room 505 (5F)

*Dina the Runaway: From a Name on a Page to Fully Fledged Protagonist*

Donna Corns, Kagoshima Immaculate Heart College, Japan

When looking at history in South Africa, layers of freshly formed scar tissue obscure the depth of and compound more ancient wounds. South Africa as a democracy was only born in 1994. Prior to that was apartheid. Preceding that was colonialism. Even further back was the dispossession of indigenous populations and the capture and enslavement of people brought to the Cape from Southeast Asia and East Africa in the 1700s. The act of writing a gendered history from below with a female protagonist who is also enslaved presents multiple problems. How, if an enslaved person has no agency, can she be protagonist, one who moves the story forward? How, if the only way she made it into historical records was through her transgressions can she be made an historical actor? How if those records were written by her oppressors are they to be read in light of what we know today? How does a long buried story ever see the light and what language would it need to speak for the present to listen? This paper addresses reading historical records – census data, inventories and criminal court cases in ways other than they were intended, that is, along and against the archival grain in a quest to render a humanised visual narrative of the past.

**36273** 16:00-16:30 | Room 505 (5F)

*Voice-Over of History: From Jokaisen-Kitan to the Subject in Transit*

Hsin-I Lin, Tainan National University of the Arts, Taiwan

Since mid of the 1920s the Tsukiji Little Theater largely introduced Western plays, mostly recurring to translation of the Western scripts. Promoters of the Taiwan modern drama such as Wu Yong-Fu, Chang Shen-Chieh, Chan Wei-Hsien, etc. all went to the Tsukiji for practice. Although influenced by the Japanese Shingeki Movement and by Chinese opera, the Taiwan modern drama was more like a translation of the public opinion into acts of resistance, going to deeply influence the contemporary theater aesthetics. The language, in addition to transmit the Japanese imperial knowledge, was also an important means of transmission for the changing ideologies. Translating a script the translator is like entering in a "thirding - as - othering" literary corpus; on one side operating a "modernization", on the other side reproducing the "reflexivity" conflict between selfness and otherness. This paper will take the Japanese modern writer Sato Haruo and the novel *Jokaisen-kitan*, which takes place in the ancient Taiwanese capital Tainan, as research background for the Taiwanese play *Wushe*, based on the Wushe Incident. The paper will also discuss how personal historical events were rewritten and translated through the eyes of others in *The Wheel to The Ruin* (2013) by the Taiwanese director Wang Wei-Lien, and in *Descendants Shooting at the Sun – A Theatrical Report of the Wushe Incident* (1990) by Wang Mo-Lin. It is also seen how historical events repeat themselves, recombine memories, and appear with different words in a thirdspace.

# Saturday Session III

## 14:30-16:30 | Room 506 (5F)

### Film History/Film Criticism and Theory

#### Session Chair: Jing Yang

**38256 14:30-15:00 | Room 506 (5F)**

#### *Animated Tale of Pirates: The Tale of the Unspoken*

Mega Iranti Kusumawardhani, Multimedia Nusantara University, Indonesia  
Cahya Daulay, Multimedia Nusantara University, Indonesia  
Christian Aditya, Multimedia Nusantara University, Indonesia

We often gain our understanding of history through popular media, just like we think we know sea pirates and the life they live from how popular culture shapes them through films and novels. Indonesian historians have been trying to trace back evidence from South East Asia's maritime history, particularly in Indonesia region to answer the question: how did sea pirates and piracies shape Indonesian maritime history? Much historical evidence has answered that question of how, but none of them have answered the question of why: why did they become pirates? In the colonial era, where piracy was being contrasted with government's army as a legal power, those who were alleged with piracy activities were executed without being interrogated why did they become pirates. This ongoing research's aim is to build visual narration using animation on question 'why did a pirate become a pirate?' by connecting colonialism history in Indonesia together with the issue. The visual narration is created based on the data collected about the historical context of the settings; the Celebes Sea, a region in Indonesia, where piracy activity is believed rooted in, and in the 19th century, where colonial powers were ultimate in Indonesia, controlled the Indonesia's entire fate at that time.

**38105 15:00-15:30 | Room 506 (5F)**

#### *The Collapse of the Soviet Century: Cinema's Finite Look into the Infinite*

James Callow, Tamkang University, Taiwan

2017 is the centenary of the Soviet Revolution. It is also the speculative year in which Alexei German Jr.'s 2015 film, *Under Electric Clouds*, is set. German's film, like good science-fiction, reflects on the present and recent past. This paper connects German's film to others from the former USSR that appeared in the aftermath of the collapse of the Soviet Union, notably Kira Muratova's *The Asthenic Syndrome* (1990), Artur Aristakysyan's *Palms* (1994), and Alexander Sokurov's *Russian Ark* (2002). Linking these films is the withdrawal of vision into blindness, where 'vision' is presented in both senses: as plain sight and as teleology, that conceptual idea of the progress of history. The writing of history, however contentiously, offers the retrospective representation of past events. Cinema operates in the present tense, excepting historical recreation as a costume pageant which follows the re-writing of history as literature. Cinema of its time forms the artefacts of history, the manner of looking, or representing, at a moment in time. What these films demonstrate is the persistent obscuring of vision, where vision is torn away from the signifying criteria of language and politics, leaving only the persistence of looking. German's film reiterates that continued withdrawal of vision amid the drastic reshaping of the former Soviet Bloc. As the iconography of the most teleological of political systems is gradually erased, its symbols nothing but fleeting, finite entities, German's cinema maintains a relentless gaze into a future history that is both infinite and blind.

**38603 15:30-16:00 | Room 506 (5F)**

#### *Martial Arts Images and the Trans-Chinese Media Mix*

Chia-chi Wu, National Taiwan Normal University, Taiwan

The paper discusses martial arts images in the trans-Chinese media mix. The term 'media mix' is a variant of what Henry Jenkins calls 'convergence media,' which refers to the strategy of running certain 'content' through a wide or exhaustive range of media platforms to generate utmost visibility, maximum profits, and enduring appeal or longevity. Although the media mix has been a long-standing corporate know-how and defining cultural concept in Japanese anime and media history since the 1960s, it was not until the 21st century that we began to witness concerted, large scale, and systematic efforts of multi-media synergy in Chinese language communities. While the 'media mix' or 'convergence culture' do not have specialized translations in Chinese languages, the set of concepts allied with them—such as 'neirong' (content), 'IP' (intellectual property, now an in-word tied with or simply denoting content), and 'kuamei zhizuo' (trans-media production)—have gained wide currency in all discourses on China's media. I look at the peculiar emphasis placed on these buzzwords and the ways in which martial arts narratives have been written, adapted, and then transformed into transmedia franchises. This project shows that such trans-Chinese seriality and all media presence of a martial arts story, facilitated by the internet and new media (gaming, mobile devices, and streaming services), bespeak and articulate the new aesthetic sensibilities and metaphors of 'worlds' emerging from and shaped by virtual culture. Critical attention is directed to texts that have enjoyed phenomenal popularity in 2015: *"The Journey of Flower"* and *"Nirvana in Fire"*.

**37934 16:00-16:30 | Room 506 (5F)**

#### *Narratives of History in Hong Kong Martial Arts Cinema*

Jing Yang, Guangdong University of Foreign Studies, China

The surge of Hong Kong-made martial arts films in the new millennium has transformed the classic genre with a keen sense of modern Chinese history. Based loosely on the life experiences of Yip Man (1893-1972), the *Yip Man Series* (Yip, 2008; 2010; 2015) and *The Grandmaster* (Wong, 2013) combine the spectacle of body with personal memories of home and war. Whereas martial arts cinema has increasingly become a crossover means for the Chinese cinema and a global entertainment vehicle, contemporary Hong Kong films utilize the iconic "local" martial arts hero to embark on a journey of "re-discovering" mainland China. The thematic fusion of revenge and nostalgia, the juxtaposition of voice-over narration and sober detachment, as well as the mixture of nationalistic and cosmopolitan sentiments tend to rejuvenate the genre for contemporary audiences. The paper argues that the dynamic tensions between physical empowerment and individual vulnerability against historical vicissitudes in Hong Kong martial arts cinema exemplify the pursuit of a new collective identity.

# Saturday Session IV

## 16:45-18:15 | Room 501 (5F)

### Broadcast Media and Globalization

#### Session Chair: Brendan Michael Reilly

**37998** 16:45-17:15 | Room 501 (5F)

#### *Crossing Borders is Dramaworld the Future of TV?*

Oranit Klein Shagrir, Hadassah Academic College, Israel

*Dramaworld* (2016) is comedy-drama set in Los Angeles and Seoul. It follows an American student who is a huge fan of Korean dramas, as she gets "transported" into her favorite show. It is co-produced by the video-streaming platform Viki together with Chinese, Korean and American media companies. I propose to look at this series as a case study that allows us to examine the challenges television faces and the transformation it goes through. As the mediascape changes so do the viewing habits, the role of viewers due to the interactive promise of the digital age, the growing global fandom and the developing market for global content and formats as well the commercial need for international co-production. *Dramaworld* represents many of these changes as it boldly crosses numerous borders: geographical, lingual and medial. It blurs the lines between viewers and players and between back and front stage as it enacts the ultimate fantasy of fans to cross the line into *Dramaworld*. This series demonstrates the impact of new platforms for production, distribution and consumption of content displacing traditional TV from its conventional institutions and schedule based viewing it represents a new aesthetic form of transmediality and transnationality. This paper will examine the series as a possible representative of a "post television" era in order to understand the cultural, technological, industrial, commercial and aesthetic transformations the televisual form is currently going through. Finally, it contemplates the question whether *Dramaworld* represents a possible future trajectory to television.

**38664** 17:15-17:45 | Room 501 (5F)

#### *Politics of Representation in The Filipino Channel's Own Historiography*

Cecile Angela Ilagan, Ateneo de Manila University and University of the Philippines, The Philippines

The study is a critical discourse analysis of the "auto-historiography" of The Filipino Channel (TFC) in the form of periodic station IDs and 20th anniversary audio-visual presentation. It looks into how TFC constructs a humanized identity of itself as a transnational Filipino, and why maintaining such an identity is necessary for longevity. Using the three-dimensional framework of Norman Fairclough (1995) and taking the suggestion of Greg Philo (2007), I did not only analyze the media texts, but also my interviews with other TFC proponents not seen or heard in the aired materials; how I recorded my autoethnographic observation; and the dominant, negotiated, and oppositional comments of viewers online (Hall, 1980). As I problematized politics of representation in media's mediation of itself, the following were revealed: that several voices are "muted" by the literal exclusion of soundbites that do not conform to the producer's mandate; that overseas Filipinos are essentialized as a race of heroes longing constantly for home, thus affirming their decision to migrate and convincing them to subscribe to TFC for many generations; and that more than empowering transnational Filipinos, TFC uses the power of naming them after itself as TFC: The Filipino Community Worldwide, thereby instilling loyalty that can prevent them from shifting to competition. Nonetheless, with TFC's global presence and interactive platforms, it can serve as a venue for transformative politics, where those it represents can negotiate their identities, offer their own versions of the past, or forge alliances for advocacies that require collective action.

**38001** 17:45-18:15 | Room 501 (5F)

#### *Sports News on Commercial Music Radio: Reinforcing National Identity?*

Brendan Michael Reilly, Ara Institute of Canterbury, New Zealand

News is an important area where the nation turns to looking for an understanding of national and world events and to place it in a historical context. Arguably, the quality of this information can only be obtained when there is a diversity and plurality in media offerings. Modern commercial music radio is now in a state of disruption with increased competition from digital arenas, pressure to maintain financial performance and audience ratings. One method to keep audiences listening has been the service of providing sports news. With sports being a large part of the national psyche, and intimately tied into the historical identity of being a sports mad nation, what coverage are they presenting and what are the ramifications of this coverage in reinforcing a mythical national identity? An investigation into the diversity of sports news will be one avenue in which to examine whether news organisations are delivering a range of content that mirrors the range of sports being participated and excelled at locally and internationally. Looking at two youth radio stations over a similar month in 2013 and 2016, does their sports news coverage provide justification of assertions that they are providing a service for the public good? Cross media comparisons demonstrated the continuing history of marginalization of women's sports and focus on just a few major sporting codes. Utilising agenda setting theory and content analysis, there may be unintended consequences of a limited service that reinforces the way the country sees itself.

# Saturday Session IV

## 16:45-18:15 | Room 503 (5F)

### Mass Communication

#### Session Chair: Yue Tan

**38028** 16:45-17:15 | Room 503 (5F)

#### *Natives and Tourists of Prosumer Capitalism: On the Varied Pro-Prosumer Activities of Producers Exemplified in the Polish Pop Culture Industry*

Piotr Siuda, Kazimierz Wielki University, Poland

This paper pertains to the concept of prosumer capitalism, a term which refers to practices among media companies of using consumers' unpaid work (prosumption refers to the mixing of consumption and production). In the literature, this type of capitalism has been treated generally; how pro-prosumer activities differ among cultural producers has been overlooked. This paper illustrates these differences by showing the ways in which Polish pop culture producers approach prosumption. The research was conducted through in-depth interviews with representatives from different Polish popular culture companies and the results show that prosumption orientation is determined by what is being produced – films, games, comics, books, television programmes, or music. Producers of video games and comics are most prosumption-oriented – in other words, they may be called 'natives' of prosumption – in contrast to 'tourists', such as producers of films, television programmes, and books. This article shows that developing the concept of prosumer capitalism requires that consideration as to the prosumer orientations of producers should be specified on a case-by-case basis.

**38283** 17:15-17:45 | Room 503 (5F)

#### *Generation Y's Behaviors in Using Media: A Case Study of Bangkok Metropolitan Region, Thailand*

Adipon Euajarusphan, Thammasat University, Thailand

The paper presents results of a study on Generation Y's Behaviors in Using Media, Bangkok Metropolitan Region as a case study. The purpose of this paper is to review what we know and don't know about Generation Y's use of media – also giving a landscape of Generation Y's media usage. The paper describes Generation Y's behavior for understanding their media use. The paper summaries by outlining a research agenda to show unanswered questions about Generation Y's media usage. The research employs questionnaire survey technique and sample random sampling technique was used in this study. A sample size of 459 respondents was initially taken for the study and analyzed. The survey collections are conducted by using web-based questionnaires. Its targeted population is Generation Y whose ages range is between 16-35 years old. It's no surprise that the internet, particularly in mobile form, is driving this growth. The results showed that the highest use of equipment to access to the information is a mobile phone, followed by computer and television. The most frequency time to consume the information from media is 09.01 p.m. to midnight (74.7%), followed by 06.00 p.m. to 09.00 p.m. (73.8%). The result also showed the average daily time spent on media was more than 4 hours. The preferred of media platforms was an online platform, personal media, television, print media, and radio, respectively. The result also showed the reason why Gen Y consumes media was for entertain (83.7%), and news update (81.7%) and the most preferred content is news (57.5%), Variety (50.1%) and entertainment (49.5%), respectively. The most used of media was social media (91.3%), television (66.2%), website (63.8%) and print media (30.7%). On the other hand, the most media trust by Gen Y was a television (74.1%) followed by print media (55.8%), social media (16.6%) and website (14.2%).

**38138** 17:45-18:15 | Room 503 (5F)

#### *News Framing of Adolescents' Risks on Facebook*

Yue Tan, National Sun Yat-sen University, Taiwan

Media frames are important in two respects: (1) they reflect the dominant discourse about an issue and (2) they can influence public opinion (Richardson & Lancendorfer, 2004). Since media frames make certain cultural symbols and ideas salient, frame analysis can elucidate how the society perceives important issues (Gamson & Modigliani, 1989; Drunkman, 2010). Employing framing analysis of news content and a national survey of 6 to 17-year-old adolescents in Taiwan, this study investigates how news media construct the reality of adolescents' use of social media; how the constructed reality differs from the subjective reality experienced (reported) by adolescents' themselves; and how news media reflect the elite discourse in terms of adolescence's nature, agency and needs in the context of using social media.

# Saturday Session IV

## 16:45-18:15 | Room 505 (5F)

### Social Media and Communication Technology

#### Session Chair: Ahmet Haluk Yuksel

**38507** 16:45-17:15 | 505 (5F)

*Into the Cage of Harmony: Yasmin Ahmad and the Narrative Forms in Malaysian Media*

Sorayut AiemUeaYut, Free University of Berlin, Germany

Ever since Malaysia became independent from Britain in 1957 and following race rioting on May 13, 1969. Racial representation in Malaysian media had come to involve the complex connections between demystifying the colonial construction of race and the making of the national identity in a Muslim majority. My article aims to understand the political ambiguity on a racial narrating in the public media in the context of digital transformation and the Islamic surveillance. I illustrate through a case study of Yasmin Ahmad (1958-2009), one of the prominent storytellers significant for narrating the humor and love that crosses the racial barriers. She rose to fame in Malaysia after the economic growth and technological progress. Her works for Petronas, the national oil company, is popular among the Malaysian middle – class. Her forms of narrative are overwhelming reproduced on the digital/social media as a master plot and responding to the new identity of a nation, the unity in diversity. The discussion in this article is centered on the narration of unity or the harmony between racial difference and the use of digital media to transform that narration to the public domain as an online movement for making Malaysian identity. I argue that these new identities are the virtualization of the off-line politics that has a tendency to bring the spectators into the cage of harmony. Meanwhile, the reproduction of the racial narrating in digital form is a path to the new platform of gaze by Islamic surveillance.

**38307** 17:15-17:45 | 505 (5F)

*'Everybody's Donghu (East Lake)' Art Project: Representation, Resistance, and the Reclaiming of an Urban Space*

Jian Xiao, Sun Yat-Sen University, China

This paper presents a study of 'Everybody's Donghu (East Lake),' an art project held annually for three years with the aim of intervening in the commercial development of a scenic urban space, in this case, Donghu (East lake) in the city of Wuhan in China. In particular, it explores the project from two dimensions: first, the process of offline art participation in the Donghu area; and second, the representation of the area through utilisation of online space and the reclaiming of it through tactical production of 'art' in a broader sense. Using the concept of identity, this article examines how the individual participant reconstructs his/her identity from a stranger to a member of the public space, leading to a process of self-empowerment. Further, it studies the forms of urban resistance that are not straightforward, but rather, are incorporated into the individual memory, reflection and recreation of an urban space, as well as the collective reconstruction of it through new media. Lastly, informed by Henri Lefebvre's concept of the production of space, this paper argues that the representation of urban space can be regarded as a form of cultural resistance to power and control in the process of urban transformation, which in turn, reflects a wider context of resistance in an authoritarian country, such as in this case, China.

**38616** 17:45-18:15 | 505 (5F)

*Is There a Conflict between Social Media and Traditional Education? The Intersection of Social Media Use and University Education*

Ahmet Haluk Yuksel, University of Anadolu, Turkey

Social media is the collective of online communications channels dedicated to community-based input, interaction, content-sharing, collaboration and sometimes solidarity to a certain extent. Social media is becoming an integral part of life online as social websites and applications proliferate. Most traditional online media include social components, such as comment fields for users. Interaction differs social media than any other way of communication the perception of control and quality in education should be discussed. Realizing the fact interaction makes and improves the effects of communication education system tries to improve the interaction methods by using social media to a certain extent. "Y and Z" generations get information mostly from social media and they make comments. This gives them the feeling of participation. The impact of social media has been the subject of widespread speculation, but there is little consensus. Some believe that we are at the dawn of a new participatory culture. Others are convinced that digital media will tear society and social relations apart. Most of these arguments, optimistic or dreary, are built on erroneous assumptions about social media and how students use them. Unfortunately there is a severe problem in universities in adopting to this new improvement. This paper aims; to share the thoughts and discussion results of a semi-structured in-depth interview made with a certain number of students of Communication Sciences Faculty about social media usage by answering the question "Who interacts on the Web?: The intersection of social media use and university education of students"

# Saturday Session IV

## 16:45-17:45 | Room 506 (5F)

### Communication and Communication Theory

#### Session Chair: Kamonthip Rattanasuwannachai

**38279** 16:45-17:15 | Room 506 (5F)

#### *The Observed Communicative Competence of the BA Communication Interns and the Needed Communicative Competence in the Media Industry*

Cherie Ann Luna, Marinduque State College, The Philippines

This descriptive research sought to determine whether the observed communicative competence of the BA Communication interns correspond to the needed communicative competence in the media industry where they were deployed for internship. This study was conducted in Marinduque State College, the lone state college in the heart of a developing economy, the Philippines. What was sought are the observed and needed communicative competence in terms of the a) grammatical competence, b) sociolinguistic competence, c) discourse competence, d) strategic competence and e) pragmatic competence. Nine (9) internship supervisors from ABS-CBN Bayan Productions, Creativoices Productions, Philippine Broadcasting Service and DOST – Marinduque were selected as participants using purposive sampling technique. A questionnaire was the research instrument used where the participants rated the parameters of communicative competence using two five-point Likert scale: one was to gauge the observed communicative competence from Mostly (5) to Least Observed (1), and the other scale was to gauge whether it is Most (5) or Least Needed (1). A T-test was also used to determine if there is a significant difference between the observed communicative competence of the interns and the needed communicative competence in the media industry. The findings reveal that sociolinguistic competence and pragmatic competence are mostly observed from the interns. Accordingly, it was identified that sociolinguistic competence and pragmatic competence are deemed most needed in the media industry. Hence, the communicative competence observed from the BA Communication interns correspond with the needed communicative competence in the media industry.

**38266** 17:15-17:45 | Room 506 (5F)

#### *Choice of Access to the Media of the Older People in Srisa Jorakhaenoi Subdistrict Administration Organization Samutprakarn Province*

Kamonthip Rattanasuwannachai, Huachiew Chalermprakiet University, Thailand

Varit Intrama, Huachiew Chalermprakiet University, Thailand

Sasiprapa Butnampetch, Huachiew Chalermprakiet University, Thailand

Watanyuta Towann, Huachiew Chalermprakiet University, Thailand

The objective of the research to study correlation between the older people's process of selection of access to the media and their self-caretaking behavior. Methodology applied is survey. Samples are 295 older people at 60 years of age. Questionnaires are used as the tool for data gathering. Data gathering was conducted between 12-19 October 2016. Data analyzed by using Mann-Whitney U and Kruskals-Wallis Test. Least Significant Difference (LSD) and Spearman Rank Correlation is used to determine a correlation between variables, which results in a statistical value of 0.05. The research reveals that 56.6 percent of the older people in Srisa Jorakhaenoi are female; 71.2 percent are married. 70.8 percent have primary school certificate as their highest education. Most of them have an average income of less than 10,000 baht per month and live with their families. The survey on their process of selection of access to media reveals as high, and their self-caretaking behavior is also determined as high, Comparison study on difference in personal factors affecting self-caretaking behavior reveals that difference in their education levels has a significant affect on their self-caretaking behavior (0.000 p-value). However, differences in their sex, marital status, monthly income and living condition do not have a significant effect on their self-caretaking behavior. Ultimately, the correlation between their choice of access to media and their self-caretaking behavior is found to be at an average level with significant statistical value ( $r = +0.062$ ,  $p\text{-value} = 0.000$ ). The findings of this research give us knowledge about the older people's choice of access to media and their self-caretaking behavior, which will be useful for further development of media and media channels on self-caretaking for the older people.

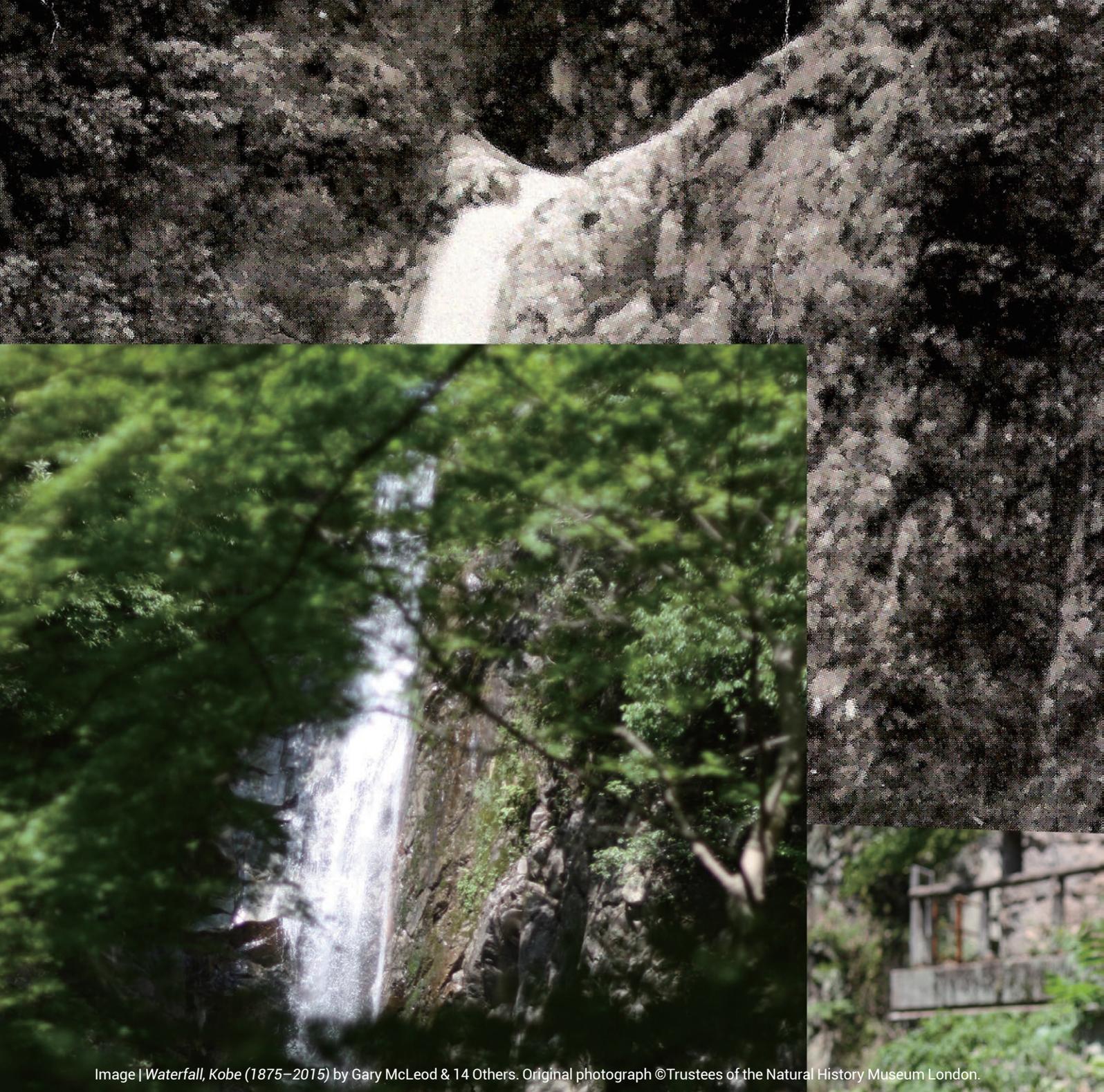


Image | *Waterfall, Kobe (1875–2015)* by Gary McLeod & 14 Others. Original photograph ©Trustees of the Natural History Museum London.

## Then with Now: A Rephotography Workshop at Nunobiki Waterfall

**Sunday, October 29 | 15:15-19:00 | Room 506 (5F)**

Revisiting locations in existing photographs and making new images from the same vantage points is a kind of picture-making often called 'rephotography'. Combining rephotography with the popular format of a photo walk, this two-part workshop invites delegates to join the author in (re)visiting the Nunobiki area local to the conference venue (within 10 mins walk). For more information see page 33.



# Sunday October 29

## Art Center Kobe

09:00-10:00

Morning Coffee | Room 504 (5F)

09:30-11:30

Parallel Session I

11:30-13:00

Lunch Break

13:00-14:30

Parallel Session II

14:45-15:00

Conference Closing Session | Room 504 (5F)  
Gary E. Swanson, University of Northern Colorado, USA (fmr.)

15:15-19:00

Post-Conference Workshop | Room 506 (5F)  
Gary McLeod, Hosei University, Japan

# Sunday Session I

## 09:30-11:00 | Room 503 (5F)

### Communication and Communication Theory

Session Chair: Gary McLeod

**38095 09:30-10:00 | Room 503 (5F)**

#### *The Development of a Novel Using Storytelling Technique as a Communication Tool to Enhance the Effectiveness of Communication*

Patchara Vanichvasin, Kasetsart University, Thailand

The purposes were to 1) develop a novel using storytelling technique as a communication tool 2) examine the effectiveness of communication after applying a developed novel. The purposive sample group was 27 undergraduate students. The research instruments were 1) a developed novel 2) a questionnaire collecting expert opinions towards appropriateness of a developed novel 3) a questionnaire towards the effectiveness of communication. Statistical methods used were content analysis, mean and standard deviation. The research results were summarized as following: 1)The developed novel consisted of 7 chapters with 63 pages covering knowledge of instruction. There were 6 main steps to develop a novel. First, the topic was chosen. Second, key concepts were used as knowledge to communicate and design. Third, the plot and theme were planned. Fourth, the scenes were set. Fifth, the characters were introduced. Sixth, the story was written in a form of a novel. It was then verified by experts as appropriate  $X = 4.58$ ,  $S.D. = 0.44$ ) at a very high level in its content, structure and presentation and was tried out with non-targeted group of students with high effectiveness of communication at  $X = 4.07$  and  $S.D. = 0.21$ . 2)The effectiveness of communication was at a high level ( $X = 4.23$ ,  $S.D. = 0.56$ ). Students found it as a good, new, modern and interesting way to communicate knowledge. In conclusion, a developed novel using storytelling technique can be used as a powerful tool to communicate knowledge to students, which resulted in enhanced communication effectiveness.

**38052 10:00-10:30 | Room 503 (5F)**

#### *Narrating the Self*

Markus Heidingsfelder, Havib University, Pakistan

Our psyches inscribe narrativity into the medium of language to be able to observe our actions. By providing these actions with a story, we are not only able to simplify ourselves - and by doing that, establish a relationship to the world -, we are also capable of telling others 'our story', so that they can 'read' us. In other words: We are all storytellers when it comes to identifying ourselves (our selves). In my presentation, I will first reconstruct what we call storytelling by looking at its form i.e. the selective mechanisms that ignore simultaneity in favor of chronology, to then look at the different possibilities of presenting simultaneity in a linear form. In a second step, I will focus on four key aspects of self-narrativity: a) the problem of isolating actions from each other, b) the paradoxon of self-observation, c) the general importance of narrativity in society, and d) last but not least the social conventions that licence certain narratives and prohibit others. Finally, I will ask in how far the new media technologies may have affected the ways of how we narrate ourselves today.

**38680 10:30-11:00 | Room 503 (5F)**

#### *Revelling in Difference: A Critical Look at the Illustrative Power of 'Rephotography'*

Gary McLeod, Hosei University, Japan

Rephotography is a term used to describe a kind of picture-making that involves revisiting locations in existing photographs and making new images from the same vantage points. As an established method of examining perceptions of change in urban environments (Klett, 2011), its use is increasingly familiar in popular visual culture. However, concerns have arisen towards its effectiveness as a method of visual inquiry. The illustrative power afforded by comparing previous and present views of cities also potentially numbs its reception. Considering rephotographs as 'networked images' (Van House et al, 2005), this paper examines two online trends that have generated much familiar rephotographic imagery: 'ghosting', a trend traceable to photographer Sergey Larenkov, whereby old photographs are digitally blended into contemporary scenes; and 'looking into the past', a trend deriving from a series of photographs by Michael Hughes, that features a hand holding a souvenir in front of the site it commemorates. By way of contrast, the paper then discusses the later rephotography of Mark Klett and Byron Wolfe, who adopt an expanded photographic response to sites visited. Central to their explorations is critical reflection of the experience undertaken, of which 'then and now' images are merely the starting point of a practice-oriented research. Through discussing their methodological innovations, it asks whether explorative frameworks are needed to help everyday practitioners of (re)photography move beyond powerful but increasingly familiar gestures of illustration, particularly at a time when visual comparisons may support hidden agenda.

# Sunday Session I

## 09:30-11:30 | Room 505 (5F)

### Critical and Cultural Studies, Gender and Communication

Session Chair: Elif Boyacioglu

**38141 09:30-10:00 | Room 505 (5F)**

*(Sarita) An Ti Tinguian: Narratives on the Cultural Preservation of Tinguian Beliefs, Practices and Preservation Activities*

Eufe Madariaga, Mariano Marcos State University, The Philippines  
Gwen Stephanie Calabuca, Mariano Marcos State University, The Philippines  
Princess Camille Ann Lazaga, Mariano Marcos State University, The Philippines  
Aljon Tugaoen, Mariano Marcos State University, The Philippines

There are no studies nor documentaries on the Tinguians in Ilocos Norte thus they are either voiceless or silenced by the hybridization of the cultures. Thus, this study was conducted primarily to preserve the culture of the Tinguians of Ilocos Norte through a narrative documentary. Specifically, it sought to: determine the narrations of key informants about their culture in terms of beliefs and practices and preservation activities; and to identify the impact of the documentary to students. The study primarily employed a descriptive-qualitative method and was conducted in three phases: pre-production, production and post-production. Tinguians still believe in spirits and supernatural beings in almost all their activities and their practices include: Tadek, Uggayam, Arutang, Salidummay, Duay-ay, Dangdang-ay, and Panangbilbilin. The taltalabong and pakder, which are now rarely practiced, are still being observed in some barangays. The Tadek Festival, however, is not under the control and supervision of the Tinguians and their culture and practices are often misrepresented. The best activity that they have done was the construction of the Nueva Era National high School Hymn through the tune of the Dangdang-ay. The informants mentioned discrimination, ethno-language, their message to the new generation, and their reflections on youth's behaviors and attitudes towards their culture. Results also showed that the narrative documentary is, over-all, a very effective tool to raise awareness in cultural preservation among the Tinguians, and it also convinced students to preserve the(ir) Tinguian culture.

**38210 10:00-10:30 | Room 505 (5F)**

*Innovations of Contemporary Wayang Performances in Java*

Astrid Emeraldal Widijanto, LASALLE College of the Arts, Singapore

Wayang, or shadow puppet is a form of animation, an art of storytelling and performances. It is not only meant for entertainment but also well-known for giving social criticism, commentary and disseminates cultural values to the public. In Indonesia, wayang is not limited to a museum display. It is still a living art form, constantly striving to be more innovative to compete with other modernized forms of entertainment. This paper will provide a background study that explores the cultural and historical development of wayang. With this understanding, I seek to investigate how wayang performances have improved in contemporary society, focusing on wayang performance in Java, Indonesia. Through understanding the aesthetic inspiration found in the forms, patterns and movement design of wayang to how a dalang, the puppet player narrates a story, this study hopes to ultimately serve as part of the creative process behind my short animated film, Through Stick and String.

**37970 10:30-11:00 | Room 505 (5F)**

*Reproducing Ideology: Christians, Facebook Groups, and the Bersih 4 Protests in Malaysia*

Meng Yoe Tan, Monash University Malaysia, Malaysia

All communities have structures and core ideological identities, including those that are online. In Facebook groups, for example, there may be formal rules that govern the technical aspects of how communication takes place, and informal rules that inform the cultural dynamic of any community. These informal preferences are not always evident and surface only at critical moments as a means to assert the core ideological identity of a group. Two closed Facebook groups consisting primarily of Malaysian Christians serve as case studies in the discussion of how online religious communities communicate preferred Christian ideologies to its members. Formally, these groups encourage an open exchange of ideas on any issues pertaining to Christianity in the Malaysian context, and due to this, a variety of doctrinal, social, and political issues are debated in the group. However, preferred perspectives eventually emerge in these discussions. This paper specifically points to how both groups engaged its members in the run-up to the "Bersih 4" protests in Malaysia. The two-day street rally to demand for electoral reform in Malaysia drew a mixed response from the Christian community, as evidenced by the two groups taking opposite stances on whether Christians should participate in socio-political activism. The presented narrative of the street protests, the ensuing discussion, and the subsequent silencing of dissent is demonstrative of a systematic management of a group's ideological identity. These findings raise questions on theoretical ideas on the dynamics of online religious communities and the democratization of religious authority online.

**38606 11:00-11:30 | Room 505 (5F)**

*Prophetae as Preachers and Constructors of Narrative During the Call for the First Crusade*

Elif Boyacioglu, Baskent University, Turkey

The crusades in and of themselves are deeply fascinating as they represent a new kind of warfare wherein war and pilgrimage blur together. Arguably in the 11th century with the First Crusade, common preachers, also called the prophetae, who were only marginally authorized by the Church, changed the very idea from a military endeavor into something else, through their preaching. The perception of crusades, today still a valid term where religious conflict is concerned as well as the involvement of civilians and common folk as a fighting and destructive force, can be very clearly traced back to the sermons of these prophetae. Here, the aim is to look into the power of the sermons that these prophetae created, the narrative they constructed, the effectiveness of the methods and motifs preached through chronicles and records written around the period in question. A rhetorical approach, it is argued here, to the prophetae, their chosen narrative and motifs to inspire and move such a mass of people would provide great insight into their usage of persuasive communication on the masses. The self-image they created, their presentation of arguments to their audience, how they constructed their stories, the fact that they chose apocalyptic motifs to specifically address the poor, indicates that they had a very specific goal and target audience. It is argued that these prophetae, especially Peter the Hermit, who was among the most prominent, managed this feat through mere words.

# Sunday Session I

## 09:30-11:30 | Room 506 (5F)

### Media Education and Culture

#### Session Chair: Pongsilp Arunrat

**38248** 09:30-10:00 | Room 506 (5F)

#### *Representing Interculturally on the Example of Indigenous Film-Making of Colombia*

Agata Lulkowska, Birkbeck, University of London, UK

This paper investigates the idea that film might become an efficient way of intercultural communication and open dialogue between the nations. It uses a case study of indigenous filmmaking by a small Arhuaco community from Colombia, which emerged as a response to violence and displacement, and concluded in a golden era of the Arhuaco filmmaking in the region, with more far-reaching influence than initially expected. I examine the questions of the politics of representation, intercultural audiencing, the notion of the 'Other' and the question of 'translation' of concepts which are alien for the audiences of films made by the 'Other'. I also explore the issue of 'reversed audiencing' where people who were traditionally the subjects for Western filmmakers become their audiences, and they use this impulse as an initiative to self-represent themselves. Ultimately, this paper proposes that film as a medium can be of a universal value for the communication purposes. Ignoring the cultural divisions, film has a potential to bridge the gap between the nations. As such, it encapsulates the most effective way of intercultural dialogue, regardless the diverse backgrounds and aims of the creators and the audiences.

**38219** 10:00-10:30 | Room 506 (5F)

#### *Documenting Social Change in Ho Chi Minh City Through the Eyes of Young Citizens*

Nhien Le, Unitec Institute of Technology, New Zealand

Evangelia Papoutsaki, Unitec Institute of Technology, New Zealand

Marcus Williams, Unitec Institute of Technology, New Zealand

Known as the centre of the Vietnamese economic restructuring, land speculation and education, Ho Chi Minh City (HCMC) has been experiencing enormous developmental issues such as urban planning, housing and homelessness, wastewater treatment, widening gap between the rich and the poor, and air pollution. The future of the city's very young population (6 million out of an estimated 10 million) will be directly affected by these changes. In light of this, it is important to engage and provide them with the means to not only express their views on these changes but to critically engage with them through tools that are relevant to their daily life. This paper is based on research that aimed at exploring how participatory visual methods, within a communication for development and social change framework, can be used by the city's young inhabitants to document change in their natural habitat. The research engaged with a small group of young people in HCMC, through a number of photography workshops and over a period of two months that resulted in a series of photos hosted on a website along with the participants accompanying narratives. Participatory visual methods have been used in a great deal of social research already, to generate new forms of knowledge which cannot be developed any other way. In this project, the researchers and the participants collectively explored some of the emerging urban development themes identified in the photographs taken; how participatory photography can be used as a critical tool to acknowledge development issues in the city; how participatory photography can be deployed as a tool to empower young residents in HCMC to communicate social change; and what are some of the opportunities and challenges in working with young people to produce participatory visual outputs within a conceptual social change framework. This paper shares some of the emerging findings through a series of photographs taken by the participants of this project.

**37947** 10:30-11:00 | Room 506 (5F)

#### *De La Salle Lipa AB Communication Graduates Tracer Survey*

Joanne Marie Jumarang, De La Salle Lipa, The Philippines

The study aims to determine the status of the AB Communication graduates from 2011 to 2016. Majority of the graduates are single and employed in communication-related fields. The quality of teaching provided to the students is very effective. Output-based and learning by doing tools allow students to experience how media mediate our representations of the world. This relates to the respondents high rating for occupational skills/practical exercise and work experience as important factors in getting a job. Their overall college experience is very helpful since it develops a positive influence on their intellectual growth interest in ideas, attitudes and values. The end product of the tracer survey can be used in the curricular revision of the program since it is a guide to anticipating and matching skills and jobs.

**38134** 11:00-11:30 | Room 506 (5F)

#### *Ayutthaya's Series Song: Recorded Digital Video Disc (DVD), Analytical Notes and Music Notation Program*

Pongsilp Arunrat, Silpakorn University, Thailand

Thai Traditional Chamber Ensemble called "Wong Mahori" has been first referred to as a song formed under the Ayutthaya Period (from 1587 to 1767). This music was formally presented only to the King for his solely personal entertainment and to lull him. This research project was intended to simulate this early Siamese original music by utilizing the facility and helping register the repertoire to a refined duplication and an analytical written musical score for wider appreciation. After the characterization of the 73 music songs, very skilled musicians, appropriate costumes, and a venue to suite Ayutthaya style were selected. We considered the use of quality audio and video facilities to ensure quality whichever the work. After the completion of recording, the video was divided into 3 discs set. Every song we translated into English. In this precision of theory or for analysis into the book named, "Mahori of Ayutthaya". This content is all about "Mahori" since its early history and development. Moreover, to be seen as a fully comprehensible, it is scored in all of its parts. Lastly, it will be published on YouTube channel. This project archive will further the aim of bringing these historical sounds to contemporary listeners.

# Sunday Session II

## 13:00-14:30 | Room 503 (5F)

### Social Media and Communication Technology

Session Chair: Nasya Bahfen

**38204** 13:00-13:30 | Room 503 (5F)

#### *Trends in Video Snacking and Competency in Narrative Depth*

Justin Matthews, Auckland University of Technology, New Zealand

Recent years have seen a shift in how videos present information and news for audiences. This shift has produced a growing trend for creating short informational video objects that present a story through large captioned text sans sound. These videos have become normative inside social media channels, as they adhere to the current approach to online content, where the material is designed to be short, easily consumed and scannable. The common parlance for referring to these types of media elements is the term 'snackable'. The trend has shifted informational video content away from its historical roots of using a soundscape in tandem with the moving image. Instead, the direction is now to deliver a core narrative through 'snackable' silent video that transports information exclusively via short and succinct captions. With the increasing growth of this trend for disseminating information and news, some questions have been raised. Does this shift in video approach affect narrative comprehension, depth and range for an audience? Are there some content areas that are harmed by this 'snackable' approach? In order to understand the impact of shifting video forms on audiences, this paper will analyse several different versions of this media type exploring comprehension, visual literacy and narrative cohesion. The primary aim is provide preliminary discussion for a 'snackable' video's narrative value, its potential limitations, and its importance in disseminating information as a visual object.

**38220** 13:30-14:00 | Room 503 (5F)

#### *Online Media and the Emergence of Young Vietnamese Citizens as Environmental Activists*

Ly Thi-Cam Nguyen, Unitec Institute of Technology, New Zealand

Evangelia Papoutsaki, Unitec Institute of Technology, New Zealand

Giles Dodson, Unitec Institute of Technology, New Zealand

Various youth initiated grassroots environmental campaigns have emerged within Vietnam's complicated political and media context over the past few years. This raises questions regarding how Vietnamese youth have taken advantage of the Internet to protect the environment. This paper draws on findings from a research project that explored how young Vietnamese citizens use online media for environmental activism through the 'Save Son Doong' movement as the case study. The findings indicate that young, highly educated and tech savvy activists have been very diligent in taking advantage of the Internet to circumvent the state-controlled mainstream media system and lack of resources to run the 'Save Son Doong' movement. By employing online media to organize advocacy activities (petitioning, media advocacy and obtaining endorsement from well-known people), social mobilization activities (building coalition and mobilizing resources) and public will campaigns, they succeeded in raising public awareness and provoking public discourse about the issue, which in turn stimulated the mainstream media into massively covering the story and pressuring the decision makers into responding to the matter. The 'Save Son Doong' movement has become an inspiration for other online grassroots movements to emerge in Vietnam. However, the findings show that activists will most likely encounter some obstacles including hacking, the digital divide, state cyber surveillance or the illegitimacy of online activism in Vietnam. Weak-tie connections or shortage of finance and human resources can also be the reasons for fellow grassroots movements to sustain, just like the 'Save Son Doong' movement.

**38358** 14:00-14:30 | Room 503 (5F)

#### *Attacking Ahok: Social Media, Fake News, and Jakarta's Gubernatorial Elections*

Nasya Bahfen, La Trobe University, Australia

Indonesia is the world's largest Muslim majority nation and its modern history is one of overwhelmingly pluralistic national identity encompassing multiple faith histories. However, recent events have served to underline a threat to the country's much lauded moderate and democratic approach to Islam. The 2016 elections for governor of Jakarta proved to be a test of the country's religious tolerance and Indonesia's democratic media. In September 2016 the incumbent and one of three candidates for governor of Jakarta, Basuki Tjahja Purnama, known as "Ahok", referenced a verse in the Quran before an audience of Jakartans, saying the verse was being misinterpreted by some to warn voters against choosing a non-Muslim governor (Mr Purnama is an ethnic Christian, and a Protestant by faith). A doctored version of the video of Mr Purnama's speech went viral on social media (of which Indonesians are avid users), leading to a crescendo of calls for the governor's head. This paper explores the Ahok controversy through a journalistic lens, and looks at its impact on day to day media operations. It is based on in depth interviews with senior Indonesian political journalists covering the elections. Using the campaign against Mr Purnama as a case study, it asks: in the social media era, how has the job of an Indonesian political reporter changed? And what does the Ahok case tell us about the need for media literacy in Indonesia?

# Sunday Session II

## 13:00-14:30 | Room 505 (5F)

### Critical and Cultural Studies, Gender and Communication

#### Session Chair: Ying-Ying Chen

**38253** 13:00-13:30 | Room 505 (5F)

#### *Exploring the Conflict of National Narratives in Taiwanese Film From Cultural Politics and the Market of Popular Culture*

Ying-Ying Chen, The National United University, Taiwan

Policy of Cultural and Creative Industries (CCI) is often integrated to cultural policy. However, cultural policy involves symbolic interaction and is entangled to politics, industries, social consciousness and resistance. This paper explores Taiwan's policy of CCI in the past decade through perspectives of cultural studies by examining Taiwan's film production, power, resistance, consumption, identity. Through the integration of cultural politics and popular culture market, this study examines the development of Taiwanese film industries for the recent decade by analyzing the multiple conflicts between Taiwan's history and geopolitics, film ideology, market and economic interests, art and mass culture, the value of the power and class, and the representation of ethnic groups. This paper argues that the main cause of the failed development of Taiwan's film industries is its failure to serve Taiwanese but successful to serve politics, in contrast, when film industries are tangled in cultural politics, citizen identity and consumption demands.

**38518** 13:30-14:00 | Room 505 (5F)

#### *Marvel 1602: In Which the Marvel Characters are Born Into the Elizabethan Era*

Buket Akgün, Istanbul University, Turkey and Visiting Researcher, Kyoto Seika University, Japan

This essay will scrutinize the historical reception of the Elizabethan and Jacobean eras in Neil Gaiman's eight-issue comic book limited series *Marvel 1602* (2003) through the lenses of comics, cultural, and reception studies. In the comic books people and events come into existence at the wrong time, three hundred years early, because of a time rip through which Captain America comes to 1602 to the Americas from the future and causes a simultaneity. Gaiman introduces many other Marvel characters, such as the X-Men, the Avengers, the Fantastic Four, Peter Parker, Matthew Murdock, and Doctor Strange to Elizabethan England as well. He interweaves the discrimination against the mutants in the Marvel universe with the persecution of the Catholics and the wise woman and cunning men for heresy and witchcraft in Early Modern Europe during the reigns of Queen Elizabeth and King James. This overlapping of conflicting realities, be them historical and fictional, makes echoes which crash across the worlds, creates reality storms, and threatens the existence of the entire universe in the comic books. However, it also provides fresh vantage point for the readers to re-interpret the early seventeenth-century English history and the Silver Age of Comics.

**38254** 14:00-14:30 | Room 505 (5F)

#### *Searching Cultural Practices of Citizen Consumers and Modernity Through Popular Local Movies as an Imagined Community*

Ying-Ying Chen, The National United University, Taiwan

Exploring meanings of daily life from popular culture implies a possibility of resistance against representation structured by powerful elites. This study uses textual analysis to interpret public and social meanings of local movies listed as most popular movies in local markets. From perspectives of cultural studies, annual top 10 movies produced by Taiwanese in the recent decade are analyzed through concepts of subjectivity such as redefinition of tradition, history, memories, feeling structure, language, knowledge, class, progressivism, consciousness, and generation gaps. The results show that consumers search for new knowledge and ideas about their favorable identity and representation which might be ignored by movies produced by traditional social elites in Taiwan.

# Sunday Session II

## 13:00-14:30 | Room 506 (5F)

### Film Criticism and Theory

#### Session Chair: Wu-Tso Lin

**38688** 13:00-13:30 | Room 506 (5F)

#### *Challenging the Narrative Rhetoric: Inscribing Her Story into History*

Michelle Philip, Wilson College, Mumbai, India

Historically the media has been used for propaganda, and censorship to suppress creative expression. Recently the presence of censors in newsrooms and on editorial boards served to highlight its misuse of the media, so when Alankrita Shrivastava's film *Lipstick Under My Burkha* ran into trouble with the censor board, it raised the question of whether it was mere suppression of creative expression that censorship aimed at or was it control of meaning. Structuralist textual analysis involves a close reading of tangible signifiers and signifieds that present themselves extra-textually in the form of myths and counter-myths which in turn reflect the ideology of their culture. The understanding that power structures lie deeply embedded in signifieds likened the semiotic struggle for meaning to the struggle for personal freedom. The aim of this research paper is to examine the various interpretations of female sexual desire at play in the film *Lipstick Under My Burkha* and why this poses a threat to patriarchal Indian society. Film reinforces images of patriarchy and its philosophies via the structure of a binary hierarchy, women being considered the other. The multiplicity of images and experiences expressed in *Lipstick Under My Burkha* is, I believe an attempt to dismantle the binary hierarchy. By offering more than one woman's sexual experience, the film is a subtle refusal to be the other in the hierarchy. This research proposes to read *Lipstick Under My Burkha* as a site for struggle and negotiation between female resistance and patriarchal control.

**36982** 13:30-14:00 | Room 506 (5F)

#### *A Contentious Genre: Defining the Historical Film*

Niall McMahon, Curtin University, Australia

On its surface, the historical film genre appears easy to define as a film that depicts historical events. However, after many decades of research into the film and history discourse, a concrete definition of what constitutes a historical film continues to elude film scholars. There is no singular answer as to what defines a film as 'historical', as nearly every notable film and history theorist, such as Robert Rosenstone, Marcia Landy and Robert Burgoyne, have their own proposition as to what defines a historical film. Elements such as the amount of accurate history contained in a narrative, how many years in the past a film has to be set, and whether the term 'historical' should be used in the genre's description, have fluctuated between theorist to theorist. While the function of the historical film is understandably contended, the lack of definition regarding what a historical film actually constitutes is a major deficit in the film and history discourse. Yet in order to find this singular definition, it must first be known why this definition has not yet been found. Using South Korean historical cinema as key examples, this research seeks to not only answer why a singular definition has not yet been determined, but also through the examination of the works of notable film and history theorists aims to propose an alternative way of classifying films as historical.

**37918** 14:00-14:30 | Room 506 (5F)

#### *Digging Up the Past- The Camera's Role in Unearthing Taiwanese History*

Wu-Tso Lin, Graduate Institute of Cultural and Educational Management, Central Taiwan University of Science and Technology, Taiwan

Following the end of the Second World War, Taiwanese civil society was led by a highly authoritarian government until martial law was abolished in 1987. During that period the film industry was under the direct control of the state. It wasn't until the emergence of the "New Wave" (from 1982 to 1990) of Taiwanese movies that the narrative of nationalism was relinquished. The torch was passed on during the transition from authoritarianism to liberalism to a new breed of storyteller with a new narrative. Since then, the ownership of this voice is fighting to survive in a free market under the pressure of commercialism and globalization. This paper will research the period of transition from authoritarianism to liberalism and will focus on the most influential directors and movies that impact the change of the society. We will explore how the narrative shifted from a stage-managed perspective to an unfiltered and realistic angle. Using Hou Hsiao-Hsien's *A City of Sadness* (1989) as a starting point, we will explore how the people reclaimed their voices in the exposing of a brutal massacre known today as the "228 Incident". We can also find a number of Taiwanese movies discover the reality of the society such as *Banana Paradise* (1989) that it explored the people's situation during "White Terror" period. *A Brighter Summer Day* (1991) was set during the period of martial law in Taiwan. Finally, we will summarize the influences of the "New Wave" Taiwanese movies in contemporary Taiwan.

# Conference Closing Session

## 14:45-15:00 | Room 504 (5F)

### Session Chair: Gary E. Swanson

Join us for closing remarks from members of the conference Organising Committee.

The Conference Closing Session will be followed by a Post-Conference Featured Workshop (see page 72 for details).

# Post-Conference Featured Workshop

## 15:15-19:00 | Room 506 (5F)

**Then with Now: A Rephotography Workshop at Nunobiki Waterfall, Kobe**  
**Session Chair: Gary McLeod**

**38681 | Room 506 (5F)**

*Then with Now: A Rephotography Workshop at Nunobiki Waterfall, Kobe*

Gary McLeod, Hosei University, Japan

Revisiting locations in existing photographs and making new images from the same vantage points is a kind of picture-making often called 'rephotography'. As an expanding set of visual practices, it is increasingly being used to illustrate change through juxtaposition of previous and present images. However, it is also common to make use of historical/archival images, often not in colour, to emphasize what we have become and what we have lost. As the number of digitally stored photographs is expected to rise to 4.7 trillion this year, why is there such a preference for older images? Combining rephotography with the popular format of a photo walk, this two-part workshop invites delegates to join the author in (re)visiting the Nunobiki area local to the conference venue (within 10 mins walk). Following introductions and a short overview of rephotography, the first part comprises participants locating and rephotographing vantage points in a collection of pre-selected old and recent images from archives and social media platforms. Having gathered a range of visual materials, the second part explores the recombination of that material to address the question of whether significance in rephotography predominately stems from use of a historical image or taking part in the process.

# Virtual Presentations

Virtual presentations afford authors the opportunity to present their research to IAFOR's far-reaching and international online audience, without time restrictions, distractions or the need to travel. Presenters are invited to create a video of their presentation, which is then uploaded to the official IAFOR Vimeo channel and remains online indefinitely. This is a valuable and impactful way of presenting in its own right, but also an alternative means for those delegates who may be unable to travel to the conference due to financial or political restrictions.

[www.vimeo.com/iafor](http://www.vimeo.com/iafor)

# Virtual Presentations

[www.vimeo.com/iafor](http://www.vimeo.com/iafor)

37943

## *History of Conflict Between Interest and Law*

Magdalena Lestari Ginting, Pelita Harapan University, Indonesia  
Rehnaemken Ginting, Sebelas Maret University, Indonesia

What happened on May 1998 has attracted many attention since there was a conflict among any interest which could not be solved by the law in charge. Thus, jurisprudence of interest tried to see advantaged which could be gained from interests looking because all existence interest needed certain law to protect them. Furthermore, law functioned as a tool of social engineering where law was supposed to protect state's, society's, and individual's interest. That theory, in fact, had been applied by the government in Soeharto's era to rule the country. At a very first time, the government applied the law properly, but then the situation changed where law only functioned as a supplement to support government's acts, while the government functioned as a tool of social engineering. This explorative descriptive research is trying to capture those acts. Literature studies showed that Surakarta, started from its beginning has already become a city in where many interest conflict happened, a city which always been issued as a public barometer, and one of the victims in the national tragedy happened on May 1998 with a great loss. This research conclude that law was considered fail to protect individual's, society's, nor state's interests since there were many provocateurs who tried to make the situation getting worse. Any conflicts related to law application should be ended in the court, but at that time, it was ended by a chaos.

37944

## *McDonaldization Advertising in the Context of Electronic Colonialism Theory*

Magdalena Lestari Ginting, Pelita Harapan University, Indonesia  
Selvi Siregar, Pelita Harapan University, Indonesia

Food is an important element in defining culture and can be seen to be the oldest global carrier of culture. According to William Gould's book *McDonald's: Business in Action*, "before the introduction of McDonald's overseas, fast food was almost unknown. McDonald's was the first company to try to export America's love of fast food and changes in eating habits of other nations." When taking a look at food from a cultural perspective, it should be understood how drastic changes on beliefs and consumptions of food could actually diminish some of the traditional beliefs of an entire culture. In fact, the replacement of non-traditional food over traditional food has the most detrimental effects on third-world culture traditions. This study shows how globalized western advertising - in this case McDonald advertising - has affected the Indonesian social life and values. This study also present the benefits and also the threat of value changes to the society. An important discovery of this work is the willingness of the audience to accept the changes in their social life and values.

38282

## *The Power of Facebook Over the State-Controlled Journalism: Recapture the Position of Vietnamese Journalism*

Le Thu Mach, Monash University, Australia

Within the frame of press classification theories developed from Siebert et al. in 1963 to Cain in 2014, this paper is important since it helps to navigate the current position of Vietnamese journalism in its transition from the Soviet Communist to the soft authoritarian style. The paper recognizes the challenges of the Facebook emerged public sphere over the state-controlled journalism in Vietnam through two case studies: Hydro-power Plant Song Tranh number 2 from 2006 to 2012 and the measles outbreak in 2014. The case Hydro-power Plant Song Tranh number 2 occurred before the prevalence of Facebook in Vietnam. For this case study, the author interviewed state-accredited reporters working in three management levels of Vietnamese journalism to understand the eight aspects of state-controlled in journalism, including: media licensing, patrolling, staffing, training, material supplies, access to information, distribution of media products, and TV and radio frequency control. The case measles outbreak in 2014 marked the begin of using Facebook to make influence on political realm, records a no-return point in the Vietnamese media landscape. For this case study, the author compared the contents of Facebook posts and newspapers coverage about the measles outbreak and interviewed the reporters and Facebook users generating the contents. The research finding highlights the changes in Vietnamese media governance, the shift to a greater sphere of controversy in journalism contents, and the entry of lay-people Facebook users in the realm of agenda setting, which challenges the ground ideology of the ruling party in this one-party country.

38593

## *China Daily's Western Type Framing of the Egyptian Arab Spring*

Minos-Athanasios Karyotakis, Aristotle University of Thessaloniki, Greece  
Nikos Panagiotou, Aristotle University of Thessaloniki, Greece  
Nikos Antonopoulos, Technological Educational Institute of Ionian Islands, Greece

Existing research has mainly focused on the role of the media in the uprisings against the regimes of the countries that were affected by the Arab Spring. However, we do not have a lot of information about the way of coverage that was conducted by well-known media organizations, especially for the online English news of Chinese news companies, which are believed to play a more vital role in the global agenda setting due to the extraordinary economic growth and active diplomacy of China that has transformed East Asia. This study examines the frames of a sample of 92 articles (the content of the videos of the examined articles was omitted) about the Egyptian Arab Spring and the resignation of the President Hosni Mubarak in the English-language websites of Al Jazeera English, British Broadcasting Corporation, and China Daily from 9 to 13 February 2011. For the extraction of the frames of each article this study uses the free online version of Open Calais. The main finding is that China Daily's coverage differs from the previous researches on news coverage, as it is acting like a western-type news outlet.

# Virtual Presentations

[www.vimeo.com/iafor](http://www.vimeo.com/iafor)

38611

## *The Importance of Practicing Social Media in Journalism*

Yumi Wilson, SF State, United States

In the early years of social networking, users sent personal messages to one another, or a small group of family and friends based on the concept of "six degrees of separation" of connecting with friends, family and people you knew. This one-to-one communication method was a chief reason why social media was considered different from print or broadcast media, which had the power to broadcast a message to a mass audience. In July 2006, Twitter launched, introducing a newsfeed that could be seen by anyone and everyone. Twitter also allowed members to choose who to follow based on their content – somewhat like the way consumers choose to subscribe to a particular magazine or tune into a particular program. A few months later, Facebook introduced its own newsfeed, and other sites soon followed suit. Thus, the news feed gave the average user the power to attract an audience. This meant that social media could become a purveyor of news and information, much like broadcast and print media. Thus, the traditional paradigm of social media as a place for private conversations has shifted dramatically. The question for today's journalist is no longer how or why social media impacted journalism, but how can journalists embrace social media to practice the latest and perhaps most effective way to practice journalism in the 21st Century? This paper shows educators how to give aspiring journalists and journalists in transition the skills they'll need to compete in this new marketplace.

38638

## *Cultural Export of Japan: A Case Study of Japanese Men's Rhythmic Gymnastics*

Kotaro Noda, Fukuyama University, Japan  
Mikako Hata, Hanazono University, Japan

Men's rhythmic gymnastics has been developed uniquely in Japan since the late 1940s. It gains a certain amount of domestic reputation to be adopted as the main motif of the dance performance at the Olympics handover ceremony in Rio 2016, though it is neither recognised as Olympic sport nor competed in the world championships. At the ceremony, Japanese pop culture was represented in the video and at the venue Japan's prime minister played Super Mario and men's-rhythmic-led dance performance was delivered to the audience. This implies men's rhythmic is possibly one of 'Cool Japan' exports rather than just a kind of gymnastics. However, men's rhythmic once failed as an export. In the early 2000s, the committee sent coaches overseas with the aim of promoting men's rhythmic globally. World championships were held in 2003 and 2005 as a result, but since the project was aborted in 2006, men's rhythmic has not practiced in the countries with a few exceptions in Canada and Russia. In this study, the authors will examine the reason why the coach dispatch project was not successful at least on a long-term basis, and then focus on an example in Canada where men's rhythmic is still practiced but as a slight different style, to describe what modifications the interviewees regard men's rhythmic needs to accomplish global success. Through these analyses, the authors will consider men's rhythmic in terms of three pairs of concepts: global – domestic, sport – culture, and spectacle – gymnastics for all.

38088

## *Mainstream Hindi Cinema and the Formation of Women Counter-Publics in India: A Case Study of Kangana Ranaut*

Rohi Jehan, Jamia Millia Islamia, India

Indian cinema serves as a barometer of the health of a concerned civil society. It functions as one of the key ways through which sensitive topics are broached into the realm of the public. The works of some women actors, especially, have challenged the traditional interpretations of cinema, which are profoundly grounded in male experience. The hegemonic male-oriented public narratives are often contested and replaced with a set of women counter-narratives. Nancy Fraser (1990) has criticized the Habermasian conception of the public sphere for its alleged exclusion of women. In place of it, Fraser puts forward the concept of counter-publics of subordinated groups (mainly of women and minorities) with an inherent purpose to challenge the hegemonic male narratives. Taking cues from the films of Kangana Ranaut, the renowned Indian actor, who is known for her extensive depiction of gender issue films, this paper would try to investigate how women films function as counter-publics within Indian society. With a consistent purposeful effort to focus on the plight of Indian women, Ranaut's films revolve mostly around the issues of female protagonists. Her films generally have the potential to create certain communicative spaces, in which discussions about so-far taboo subjects concerning women are taking place. Through her performance, Ranaut lets the spectators travel through the character and make them identify with the issues in the daily life of protagonists. The specific focus of this paper would be to enquire how far the spectators' identification is possible with the protagonist.

38501

## *The Image of United Arab Emirates Culture Among the Non-Arab Expatriates in the UAE*

Khaled Gaweesh, University of Sharjah, United Arab Emirates  
Anfal Al Haid, University of Sharjah, United Arab Emirates  
Naeema Alzarooni University of Sharjah, United Arab Emirates

The main goal of the research is to explore the image of UAE culture among the non-Arab expatriates. Hofstede's cultural dimensions theory has been adopted to develop the research questions and discuss the results of the research. The non-Arab expatriates account for 67.3 % of the total population of UAE with 6.2 million (the total UAE population in 2016 was 9.2 million). The Arab expatriates who accounts for 17.4% of the total population has been excluded by the researchers as their culture seems similar to the culture of UAE. The research seeks to answer the main following questions: 1) What is the image of UAE among non-Arab expatriates (adopting specific dimensions from Hofstede)? 2) How did the non-Arab expatriates build their image about UAE culture, in other words, what are the sources of information used to build the image? 3) What are the possible independent variables that may influence the image built by the non-Arab expatriates? Method: the research relied on the survey to collect the data from a number of non-Arab expatriates working in UAE using a structured questionnaire. The researchers are still in the process of data collection which is expected to be finished by the middle of September 2017, so we are not able to introduce any concrete results at the moment.

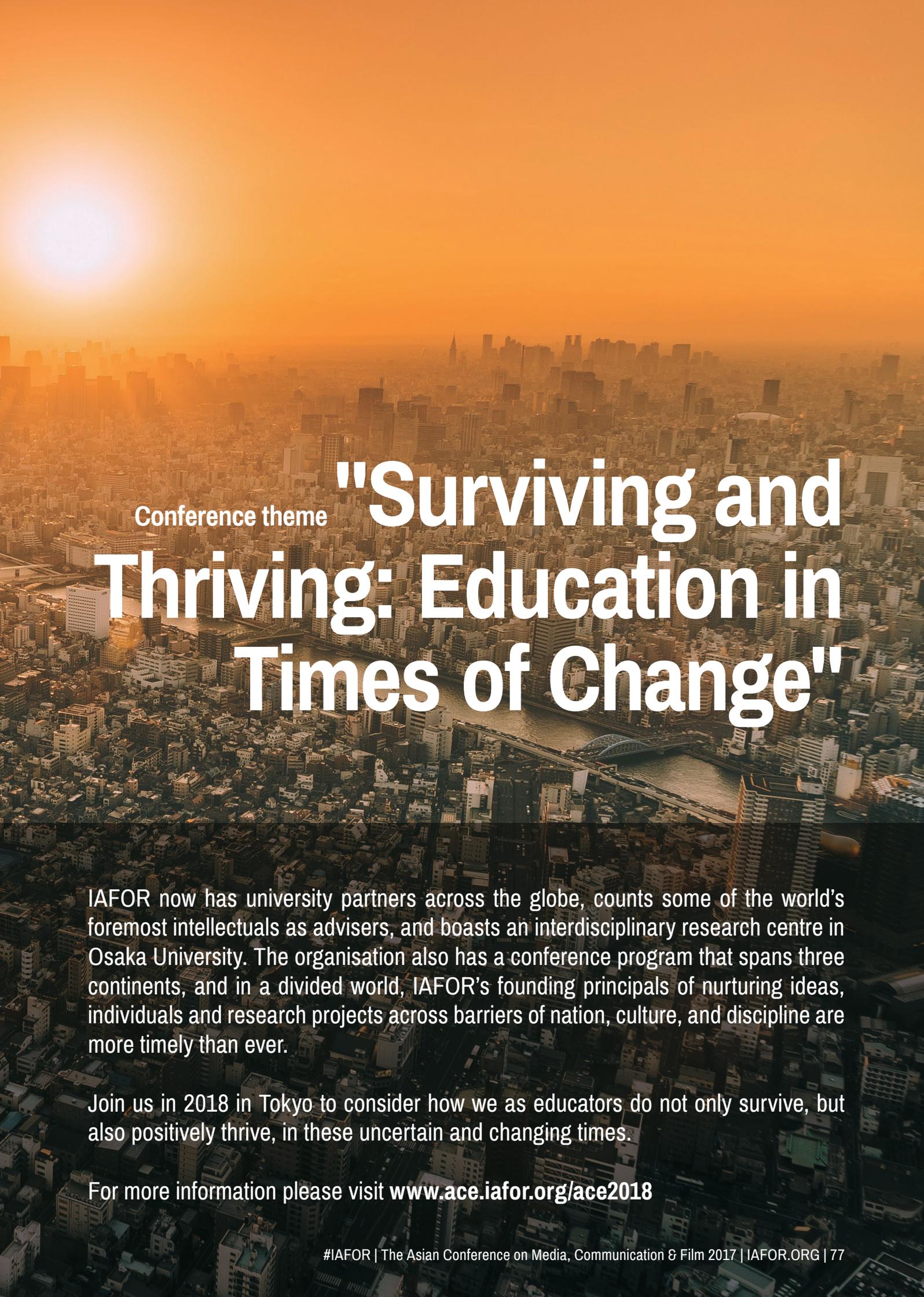
# ACE2018 TOKYO, JAPAN

Come and join us in the capital of Japan, and one of the world's greatest cities, as we celebrate the 10th Asian Conference on Education in Tokyo.

[www.ace.iafor.org/ace2018](http://www.ace.iafor.org/ace2018)

The Asian Conference on Education (ACE) was the first conference organised by The International Academic Forum in Osaka in 2009, when the organisation was founded. Since then, some 18,000 academics have presented at an IAFOR conference, whether in Asia, the Middle East, Europe or North America, and that number is expected to reach 20,000 by the time we hold our 10th Anniversary Conference in Tokyo.

Founded in Japan at a time when English language conferences, and interdisciplinary conferences did not exist, IAFOR quickly found support among a growing number of scholars in Japan, Asia and beyond who came together to make friends, network, and at a time of rapid globalisation and technological advances, explore the latest ideas and search for research synergies in the pursuit of addressing and finding solutions to many of the myriad and complex challenges presented by the modern world.

An aerial photograph of a dense city, likely Tokyo, taken from a high angle. The sun is low on the horizon, creating a warm, golden-orange glow over the entire scene. The city's buildings are packed closely together, and a river with a bridge is visible in the lower right quadrant. The text is overlaid on the image in white.

Conference theme

# "Surviving and Thriving: Education in Times of Change"

IAFOR now has university partners across the globe, counts some of the world's foremost intellectuals as advisers, and boasts an interdisciplinary research centre in Osaka University. The organisation also has a conference program that spans three continents, and in a divided world, IAFOR's founding principals of nurturing ideas, individuals and research projects across barriers of nation, culture, and discipline are more timely than ever.

Join us in 2018 in Tokyo to consider how we as educators do not only survive, but also positively thrive, in these uncertain and changing times.

For more information please visit [www.ace.iafor.org/ace2018](http://www.ace.iafor.org/ace2018)

**Call for Papers**

# **The European Conference on Media, Communication & Film**

**Conference Theme: "Fearful Futures"**

**Venue & Location: The Jurys Inn Brighton Waterfront, Brighton, UK**

**Dates: Monday, July 09, 2018 to Tuesday, July 10, 2018**

**Early Bird Abstract Submission Deadline: February 20, 2018**

**Final Abstract Submission Deadline: August 10, 2018**

**Registration Deadline for Presenters: May 23, 2018**

The sister conference of The Asian Conference on Media, Communication & Film (MediAsia), The European Conference on Media, Communication & Film (EuroMedia) brings together delegates from many different national, cultural and linguistic backgrounds to Brighton, UK, to present new research and exchange ideas. This exceptional platform welcomes speakers and delegates for challenging debate and stimulating discussions around the latest concepts and newest approaches.

For the fifth consecutive year, EuroMedia will be held alongside The European Conference on Arts & Humanities (ECAH). These two events are scheduled simultaneously to maximise opportunities for interdisciplinary discussion and interaction. Registration for either conference allows participants to attend sessions in the other.

In conjunction with our Global Partners, including the University of Sussex (UK), Birkbeck, University of London (UK) and The Medill School of Journalism at Northwestern University (USA), we look forward to extending you a warm welcome in 2018.

For more information and to submit an abstract to this conference visit [www.euromedia.iafor.org](http://www.euromedia.iafor.org)



# 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 Simon Sleight, Senior Lecturer in Australian History at King's College London delivers a Keynote Speech at The IAFOR International Conference on the City 2017 (City2017) in Barcelona, addressing delegates on the topic of memory and the modern city. Dr Sleight's work explores the history of urban place-making, the evolution of youth cultures and the Australian presence in Britain. **Above right:** Internationally renowned constitutional lawyer and jurist Professor Adrien Katherine Wing gives a Keynote Presentation at The IAFOR International Conference on Global Studies 2017 (Global2017) on the legal status of women of colour around the world under national and international law. Professor Wing is the Associate Dean of International & Comparative Law Programs at the University of Iowa College of Law, USA, and was involved in the drafting of the South Africa and Kosovo constitutions.

**Below left:** Multiple Academy Award winning documentary filmmaker, Mark Jonathan Harris, director of *Breaking Point: The War for Democracy in Ukraine*, an Official Selection of the IAFOR Documentary Film Award 2016, responds to questions following his Featured Presentation entitled "Breaking Point – Ukraine in the Era of Trump" at Global2017. Professor Harris is Distinguished Professor in the School of Cinematic Arts at the University of Southern California, USA, where he heads the documentary program. **Below right:** Mark Jonathan Harris's award-winning documentary, *Breaking Point: The War for Democracy in Ukraine*, was screened at City/Global2017 and was followed by a Q&A with the Director.





**Above left:** In a City2017 Featured Presentation, Gloria Montero, celebrated Spanish novelist, playwright and poet, offers her own insights into the city of Barcelona, where she has made her home and where City2017 was held. **Above center:** Professor Georges Depeyrot, monetary historian at the ENS (Paris) and Member of the Board of Trustees of the French National Center for Scientific Research (CNRS), France, introduces the IAFOR Silk Road Initiative in an information session at Global2017. **Above right:** In a Keynote Presentation entitled "Refuge: Refugee: Moonlight and Precarious Love" at Global2017, Professor Baden Offord of the Centre for Human Rights Education, Curtin University, Australia, discusses the human condition in relation to people's suffering around their sexuality with reference to the Academy Award winning film, *Moonlight*.

**Below:** An image from the series *Single Mothers of Afghanistan* by Canadian/Iranian photojournalist Kiana Hayeri, Grand Prize Winner of the 2017 IAFOR Documentary Photography Award. Winners were announced at The European Conference on Media, Communication & Film 2017 (EuroMedia2017) in Brighton, UK. 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, 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 practice and excellence. In support of up-and-coming talent, the IAFOR Documentary Photography Award is free to enter. For more information about the award, please see the feature on p. 35 and visit: [www.iaforphotoaward.org](http://www.iaforphotoaward.org).





**Above left:** Dr Paul Lowe, Founding Judge of the IAFOR Documentary Photography Award, gives a Keynote Presentation on "Testimonies of light: Photography, Witnessing and History" at The European Conference on Media, Communication & Film 2017 (EuroMedia2017). Dr Lowe is an award-winning photojournalist who has covered breaking news around the world, 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. **Above right:** In a Featured Panel Presentation at The European Conference on Arts & Humanities 2017 (ECAH2017) Professor Donald Hall, Dr Linda Schwarz and Professor Amanda Bright discuss the challenges of doing research and creative activity in the arts and humanities today. Donald E. Hall is a Vice-President of IAFOR and Dean of the College of Arts and Sciences at Lehigh University; USA. Linda Schwarz is Dean of the Faculty of Arts & Science and Professor of Interdisciplinary Studies at Ambrose University, Canada, and. Amanda Bright has been Head of the School of Art at the University of Brighton, UK.

**Below left:** At EuroMedia2017, Dr Rodney Hill of the Lawrence Herbert School of Communication at Hofstra University, USA, and Francis Ford Coppola Archivist presents on the topic of "Mythologizing One's Own History Through Narrative" by referencing Coppola's *Tetro*". **Below right:** Dr Alfonso García Osuna, Editor of the *IAFOR Journal of Arts & Humanities*, delivered a Spotlight Presentation entitled "Re-Creating the Past: Fascist Comics and the Rehabilitation of History", at ECAH2017. Dr Osuna has taught at Hofstra University in New York, USA, for over thirty years.

**Bottom:** The Conference Welcome Reception provides a great opportunity for delegates to network and get to know each other.





**Above left:** Keynote Speaker at The European Conference on the Social Sciences 2017 (ECSS2017) Dr Anke Schwittay discusses inclusive innovation in international development. Dr Schwittay is Head of International Development at the University of Sussex in the UK, and Senior Lecturer in Anthropology and International Development at the School of Global Studies. **Above right:** Dr Georgios Tsakos, Reader in the Department of Epidemiology and Public Health at University College London, UK, gives a Keynote Presentation on the topic of "Links Between Oral and General Health: Putting the Mouth Back in the Body" at ECSS2017.

**Below:** In a Plenary Panel Presentation on sustaining the city at The European Conference on Sustainability, Energy & the Environment 2017 (ECSEE2017), Professor Anne Boddington, Duncan Baker-Brown and Cat Fletcher examine the rationale behind The Brighton Waste House – Europe's first permanent public building made almost entirely from material thrown away or not wanted (shown bottom left). Anne Boddington is Professor of Design Innovation and Dean of the College of Arts and Humanities, University of Brighton, UK, Duncan Baker-Brown is an expert in contemporary methods of ecology-friendly building design, an architect and an academic, and Cat Fletcher is Founding Member, Elected National Representative and Head of Media for Freegle UK.

**Bottom right:** ECSS2017 Featured Speaker Professor Grant Black of the Faculty of Humanities and Social Sciences, University of Tsukuba, Japan, addresses conference delegates on the subject of "East Meets West: Innovation and Discovery in Education Reform at an Elite Japanese University". Professor Black is Vice-President (at large) of IAFOR.





**Above left:** At The European Conference on Psychology & the Behavioral Sciences 2017 (ECP2017), Professor Geoff Beattie of Edge Hill University, UK, delivers a Keynote Presentation entitled "Hidden Thoughts: Do Your Hand Gestures Reveal More About You Than You Think?" Professor Beattie is a world renowned expert on non-verbal communication and a noted author, broadcaster and public intellectual, who was the resident on-screen psychologist for *Big Brother* for eleven series on Channel 4. **Above right:** Dr Katie Woodward discusses public attitudes towards counter-terrorism in a Featured Presentation at ECP2017. Dr Woodward is currently a Principal Psychologist working in the Human and Social Sciences Group at the Defence Science and Technology Laboratory in Hampshire, UK.

**Below left:** Dr Stephen E. Gregg, Senior Lecturer in Religious Studies at the University of Wolverhampton and Keynote Speaker at The European Conference on Ethics, Religion & Philosophy 2017 (ECERP2017), enjoying a lighter moment, after a wide-ranging address examining the topic of complicating religious identity in the twenty-first century. **Below right:** Professor Thomas Brian Mooney gives a Featured Presentation entitled "The Virtue of Politeness As a Part of the Virtue of Justice" at ECERP2017. Thomas Brian Mooney is a philosopher with an international reputation and Head of the School of Creative Arts and Humanities, Charles Darwin University, Australia.

**Bottom left & right:** IAFOR's European Conference Series is held in Brighton, UK, and features an optional tour of Bateman's, the Jacobean home of *The Jungle Book* author Rudyard Kipling, and the spectacular Hever Castle and gardens, once home to Anne Boleyn, Henry VIII's second wife.



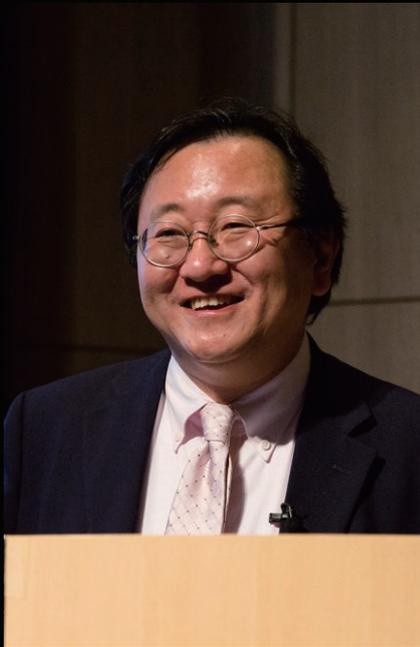


**Above left:** At The European Conference on Education 2017 (ECE2017), Professor Kwame Akyeampong of the Centre for International Education (CIE), University of Sussex, UK, gives a Keynote Presentation on transforming the educational experience of African children through emancipatory research. Professor Akyeampong has been a senior policy analyst at UNESCO, and also consulted for the Ghanaian Ministry of Education. **Above right:** ECE2017 Keynote Speaker Matthew Taylor, Chief Executive of the Royal Society for the Encouragement of Arts, Manufactures and Commerce, UK, delivers an address entitled "Think Like a System, Act Like an Entrepreneur" as part of the conference Plenary Panel. Prior to becoming Chief Executive of the RSA, Matthew Taylor was Chief Adviser to Prime Minister Tony Blair, as head of the Number 10 Policy Unit, and is the author of the 2017 Taylor Review of Modern Working Practices, commissioned by the incumbent UK government.

**Below left:** Professor Svetlana Ter-Minasova engages the audience at The European Conference on Language Learning 2017 (ECLL2017) with a Keynote Presentation on how to shatter the linguistic, cultural and psychological barriers to international communication. Professor Ter-Minasova is founding President of the Faculty of Foreign Languages and Area Studies at Lomonosov Moscow State University, Russia and a public intellectual in Russia. **Below right:** Professor Anne Boddington, Professor of Design Innovation and Dean of the College of Arts and Humanities, University of Brighton, UK, moderates the Plenary Panel "Think Like a System, Act Like an Entrepreneur" at ECE2017.

**Bottom left:** ECE2017 Featured Speaker Professor David Hicks of Virginia Tech, USA, addresses delegates on the topic of "Teaching Difficult Histories Through Film: Examples and Perspectives from the Field", highlighting the pedagogical challenges that emerge when film is used to teach about the complex business of the representations of "the other". **Bottom right:** Professor Brian Hudson, Professor of Education and Head of the School of Education and Social Work at the University of Sussex, UK, moderates a Plenary Panel entitled "Education for Change: Addressing the Challenges of UN Sustainable Development Goal 4" at ECE2017.





The Asian Conference on Social Sciences 2017 (ACSS2017), The Asian Conference on Sustainability, Energy & the Environment 2017 (ACSEE2017) and The Asian Conference on Aging & Gerontology (AGen2017), were held in Kobe, Japan, June 8–11, 2017. **Above left:** His Excellency Dr Toshiya Hoshino gives an incisive Keynote Presentation as part of an ACSS2017 Plenary Panel entitled “East Meets West”, giving a historical overview of recent trends in International Relations. Dr Hoshino is now Japanese Ambassador to the United Nations in New York, having been seconded from Osaka University, where he is Professor at the Osaka School of International Public Policy (OSIPP). A former Vice-President of the university, he is also a member of IAFOR’s Board of Directors. **Above center:** Professor Haruko Satoh of Osaka School of International Public Policy (OSIPP), Osaka University, Japan, addresses delegates as part of the same ACSS2017 Plenary Panel. Professor Haruko Satoh is a member of IAFOR’s Academic Governing Board. **Above right:** Political Philosopher, Professor Michael Anthony C. Vasco, Dean of the Faculty of Arts and Letters at the University of Santo Tomas in the Philippines, sits on the same Plenary Panel at ACSS2017.

**Below left:** Director of the NACDA Program on Aging and Vice-President of IAFOR Dr James W. McNally gives a Featured Presentation on methodologies for the collection of comparative community-level public health data at AGen2017. **Below right:** Dr Hiroshi Ishida, Professor of Sociology at the Institute of Social Sciences, University of Tokyo, Japan, sits on an AGen2017 Plenary Panel entitled “East Meets West – Healthy, Active and Beautiful Aging in Asia”.

**Bottom left:** ACSS2017 Featured Speaker Dr Philip Sugai of Doshisha Business School, Japan, examines the concept of value in marketing. **Bottom right:** ACSEE2017 Spotlight Speaker Dr Maxime Jaffré, Assistant Professor in Sociology of Culture at the Ecole des Hautes Etudes en Sciences Sociales and a member of IAFOR’s International Academic Advisory Board, questions whether data science can do without the field survey.

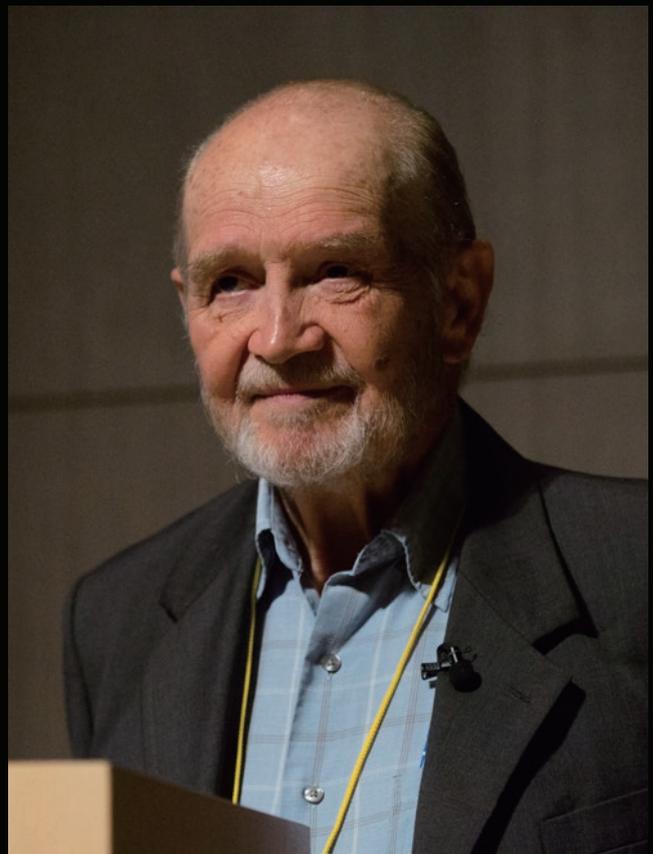




The Asian Conference on Cultural Studies 2017 (ACCS2017), The Asian Conference on Asian Studies 2017 (ACAS2017) and The International Conference on Japan & Japan Studies (IICJ2017), held June 1–4, 2017, brought together delegates from all over the world to explore the theme of "Global Realities: Precarious Survival and Belonging".

**Above left:** Professor Gaurav Desai of the University of Michigan, Ann Arbor, USA, examines the figure of the migrant in recent Anglophone fiction from Africa and South Asia in his ACCS2017 Keynote Presentation entitled "Precarious Futures, Precarious Pasts: Migritude and Planetaryity". **Above right:** In a Featured Panel Presentation at ACCS2017, Professor Donald E. Hall, Professor Emerita Sue Ballyn and Professor Emeritus Yasue Arimitsu discuss the challenges of doing Cultural Studies today, exploring the emerging geo-political constraints on their work, as well as their respective national and institutional contexts, and interact with the audience on the topic of strategies for individual and collective response to the challenges that we face.

**Below left:** The University of Barcelona's Professor Emerita Sue Ballyn gives a Spotlight Presentation at ACCS2017 on the subject of surgeons on eighteenth-and-nineteenth-century female convict transports, often the unsung heroes of hazardous passages to the Antipodes, discussing the importance of their power at sea and on land, their care of their charges and how medical improvisation very often saved a patient's life. **Below right:** In his ACAS2017 Featured Presentation entitled "Buddhist Terrorism?", Dr Brian Victoria of the Oxford Center for Buddhist Studies examines the long history of those calling themselves Buddhists who engaged in warfare, despite Buddhism's long-standing reputation in the West as a religion of peace.





**Above:** To ensure that delegates have an especially memorable experience, IAFOR conferences include tours to places of historic and cultural interest, led by experienced tour guides.

Fushimi Inari Grand Shrine in Kyoto, Japan, features an iconic pathway lined with orange torii, each donated by a Japanese business, that creates a 4 km tunnel leading up a mountain behind the shrine.

**Below left:** Professor Ted O'Neill of Gakushuin University, Tokyo, Vice-President (at large) of IAFOR, gives a Keynote Presentation entitled "Change in Japanese Tertiary Education: Implementing Content and Language Integrated Learning (CLIL) in Japan" at The Asian Conference on Language Learning 2017 (ACLL2017). **Below center:** Featured Speaker Professor Mark Pegrum presents on moving beyond web 2.0 when designing authentic mobile learning for everyday contexts in Asia at The Asian Conference on Technology in the Classroom 2017 (ACTC2017). Mark Pegrum is an associate professor in the Graduate School of Education at The University of Western Australia, where he specialises in mobile learning and, more broadly, e-learning. **Below right:** Professor Barbara Lockee, Associate Director of the School of Education and Associate Director of Educational Research and Outreach at Virginia Tech, USA, explores the changing landscape for instructional design professionals in educational contexts and their potential to serve as change agents in the adoption of learning innovations at ACTC2017. Dr Lockee is Vice-President of IAFOR's Education Division.





**Above left:** During the annual haiku workshop at The Asian Conference on Literature 2017 (LibrAsia2017), Hana Fujimoto of the Haiku International Association, Japan, gives a background and history to haiku and invites participants to write their own poems.

**Above right:** Also at the LibrAsia2017 haiku workshop, Emiko Miyashita, a prominent haiku poet who is also a councillor for the Haiku International Association, and a board member of the JAL Foundation, reads world-famous haiku before inviting audience members to compose haiku of their own. In addition to the yearly haiku workshop, LibrAsia2017 features the IAFOR Vladimir Devidé Haiku Award Ceremony, at which all award-winning entries are read out. The IAFOR Vladimir Devidé Haiku Award is an open competition for previously unpublished haiku written in the English language. The award is for haiku regardless of whether in the traditional or modern style; it transcends haiku divisions and is based only on literary merit.

**Below left:** Celebrated international pianist and former Fulbright scholar Marusya Nainggolan of the University of Indonesia, Indonesia, gives a resounding performance at The Asian Conference on Arts & Humanities 2017 (ACAH2017). Marusya Nainggolan performs music nationally and internationally, as well as teaching European Studies at the University of Indonesia and serving as a music counsellor for studies on music and health in the Indonesian National Health Department. **Below right:** At The Asian Conference on Arts & Humanities 2017 (ACAH2017) Dr Yutaka Mino, Director of the Hyogo Prefectural Museum of Art and the Yokoo Tadanori Museum of Contemporary Art, and Honorary Director of the Abeno Harukas Museum of Art, Japan, speaks on "Art and Narrative in the Public Sphere", examining art as a medium for telling stories and creating narrative, and how curation can be used to contextualise and situate works of art.

**Bottom left:** Professor Georges Depeyrot is a monetary historian at the French National Center for Scientific Research (CNRS) in Paris. As part of a Featured Panel Presentation on "Constructing History" at The Asian Conference on Literature 2017 (LibrAsia2017), he discusses the importance of the construction of national history in the creation of personal and national identity. **Bottom right:** In the same Featured Panel Presentation at The Asian Conference on Literature 2017 (LibrAsia2017), Professor Myles Chilton, a member of the Department of English Language and Literature at Japan's Nihon University, explores how history shapes our political decisions today, and how we go about building, revising and deconstructing history.





**Above left:** In a Featured Panel Presentation on the right to education at The Asian Conference on Education & International Development (ACEID2017), Osaka University's Professor Haruko Satoh, Chair of the Politics, Law & International Relations section of IAFOR's International Academic Advisory Board, examines the conference theme, "Educating for Change", in the context of the conference screening of *Among the Believers*, and the friction between preserving culture and challenging culture in areas of the world where education is highly politicised. **Above right:** At the same conference, Professor Adrian Ziderman, Sir Isaac Wolfson Professor in Economics and Business Administration at Bar-Ilan University, Israel, gives an interactive Spotlight Workshop on publication ethics as part of his role as Research Chair and Trustee at the Committee on Publication Ethics (COPE).

**Below left:** Also at ACEID2017 Featured Speaker Jessica Loh gives an engaging presentation entitled "Values for Global Citizenship: Fostering Innovation and Access with the Higher Education Context". Jessica Loh is Director of Outreach at the Institute of International Education, Thailand. **Below center:** In a Featured Presentation at ACEID2017, Dr Rachel Lam of the Department of Learning Sciences and Higher Education at ETH Zurich in Switzerland, discusses the importance of environmental education in primary school. **Below right:** Professor Hiroshi Nittono, Full Professor of Experimental Psychology at the Graduate School of Human Sciences, Osaka University, Japan, gives a Keynote Presentation on the psychology of Japanese "kawaii" culture at The Asian Conference on Psychology & the Behavioral Sciences 2017 (ACP2017).

**Bottom left:** ACP2017 Featured Speaker Professor Ronald Mellado Miller of Brigham Young University – Hawaii, USA, presents on "A Poverty of Hope: Towards a Psychology of Humanitarian Success", discussing how programmes and implementations can meet both physical and psychological needs and how taking into account psychology can enhance humanitarian success and achieve far more than simply extending life. **Bottom center:** In a Featured Panel Presentation at The Asian Conference on Ethics, Religion & Philosophy 2017 (ACERP2017), Professor Koji Higashikawa of Kanazawa University, Japan, engages the audience on the subject of free speech and hate speech in the context of the conference theme, "History, Story, Narrative". **Bottom right:** In the same ACERP2017 Featured Panel Presentation, Shiki Tomimasu discusses the important ethical issues surrounding Japan's recent Hate Speech legislation, drawing on his experience as lead counsel for the Hate Speech Legislation Japanese Supreme Court test case.





The IAFOR Dubai Conference Series was held in February 2017 at the The InterContinental Festival City Event Centre in Dubai, UAE. This interdisciplinary event considered the joint themes of "Educating for Change" and "East Meets West: Innovation and Discovery".

**Top left:** Professor Donald E. Hall, Dean of the College of Arts and Sciences at Lehigh University, USA, gives a compelling Keynote Presentation at The IAFOR International Conference on Education – Dubai 2017 (IICEDubai2017) on "Interdisciplinary Education for Innovation and Change". Professor Hall is Vice-President of IAFOR. **Top right:** IICEDubai2017 Keynote Speaker Professor Christina Gitsaki of Zayed University, UAE, addresses delegates on the topic of "Education: A Supertanker in an Ocean of Change and Innovation", discussing change in education from a number of different perspectives, at The IAFOR International Conference on Education – Dubai 2017 (IICEDubai2017).

**Below left:** In a Featured Presentation at The IAFOR International Conference on Education – Dubai 2017, Dr Fadi Aloul speaks on bringing education to schools and universities to help create future innovators. Dr Fadi Aloul is Professor and Department Head of Computer Science and Engineering and the Director of the HP Institute at the American University of Sharjah (AUS), UAE. **Below right:** As a Featured Speaker at the same conference, Dr Sufian Abu-Rmaileh of UAE University, UAE, presents on "Leadership Skills & Styles for Successful Administrators". Dr Abu-Rmaileh is President of TA Toastmasters and former President of TESOL Arabia.

**Bottom left:** In a lively Featured Presentation at The IAFOR International Conference on the Social Sciences – Dubai 2017, Dr Virginia Bodolica, American University of Sharjah, UAE, discusses "Managing for Innovation and Sustainability: Lessons from the Gulf Region", illustrating the recent accomplishments of several Gulf-based nations in espousing the principles of the knowledge-based economy and delineating strategic priorities for attaining sustainable development goals. **Bottom right:** Dr Christine Coombe of Dubai Men's College, UAE, gives a Featured Presentation as part of The IAFOR International Conference on Education – Dubai 2017 on educators' productivity, sharing the results of a research project investigating how the most productive TESOLers "fit it all in" and attain the ever-elusive work-life balance. Dr Coombe is a past president of both TESOL Arabia and TESOL International.





In January 2017, The IAFOR Hawaii Conference Series 2017 was held at The Hawai'i Convention Center, Honolulu, Hawaii, USA, as two consecutive events on the themes of "East Meets West: Innovation and Discovery" and "Educating for Change".

**Top left:** Professor William G. Staples of the University of Kansas, USA, speaks on "Everyday Surveillance: A Case Study of Student Information Systems" at The IAFOR International Conference on the Social Sciences – Hawaii 2017 (IICSSHawaii2017). Professor Staples is well known internationally for his work in the areas of social control and surveillance. **Top right:** In her Keynote Presentation at The IAFOR International Conference on Sustainability, Energy & the Environment – Hawaii 2017 (IICSEEHawaii2017), Dr Jaimey Hamilton Faris of the University of Hawaii at Manoa, USA, introduces the audience to the concept of "liquid archives". Her academic writing focuses on issues of global trade networks and systems, environmentalism and sustainability in contemporary art, especially in the Asia-Pacific context.

**Below left:** Featured Presenter Donna McIntire-Byrd discusses eco-diplomacy and water conservation at The IAFOR International Conference on Sustainability, Energy & the Environment – Hawaii 2017 (IICSEEHawaii2017). Donna McIntire-Byrd serves as Chief of the Energy & Sustainable Design Unit for the US Department of State Bureau of Overseas Buildings Operations. **Below right:** In a Keynote Presentation, Dr Linda Furuto of the University of Hawaii at Manoa, USA, addresses the audience at The IAFOR International Conference on Education – Hawaii 2017 (IICEHawaii2017) on the topic of "Pacific Ethnomathematics: Navigating Ancient Wisdom and Modern Connections".

**Bottom left:** Professor Curtis Ho of the University of Hawaii at Manoa, USA, sits on a Featured Panel that explored how we educate for positive change, striking a balance between the need to challenge while also respect and preserve local and indigenous cultures and their languages, at The IAFOR International Conference on Education – Hawaii 2017 (IICEHawaii2017). **Bottom right:** In a Featured Presentation at The IAFOR International Conference on Technology in the Classroom – Hawaii 2017 (IICTCHawaii2017), Dr Kristin Palmer discusses the use of open educational resources (OER) and massive open online courses (MOOCs). Dr Kristin Palmer is the Director of Online Learning Programs at the University of Virginia, USA.





**Above:** Aunty Kehaulani Lum and Uncle Bruce Keaulani of the Living Life Source Foundation, Hawaii, demonstrate a traditional Hawaiian greeting at IICEHawaii2017.

**Below left:** Distinguished psychologist Professor Michael B. Salzman of the University of Hawaii at Manoa speaks as part of a Featured Panel on “Aloha as a Way of Being: Hawaiian Perspectives on Learning” at The IAFOR International Conference on Education – Hawaii 2017 (IICEHawaii2017). **Below right:** Dr Xu Di, also of the University of Hawaii at Manoa, addresses the audience as part of the same IICEHawaii2017 Featured Panel. Dr Di’s recent publications focus on bridging Eastern and Western philosophy for educational practices.

**Bottom left:** Professor Ken Urano, Featured Speaker at The IAFOR International Conference on Language Learning – Hawaii 2017 (IICLLHawaii2017), presents on the topic of “Developing and Implementing an English for Specific Purposes Syllabus for Business Majors in Japan”. Professor Urano is a member of the Faculty of Business Administration, Hokkai-Gakuen University, in Sapporo, Japan, where he mainly teaches English to business students. **Bottom right:** In a Featured Presentation on statistics in the cognitive/risk era, award-winning research scientist and innovator Dr Nathaniel Newlands of the University of Victoria, Canada, discusses the increasingly critical role statistics plays in unravelling the complexity of our world at The IAFOR International Conference on the Social Sciences – Hawaii 2017 (IICSSHawaii2017).





The Asia-Pacific Conference on Security and International Relations 2016 (APSec2016) brought together a range of academics, policymakers and practitioners to discuss the evolving issues in security and international relations in the Asia-Pacific, a volatile region in which states and peoples fight for power, influence, resources and basic human rights.

**Above left:** Ambassador Yukio Satoh gives his Keynote Presentation entitled “Shifting Strategic Balance and Asian Security” at APSec2016. Former Permanent Representative of Japan to the United Nations and former ambassador of Japan to Australia and the Netherlands, Yukio Satoh is now based at the Japan Institute of International Affairs, Japan. **Above right:** Current President of the Asian Political and International Studies Association (APISA) and Associate Dean of the Graduate School of International Studies, Ewha Womans University, South Korea, Professor Brendan Howe welcomes delegates to APSec2016, held jointly with APISA’s tenth annual congress in Osaka, Japan.

**Below left:** In a Keynote Presentation at APSec2016, Professor Jun Arima, based at the Graduate School of Public Policy, University of Tokyo, Japan, speaks on Asia’s energy outlook. Professor Arima was Director General of the Japan External Trade Organization (JETRO), London, UK, and Special Advisor on Global Environmental Affairs for the Ministry of Economy, Trade and Industry (METI) in Japan from 2011 to 2015. **Below right:** Keynote Speaker Xingzui Wang, Executive Vice-President of the China Foundation for Poverty Alleviation, addresses delegates at the Plenary Session of APSec2016 on fighting poverty in China.



# Reviewers & Presenters

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.

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## MediAsia2017

IAFOR's peer review process, which involves both reciprocal review and the use of Review Committees, is overseen by conference Organising Committee members under the guidance of the Academic Governing Board. Review Committee members are established academics who hold PhDs or other terminal degrees in their fields and who have previous peer review experience.

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## Thank You

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The 9th Asian Conference on  
Media, Communication & Film

# MEDIASIA2018 TOKYO, JAPAN

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# "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. In the hackneyed 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 encourage submissions that approach the conference theme from a variety of perspectives. However, the submission of other topics for consideration is welcome and we also encourage sessions within and across a variety of interdisciplinary and theoretical perspectives.

Join us in 2018 in Tokyo to consider how we as educators do not only survive, but also positively thrive, in these uncertain and changing times.

For more information please visit [www.mediasia.iafor.org/mediasia2018](http://www.mediasia.iafor.org/mediasia2018)

# Upcoming Events

[www.iafor.org/conferences](http://www.iafor.org/conferences)

## Kobe, Japan, 2018

**March 22–24**

The Asian Conference on  
Psychology & the Behavioral Sciences  
([acp.iafor.org](http://acp.iafor.org))  
The Asian Conference on  
Ethics, Religion & Philosophy  
([acerp.iafor.org](http://acerp.iafor.org))

**March 26–28**

The Asian Conference on  
Education & International Development  
([aceid.iafor.org](http://aceid.iafor.org))

**March 30 – April 1**

The Asian Conference on Arts & Humanities  
([acah.iafor.org](http://acah.iafor.org))

**April 27–30**

The Asian Conference on Language Learning  
([acll.iafor.org](http://acll.iafor.org))

**June 1–3**

The Asian Conference on Cultural Studies  
([accs.iafor.org](http://accs.iafor.org))  
The Asian Conference on Asian Studies  
([acas.iafor.org](http://acas.iafor.org))

**June 8–10**

The Asian Conference on the Social Sciences  
([acss.iafor.org](http://acss.iafor.org))  
The Asian Conference on  
Sustainability, Energy & the Environment  
([acsee.iafor.org](http://acsee.iafor.org))  
The Asian Conference on Aging & Gerontology  
([agen.iafor.org](http://agen.iafor.org))

## Tokyo, Japan, 2018

**October 28–30**

The Asian Conference on Education  
([ace.iafor.org](http://ace.iafor.org))  
The Asian Undergraduate Research  
Symposium (AURS)  
([aurs.iafor.org](http://aurs.iafor.org))

**October 31 – November 1**

The Asian Conference on  
Media, Communication & Film  
([mediasia.iafor.org](http://mediasia.iafor.org))

# Upcoming Events

[www.iafor.org/conferences](http://www.iafor.org/conferences)

## Hawaii, USA, 2018

### January 4–6

The IAFOR International Conference on Education – Hawaii  
([iicehawaii.iafor.org](http://iicehawaii.iafor.org))

The IAFOR International Conference on Sustainability, Energy & the Environment – Hawaii  
([iicseehawaii.iafor.org](http://iicseehawaii.iafor.org))

## Dubai, UAE, 2018

### February 16–18

The IAFOR International Conference on Education – Dubai  
([iicedubai.iafor.org](http://iicedubai.iafor.org))

The IAFOR International Conference on Language Learning – Dubai  
([iiclldubai.iafor.org](http://iiclldubai.iafor.org))

## Brighton, UK, 2018

### June 29 – July 1

The European Conference on Education  
([ece.iafor.org](http://ece.iafor.org))

The European Conference on Language Learning  
([ecll.iafor.org](http://ecll.iafor.org))

## Barcelona, Spain, 2018

### July 13–15

The IAFOR International Conference on the City  
([city.iafor.org](http://city.iafor.org))

The IAFOR International Conference on Global Studies  
([global.iafor.org](http://global.iafor.org))

### July 3–4

The European Conference on Psychology & the Behavioral Sciences  
([ecp.iafor.org](http://ecp.iafor.org))

The European Conference on Ethics, Religion & Philosophy  
([ecerp.iafor.org](http://ecerp.iafor.org))

### July 6–7

The European Conference on the Social Sciences  
([ecss.iafor.org](http://ecss.iafor.org))

The European Conference on Sustainability, Energy & the Environment  
([ecsee.iafor.org](http://ecsee.iafor.org))

### July 9–10

The European Conference on Arts & Humanities  
([ecah.iafor.org](http://ecah.iafor.org))

The European Conference on Media, Communication & Film  
([euromedia.iafor.org](http://euromedia.iafor.org))



## Learn more about the IAFOR Research Centre at Osaka University



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THE IAFOR RESEARCH CENTRE  
OSAKA SCHOOL OF INTERNATIONAL PUBLIC POLICY  
OSAKA UNIVERSITY

大阪大学大学院国際公共政策研究科OSIPP  
IAFOR研究センター

The IAFOR Research Centre (IRC) is a politically independent international interdisciplinary think tank based at Osaka School of International Public Policy (OSIPP), at Japan's Osaka University, that conducts and facilitates international and interdisciplinary research projects. The main focus is to encourage mutual international and intercultural understanding and cooperation in line with IAFOR's mission of encouraging interdisciplinary discussion, facilitating heightened intercultural awareness, promoting international exchange, and generating and sharing new knowledge.

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

For more information about the IAFOR Research Centre visit:  
[www.osipp.osaka-u.ac.jp/iaforresearchcentre/](http://www.osipp.osaka-u.ac.jp/iaforresearchcentre/)