



YOOBEE

COLLEGE
OF CREATIVE
INNOVATION

IN-HOUSE STAFF RESEARCH SYMPOSIUM

Wednesday 31 August 2022
10am – 4pm

Theory Room 4,
Level 4, 3 City Road,
Auckland.

Staff will present their research
towards international academic
conferences.

All Yoobee Colleges staff
and students welcome.

Refreshments will be provided.



Wednesday 31 August 2022

Yoobee College of Creative Innovation

Theory Room, Level 4, 3 City Road, Grafton, Auckland, New Zealand

Streamed online via Microsoft Teams

Programme

10:00 – 10:10

Ana Maria Rivera (CEO)

Welcome speech

10:10 – 10:15

Kathryn Hardy Bernal (Head of Research & Postgraduate Studies)

Introduction

10:15 – 10:30

Raymond McGrath

The Oceania Mythologies Project, 'We Are Oceania': An Experimental Creation Myth for Contemporary Culture

10:40 – 10:55

Ava Fairhall

'Monster Hunter': How Heroes Change the Lives of Ordinary Folk

11:05 – 11:20

Érika Hernández Casab

Designs in Spanish: The Influences Behind 'Maya and the Three'

11:30 – 11:45

Daniel Machado de Assis Guerra

Painting Toy Soldiers: Exploring Creative Expression and Storytelling through 'Warhammer: Age of Sigmar'

LUNCH

01:00 – 01:15

Kathryn Hardy Bernal

The Woman in Blue: An Iconographic Study of 'Lady Macbeth' (2016)

01:25 – 01:40

Priyan Jayamaha

'I Walk Backwards into the Future': Opportunities for Historical Storytelling

01:50 – 02:05

Natascha Díaz Cardona

Train Like a Champ and Be Seen as An Influencer: Is Acting Training Redundant in the Social Media Age?

02:15 – 02:30

Leigh Quadling-Miernik

Lessons Learnt From the 2020 COVID-19 Lockdown: Case Study of an Online Students' MS Teams Project

BREAK

03:00 – 03:15

Nik Weston and Kathryn Hardy Bernal

'A Discovery of Witches', a Blue and Orange Landscape: Colour Coding and Unconscious Orthogonal Morality Schemata in Film and Television

03:25 – 03:40

Narayan Nepal

Raspberry Pi-based Intelligent Cyber Defense Systems for SMEs: An Exploratory Study
(Pre-recorded screening)

03:50 – 04:00

Marjolein Wesseling (Head of Quality)

Closing Remarks

Abstracts

Natascha Díaz Cardona

To be presented at *See and Be Seen: An Interdisciplinary Conference on Storytelling and Identity in Popular Culture*, Popular Culture Research Centre, Auckland University of Technology, Auckland, New Zealand (2022, September 13 – 14).

Train Like a Champ and Be Seen as An Influencer: Is Acting Training Redundant in the Social Media Age?

This paper discusses the challenges of teaching professional acting in an era when young people are increasingly enticed to social media stardom. Presence on social media platforms has become a 'must-do' among youth who find in these channels a way to build an identity and communicate their stories, no matter how simple these can be. The main goal of the daily production of millions of home videos is allegedly to become viral and launch a career as an influencer. For aspiring actors, the provocations offered by a drama school may be seen as unnecessary, as everyone with a smartphone can be a performer. As Goffman (1959) states, everyone performs in daily life, and everyone creates a persona that behaves differently in public spaces; then, if influencers are already performing and doing well, how important is it to acquire professional training? What if someone becomes the new Colleen Ballinger, whose character, Miranda Sings, has millions of viewers and even landed her own series on Netflix? Why does someone need to understand the craft of acting in order to be seen when everyone has easy access to a screen? Have Stanislavsky's teachings become old school? And how can we, as acting tutors, navigate these times when fandom and celebrity play a part in the daily cultural consumption of acting students?

Reference: Goffman, E. (1959). *The presentation of self in everyday life*. Doubleday.

Ava Fairhall

To be presented at *See and Be Seen: An Interdisciplinary Conference on Storytelling and Identity in Popular Culture*, Popular Culture Research Centre, Auckland University of Technology, Auckland, New Zealand (2022, September 13 – 14).

Monster Hunter: How Heroes Change the Lives of Ordinary Folk

Many stories revolve around a superhero. Someone with special powers, a chosen one, someone who's different, who doesn't fit in. We hear stories of these heroes, but what about those they encounter? How do their lives change once the hero departs to continue his quest? What happens when our hero of great renown and skill is brought low and seeks the help of common folk to help? Who steps up? How often is that person someone ordinary? Someone with no great skill at all? Examples are hard to find. There are many stories of the 'ordinary man' becoming a hero, yet tales where a hero is saved by someone without any special skill is an unexplored narrative that deserves more attention. More often than not, the audience never thinks about the security guard, the store clerk, or the man walking his dog, all witnesses to the hero's great deeds. They are bit players to

support the hero's tale and once their moment has passed, they are forgotten. If they could tell their story, what would it be? This was the original premise behind *Monster Hunter*, a sword and monster novel. This paper discusses *Monster Hunter*, my fantasy novel, which follows a farmgirl who saves a legendary monster hunter accused of murder, but then must avoid becoming the murderer's next victim.

Kathryn Hardy Bernal

Presented at *The 9th Annual International Conference of the European Popular Culture Association (EPCA)*, Jagiellonian University, Kraków, Poland (2022, July 14 – 16).

'The Woman in Blue': An Iconographic Study of *Lady Macbeth* (2016)

Referencing the heroine of William Shakespeare's seventeenth-century play, *Macbeth*, and based on Nicolai Leskov's nineteenth-century Russian novella, *Lady Macbeth of the Mtsensk District (Ledi Makbet Mtsenskovo Uyezda)*, *Lady Macbeth* is a 2016 award-winning British film, written by Alice Birch, directed by William Oldroyd, and starring Florence Pugh in the leading role.

This paper investigates and critically analyses intertextual relationships between the film and its noted sources and identifies other multi-layered aesthetic and narrative relationships with art-historical and classic literary influences. A particular focus is on the costume designs by Holly Waddington for the main character, Katherine Lester (Florence Pugh), in context with the architectural settings of production designer Jacqueline Abrahams, and Ari Wegner's cinematic, compositional choices. Via this semiotic and iconographic framework, a reading of the protagonist's emotional and psychological journey is examined.

Érika Hernández Casab

To be presented at *See and Be Seen: An Interdisciplinary Conference on Storytelling and Identity in Popular Culture*, Popular Culture Research Centre, Auckland University of Technology, Auckland, New Zealand (2022, September 13 – 14).

'Designs in Spanish': The Influences Behind *Maya and the Three*

Described by its creator, Jorge Gutierrez, as 'a funny Mexican *Lord of the Rings*', *Maya and the Three* is a Mesoamerican-style fantasy animation, released by Netflix in October 2021. The narrative follows the journey of Maya, a warrior princess from Teca, a fictional kingdom inspired by the Aztec capital, Tenochtitlan, and the ancient city of Teotihuacán. This paper examines the iconography and intertextual cultural references that inform the designs and story arcs of its characters.

In order to analyse the stylistic choices guided by Gutierrez and his co-creator Sandra Equihua, observations from the animation's book of art, in context with interviews and tweets by the artists, are compared with multiple original sources. For example, *Maya and the Three* tells the tale of an eagle battling a snake. This formulates the plot, itself, and is also a recurring motif, throughout. This image is symbolic of the central blazon of Mexico's national flag. In Aztec mythology, the scene of an eagle devouring a snake represented the location given to them by the gods where they were to build

their civilization. In the fantastical realm of Gutierrez, the protagonist, Maya, is the eagle warrior who must fight the snake, Lord Mictlán. Lord Mictlán is the antagonistic force in the storyline, the god of war and king of the Underworld. During the advent of battle and approaching danger, at least one snake looms in the background. In addition, Lord Mictlán's nahual, or animal counterpart, is a two-headed giant serpent; a form that he acquires during the final battle.

The rich multi-layered use of symbolism, combining pre-Colombian imagery and contemporary storytelling, helps *Maya and the Three* to stand out against countless examples of European Medieval inspired fantasies.

Priyan Jayamaha

To be presented at *Media, Culture, and Society: The Inaugural International Academic Conference of UP Education (Australia and New Zealand)*, Yoobee College of Creative Innovation, Auckland, New Zealand (2022, December 14 – 16).

I Walk Backwards into the Future: Opportunities for Historical Storytelling

Kia whakatōmuri te haere whakamua: 'I walk backwards into the future with my eyes fixed on my past' is a 'proverb which speaks of the Māori perspectives of time, where the past, the present and the future are viewed as intertwined' (Rameka, 2017). This proverb guides us back to our history in order to shape our future.

In 2022, the Ministry of Education reintroduced New Zealand History to the national curriculum. The new curriculum aims to educate young learners on the key aspects of the nation's history and how it has influenced and shaped Aotearoa New Zealand. Although learning history is critical to shaping our present and our future, engaging the interest of students, especially when teaching history at the primary school level, can be challenging.

This paper discusses my development of a narrative tool that combines Mixed Reality technologies, such as Augmented Reality and Virtual Reality, with real-world activities, in order to learn about historical concepts in an interactive and engaging way. This prototype allows students to play, explore and interact with digital and real-world objects through interactive storytelling. The project is designed to build imagination, creativity and empathy by fostering a connection to our history.

With the power of stories to reimagine and rebuild connections and empathy, storytelling possesses an ability to teach history in an interactive way. Through historical storytelling, we have an opportunity to help shape the future of Aotearoa New Zealand with guidance from our ancestors.

Daniel Machado de Assis Guerra

To be presented at *See and Be Seen: An Interdisciplinary Conference on Storytelling and Identity in Popular Culture*, Popular Culture Research Centre, Auckland University of Technology, Auckland, New Zealand (2022, September 13 – 14).

Painting Toy Soldiers: Exploring Creative Expression and Storytelling through *Warhammer: Age of Sigmar*

Tabletop wargaming is an ever-growing hobby that has managed to expand even during the COVID-19 pandemic. For these games, players must draft armies to face each other on the battlefield. Beyond the competitive aspects of this activity, in one such example, *Warhammer: Age of Sigmar*, players are presented with the opportunity to employ personalised creative skills when producing their army characters. This is achieved through the means of modelling, painting, and texturing plastic miniatures, in order to develop unique pieces; a process that Carter, Gibbs and Harrop recognise as 'enhancing the experience of the battles', but also as an enjoyment that can be understood in its own right (Carter et al, p. 137). The practice of painting an army is also influential in its 'fluff', a term commonly used in the *Warhammer* community to represent an army's narrative. This paper showcases some of the miniature armies crafted and painted by *Warhammer* players of the local Auckland community. It discusses their creative innovations and analyses their storytelling elements, reflected by individual aesthetic choices and visual motifs.

Reference: Carter, M., Gibbs, M., & Harrop, M. (2014). Drafting an army: The playful pastime of *Warhammer 40,000*. *Games and Culture* 9(2), 122-147.

Raymond McGrath

To be presented at *See and Be Seen: An Interdisciplinary Conference on Storytelling and Identity in Popular Culture*, Popular Culture Research Centre, Auckland University of Technology, Auckland, New Zealand (2022, September 13 – 14).

The Oceania Mythologies Project, 'We Are Oceania': An Experimental Creation Myth for Contemporary Culture

In a modern globalised society, intersections of cultures are constant, and it seems that new cultural definitions may be needed to navigate the nuances of contemporary cultural identity. This paper discusses my Oceanic Mythologies Project, a practice driven, work-in-progress, creative narrative animation experiment that seeks to explore cultural identity and its relationship to mythology.

The importance of mythologies to identity has been explored and affirmed by academics for many years. However, as a white New Zealand European; if asked what my culture is, what my stories are, or what my identity is, I have no real answer. I call New Zealand home, in the truest sense of the word, even though a lived, ancestral connection with the rich heritage of Polynesia is not a truthful explanation for it. Therefore, I propose that an alternative, contemporary creation myth can be developed using Epeli Hau'ofa's vision of Oceania as a model to define a hybridised culture.

This short film experiments with creation mythology, modern story delivery mechanisms and connections to cultural identity. Honko's mythic criteria, and Morales's mythic-logos theory, are used as foundations alongside Levi-Strauss's structural theory, traditional mythologies of the South Pacific and biogeographical sciences identifying justifiable components of Oceanic myth. From these aspects, a proposed creative framework is projected, from which a mythology might be constructed, in order to serve Oceanic cultural identity.

Through the creative application of this framework, I then develop a unique cultural origin narrative using traditional hand drawn animation techniques and modern technology and toolsets. Through this practice, the work seeks to make a meaningful and inclusive connection across the many peoples, cultures, heritages and histories of Aotearoa to help establish an Oceanic cultural identity.

The intention is to present a gift to Oceanians in the form of an interpretive creation myth – in the spirit of koha and meaalofa as an addition to the rich traditional mythic narratives of the South Pacific – for myself, and others like me.

Narayan Nepal

Pre-recorded and presented online at *EAI SmartGIFT 2021: 6th EAI International Conference on Smart Grid and Innovative Frontiers in Telecommunications*, Portugal (2021, November 26). <https://www.youtube.com/watch?v=ddMVOP6Cpvc>

Raspberry Pi-based Intelligent Cyber Defense Systems for SMEs: An Exploratory Study

Authors: Sreenivas Sremath Tirumala (Manukau Institute of Technology, New Zealand); Narayan Nepal (Whitecliffe, New Zealand); Sayan Kumar Ray (Manukau Institute of Technology, New Zealand); Adeel Ahmad (Whitecliffe, New Zealand)

Ongoing ransomware attacks have forced business to think about security of their resources. Recently, small-to-medium enterprises (SMEs) have become easy targets for attackers since they don't have cyber defense mechanism in place other than simple firewall systems which are quite vulnerable. Cyber defense systems are costly and often not within the budget of SMEs which inspired to think about low cost yet highly efficient cyber defense solutions. This research explores the prospects of implementing a Raspberry Pi (Raspberry Pi)-based intelligent cyber-defense system (iCDS) for SME networks and Smart-homes to filter malicious contents from incoming traffic. Primarily, the work presented in this paper tries to evaluate the hardware capability of network interfaces (both internal and attached) of Raspberry Pi for handle high volumes of incoming traffic. For this, we measure the network performance of the Raspberry Pi using the speed test software. The results show that the built in Ethernet interface outperforms the built in WiFi and external attached USB to Ethernet Adapter in terms of latency, download and upload throughput.

Leigh Quadling-Miernik

Peer-reviewed article published in ATLAANZ (Association of Tertiary Learning Advisors of Aotearoa New Zealand) Journal in 2021: Quadling Miernik, L. (2021). Lessons learnt from the 2020 COVID-19 lockdown: Case study of an online students' MS Teams Pro. *ATLAANZ Journal* 5(1), 1 – 16.

This paper outlines an investigation of the impact of *Students Online*, a programme that was created in Microsoft (MS) Teams during New Zealand's level 4 lockdown of March-May 2020. *Students Online* was developed by the Learning Hub, the learning support centre for a large tertiary institution in response to an international student's request for a way for students to meet and practise English. The study aimed to investigate the experiences of those who engaged with the *Students Online* programme and derive implications for possible future improvement. Participants were drawn from

Learning Hub staff and students who interacted within the programme. Offering focused learning support as well as sessions about life in New Zealand, the most significant benefit of Students Online was the overall sense of togetherness at a time when many aspects of life were disconnected. Other benefits highlighted by participants included improved communication between students and the Learning Hub, offering a “mental release” during the day, building relationships, and enhancing the institute’s value as supportive. This study found that the *Students Online* programme was considered generally useful and successful and provides suggested modifications for similar such programmes in future.

Nik Weston and Kathryn Hardy Bernal

To be presented at *See and Be Seen: An Interdisciplinary Conference on Storytelling and Identity in Popular Culture*, Popular Culture Research Centre, Auckland University of Technology, Auckland, New Zealand (2022, September 13 – 14).

***A Discovery of Witches*, a Blue and Orange Landscape: Colour Coding and Unconscious Orthogonal Morality Schemata in Film and Television**

The historical-fantasy television series, *A Discovery of Witches* (2018 – 2022), named after the first novel of the *All Souls Trilogy* by Deborah Harkness (2011), and incorporating *Shadow of Night* (2012) and *The Book of Life* (2014), is an adaptation based on centuries-long animosities, and new-found romances, between humans and three species of supernatural creatures, witches, vampires, and daemons. This paper investigates the use and impact of aesthetic choices, specifically associated with colour, and analyses their affective contributions to characterisation and storyline.

What is immediately striking about the creative direction is the colour palette: The landscape, and everything within it, is almost exclusively limited to variations of blue and orange. The strong use of this schema is both in camera and applied postproduction. While it has become a familiar trope in film and television since the advent of digital colour grading, it is not often as extreme. The all-encompassing teal/blue and orange palette of this series lends itself to be read. For one thing, it can be aligned with the screen-based storytelling concept of ‘blue and orange morality’. According to this model, a character may have a deigned moral compass, but their nature may not coincide with any recognised code of ethics. This is sometimes referred to as the ‘bacon versus necktie’ axis.

It is noted that different factions of beings in *A Discovery of Witches* lean towards one end of the colour space or the other. This indicates that colour symbolism drives the narrative. Did the production team unconsciously or intentionally use a blue and orange palette to reflect character motivations that lie outside a traditional good versus evil spectrum?