

Media Culture & Society

The Inaugural International
Academic Conference of
UP Education



2022

Yoobee College of Creative Innovation
City Road Campus, Auckland, New Zealand



Media, Culture, and Society

The Inaugural International Academic Conference of

UP Education (Australia and New Zealand)

Hosted by

Yoobee College of Creative Innovation

2022

14 – 16 December

Auckland City Road Campus

Grafton, Auckland, New Zealand

Conference Convenor, Coordinator, and Organiser:

Dr. Kathryn A. Hardy Bernal, Head of Research and Postgraduate Studies

Assistant Organisers:

Angelo De Marchi, Campus Leader

Nicholas J. Weston, Learner Support Coordinator

Programme Cover Art, Digital Illustration and Graphic Design:

Matthew Mohan, 3D Artist, Lecturer in Animation

Matthew Mohan 3D Generalist: <https://madfoxmk.artstation.com/>

Programme

Opening Event: Wednesday 14 December 2022

The Cordis Hotel: Vista Rooms

Level 10, 83 Symonds Street, Grafton, Auckland 1010, New Zealand

09:30 – 10:30

Registration

Morning tea and coffee

10:45 – 11:00

Ana María Rivera

Chief Executive Officer, Yoobee College of Creative Innovation

Welcome speech

11:00 – 12:30

(Martes 13 Diciembre 2022, 04:00 – 5:30 en la tarde, Puebla, México)

Chair: Kathryn A. Hardy Bernal

Antonio Álvarez Morán

Fine artist, painter, muralist, photographer, performance artist, film director, screenplay writer

Keynote presentation: From Crowned Nuns to Vampire Nuns

Screening: *Los Misterios de las Monjas Vampiras* [short arthouse film]

Followed by Q&A

12:30 – 01:30

Lunch

01:30 – 03:00

Panel 1

Chair: Greg Chapman

Priyan L. Jayamaha

I Walk Backwards into the Future: Opportunities for Historical Storytelling

Malcolm Doidge

Inside Arcadia: Reflections on An Immersive, Virtual Phantasmagoria

Vanessa Gerrie

Fashion and the Internet of Things: Collapsing Boundaries in Our Digital Civilisation

03:00 – 04:00

Panel 2

Chair: Graeme Bibby

Nicholas J. Weston

Yesterday's Tomorrow in Technicolour: New Zealand Steampunk's Unusual Colourful Character

Kathryn A. Hardy Bernal

An Anniversary Reflection on Eiko Ishioka's Orientalisation of Bram Stoker's Dracula

04:00 – 05:00

Cocktails

Thursday 15 December 2022

Yoobee College of Creative Innovation

Level 4, 3 City Road, Grafton, Auckland 1010, New Zealand

10:30 – 12:00

Panel 3

(Wednesday 14 December 2022, 04:30 – 06:00 in the afternoon, Pennsylvania, U.S.A.)

Chair: Vanessa Gerrie

Laurel L. Barr

When Art Meets Medicine: A Qualitative Study of Doctor Education Through Art

Liang Cui

Touching on the Unspeakable: Laura Marks' Haptic Visuality and Trauma-related Art

Lana Louiza Ryles

The Enchanted Loom: Numinous-like Auras Explored Through Painting

12:00 – 01:00

Lunch

01:00 – 02:00

Panel 4

(Wednesday 14 December 2022, 07:00 – 08:00 in the evening, Georgia, U.S.A.)

Chair: Kathryn A. Hardy Bernal

Nayoung Seo

Paradise Lost in Demian and BTS's Wings: Growing through Lost Innocence

Kevin Phillips

Four Decades of Upskilling: Can Game Education Benefit from a Self-educated Past?

02:00 – 03:00

Panel 5

(Wednesday 14 December 2022, 07:00 – 08:00 in the evening, Iowa, U.S.A.)

Chair: Gino Valencia

Jen Dalsen

Disability Representation in Cartoons

Raymond McGrath

Graphic Screenplays: The Screenwriter and the Graphic Novelist

03:00 – 04:00

Panel 6

(Thursday 15 December 2022, 01:00 – 02:00 in the afternoon, New South Wales, Australia)

Chair: Kathryn A. Hardy Bernal

Kim Eberhard

Archives: Opportunities for Digital Humanities

Stephen Garner

Faith and Frame Counts: Locating Religion in Digital Games

04:00 – 05:00

Panel 7

(Thursday 15 December 2022, 08:30 – 09:30 in the morning, India)

Chair: Manju Parthinathan

Vineetha Krishnan

Visualizing Meat: Subaltern Food Cultures in Malayalam Films

Shahal B.

The Arrival of Electricity and Life in the Grid: A Study on Designing Atmosphere in South India

Friday 16 December 2022

Yoobee College of Creative Innovation

Level 4, 3 City Road, Grafton, Auckland 1010, New Zealand

10:30 – 12:00

Panel 8

(Thursday 15 December 2022, 04:30 – 06:00 in the afternoon, Virginia, U.S.A.)

Chair: Leigh Quadling-Miernik

Molly Ryan

Rewriting Our Future: Pronoic Storytelling Approaches to Teaching Research Writing and In First Year Composition

Pearl D'Silva

Sailing the 7 Cs: Exploring Loose Parts as Anchors to Nurture Resilience in the Early Years

Shu-Yen Law

Belonging in Early Childhood Education: Experiences of a Burmese Refugee Family

12:00 – 01:00

Lunch

01:00 – 02:00

Panel 9

Chair: Priyan L. Jayamaha

Leigh Quadling-Miernik

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

Anke Nienhuis

Tertiary Design Education for Sustainable Development through Meaningful Student Projects with an Experiential Approach and Intuitive Experimentation

02:00 – 3:30

Panel 10

(Friday 16 December 2022, 12:00 – 01:30 midday, New South Wales, Australia; Friday 16 December 2022, 06:30 – 08:00 in the morning, India)

Chair: Nicholas J. Weston

Natascha Díaz Cardona

Theatre Stages of Violence, Terror and Repression: A case study

Naomi von Senff

Opera and the Fashion Designer

Prerna Pawar

Unfinished Business: Failed Projects and Open Endings in the Arts

03:30 – 05:00 (Friday 16 December 2022, 08:00 – 09:30 in the morning, India)

Panel 11

Chair: Manju Parthinathan

Gayan Edirisinghe Pathiranage

A Study of Select Sociodemographic Factors Affecting Intentions to Purchase Air Tickets: A Comparison Between Airline Websites and Mobile Apps

Amr Adel

Future of Industry 5.0 in Society: Human-centric Solutions, Challenges and Prospective Research Areas

Mahitosh Mandal

Simulcra and Social Media: Locating Baudrillard in the Metaverse of Mark Zuckerberg

Abstracts

Keynote: Antonio Álvarez Morán

Fine artist, painter, muralist, photographer, performance artist, film director, screenplay writer

Ciudad de Puebla, Puebla, México

<https://alvarezmoran.com/>

Keynote presentation: *From crowned nuns to vampire nuns*

José Antonio Álvarez Morán (b. 1959, Puebla, Puebla, México), known professionally as Antonio Álvarez Morán, is a celebrated and prolific award-winning artist. He holds a Master of Arts in Painting, from the Texas Christian University, Fort Worth, United States of America, and a Bachelor of Arts in Graphic Arts and Design, from the Universidad de las Américas, Puebla (UDLAP), San Andrés Cholula, México. He held the esteemed position of Professor of Art at UDLAP (1991 – 2016). Associated with the neo-Mexicanist movement, or Neomexicanidad, Álvarez Morán fuses influences from Mexican Colonial, Catholic, and Pre-Hispanic art, social history and culture, with graphic art and popular culture, while drawing on philosophies of Cubism, and Surrealism.

Since his first solo exhibition in 1975 at the Casa de la Cultura de Puebla, Puebla, México, Antonio Álvarez Morán has been represented at over one-hundred group exhibitions, at national and international venues, including more than fifty solo shows. In 1986, his work reached Italy, with a solo exhibition at the Public Library of Milan. Throughout the 1980s, he resided and exhibited in Santa Fe, New Mexico, in the Southern United States, where he won the major award at the Festival of the Arts, in 1987. In 1992, he was showcased in Germany, where he was granted a German Government Fellowship. Then, in 1995, he was honoured with a grant from the State of Puebla's Fund for Culture and Arts. This was the instigation for his famous large-scale project, *El Mural de los Poblanos* (1995 – 2015), situated in a restaurant of the same name, in the Centro Histórico de Puebla. In 2004, Antonio Álvarez Morán's remarkable contribution to fine art was highlighted by a retrospective exhibition, *Santo Niño Pintorcito* (Holy Infant Jesus as Painter), published as a catalogue by the Universidad de las Américas, Puebla. This was followed by a further award, in 2006, from Mexico's National Fund for Culture and Arts (FONCA), for his *Farándula Cubista* (Cubist Showbiz) project. This work was displayed at the prestigious Círculo de Bellas Artes (Circle of Fine Arts) in Madrid, Spain, in 2007. In 2018, another retrospective, aptly titled *¡Ver para creer!* (Seeing is Believing!), held testament to his incredible body of life's work. This exhibition was at UDLAP's art gallery, Capilla del Arte. In 2019, he exhibited *Génesis Visual* (Visual Genesis) at San Pedro Art Museum. And, in 2022, he showed 140 watercolour works, painted using holy water, at the Regional Art Museum of Cholula, Puebla.

Since 2011, Antonio Álvarez Morán has been dedicated to producing his major art collection, *Engaño colorido* (Colorful Deceit), which includes the short film, *Los Misterios de las Monjas Vampiras* (Mysteries of the Vampire Nuns). His keynote presentation, *From Crowned Nuns to Vampire Nuns*, will be followed by a screening of the film, and a question-and-answer session.

Los misterios de las monjas vampiras (The mysteries of the vampire nuns), written and directed by Antonio Álvarez Morán. The first mystery: The vampire nuns vs. the son of Benito Juárez.

Taco de Ojo Production Company, Puebla, México, 2017

“Written and directed by the neo-Mexican visual artist Antonio Álvarez Morán, produced by Guillermo Artasánchez, and shot in Puebla, Mexico, *Los Misterios de las Monjas Vampirás* (The Mysteries of the Vampire Nuns) was proposed as a collection of short, surrealist, arthouse, black comedy films. The first completed episode of the series pilot, *Primer Misterio: Las Monjas Vampirás contra el hijo de Benito Juárez* (The First Mystery: The Vampire Nuns vs. the Son of Benito Juárez), was previewed on July 19, 2017, at the Auditorio Guillermo y Sofía Jenkins, Universidad de Las Américas, Puebla (UDLAP), San Andrés Cholula, México. The audience included the cast and crew, their friends and families, and the delegates of *Gothic Traditions and Departures: The 13th Biennial Conference of the International Gothic Association* (IGA). It was hosted by the conference convener and organizer, Enrique Ajuria Ibarra, and followed by a session of questions and answers.”

(Hardy Bernal, 2017).

References:

Alonso Rivera, A. (n.d.). ‘Soy una monja reencarnada’. *Engaño colorido: Retratos de retratos de monjas coronadas*. Antonio Álvarez Morán. <https://alvarezmoran.com/engano-colorido/>

Álvarez Morán, A. (2004). *Santo Niño Pintorcito*. Universidad de las Américas Puebla. <https://tiendauniversitaria.udlap.mx/products/santo-nino-pintorcito>

Alvarez, A. (2016, October 13). *Los misterios de las monjas vampiras* [trailer]. YouTube. <https://www.youtube.com/watch?v=1Bhn5cvvQs8>

Alvarez, A. (2019, June 25). *Las monjas vampiras contra el hijo de Benito Juárez* [short arthouse film]. YouTube. <https://www.youtube.com/watch?v=49SsxzhFwzE&t=202s>

Antonio Álvarez Morán: Inicio. Antonio Álvarez Morán. <https://alvarezmoran.com/>

Hardy Bernal, K. A. (2017). Los misterios de las monjas vampiras (The mysteries of the vampire nuns), written and directed by Antonio Álvarez Morán. *Journal of Asia-Pacific Pop Culture*, 2(2), 253-259. <https://doi.org/10.5325/jasiapacipopcult.2.2.0253>

Universidad de las Américas Puebla. (2018). *Ver para creer: Antonio Álvarez Morán*. Capilla del Arte. <https://www.udlap.mx/capilladelarte/expoAnteriores/exposicionesanteriores.aspx?expo=35>



Portrait of Antonio Álvarez Morán photographed by Jorge Carlos Álvarez

[https://alvarezmoran.com/wp-content/uploads/2020/04/Antonio Alvarez Moran retrato 1.jpg](https://alvarezmoran.com/wp-content/uploads/2020/04/Antonio%20Alvarez%20Moran%20retrato%201.jpg)

Antonio Álvarez Morán: Life and work. <https://alvarezmoran.com/bios-english>

Amr Adel

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Future of industry 5.0 in society: Human-centric solutions, challenges and prospective research areas

Industry 4.0 has been provided for the last ten years to benefit the industry and its shortcomings; finally, the time for industry 5.0 has arrived. Smart factories are increasing business productivity; therefore, industry 4.0 has its limitations. In this paper, there is a discussion of industry 5.0 opportunities as well as limitations and future research prospects. Industry 5.0 is changing the paradigm and brings resolution since it will decrease emphasis on the technology and assume that the potential for progress is based on collaboration among humans and machines. The industrial revolution is improving customer satisfaction by utilizing personalized products. In modern business with paid technological developments, industry 5.0 is required for gaining competitive advantages as well as economic growth for the factory.

This paper aims to analyse the potential applications of industry 5.0. At first, there is a discussion of the definitions of industry 5.0 and advanced technologies required in this industry revolution. There is also discussion of applications enabled by industry 5.0, regarding healthcare, the supply chain, production in manufacturing, cloud manufacturing, etc. The technologies discussed in this paper are big data analytics, the Internet of Things, collaborative robots, Blockchain, digital twins and future 6G systems. The study also examines difficulties and issues among organizations in relation to robots and people in the assembly line.

Reference:

Adel, A. (2022). Future of industry 5.0 in society: Human-centric solutions, challenges and prospective research areas. *Journal of Cloud Computing*, 11(40). <https://doi.org/10.1186/s13677-022-00314-5>

Dr. Amr Adel came to New Zealand in 2017 to undertake his Ph.D. in Cyber Security and Digital Forensics at Auckland University of Technology (AUT), which he completed in 2020. During that time, he also worked at AUT as a Lecturer in Information Security Management. He is currently teaching the Certificate in Information Technology and Client Support course. He has worked at the David Goldman Informatics Centre in the United Kingdom as Research Assistant and conducted a number of successful projects with MasterCard to support clients with digital features to facilitate their transactions through their mobile phones.

Laurel L. Barr

Yoobee College of Creative Innovation, Wellington, New Zealand

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When art meets medicine: A qualitative study of doctor education through art

Starting off with an investigation called "*The Panacea Placebo Project*": *A qualitative study of health communication, relationships and outcomes through art*, Laurel branched into another world – the world of Doctor education. Reflecting on a time when artists and scientists were seen in the same category and considered the same field of discovery and creativity, discipline and philosophy, Laurel took the initiative to work through some of these issues in a qualitative study that combines art, learning and medicine. The integration and intricacies of health, art and psychology in society is a core focus of Laurel's art practice. While working with patients and doctors there came to exploring issues such as patient agency, power dynamics and trust as well as perceptions. The focus then turned to the doctors and how to include them in breaking down these relationships. Tools were designed to flip the relationships and allow the patient to lead the relationship and outcomes. By being patient led, the dynamics of power, self-empowerment created a reverse of how health relationships can work. By using art and communication to reflect and engage a new learning had taken place to be analysed and explored for more improved relationships. By exploring the patient-led experience, this work has increased interaction and trust between the doctor and patient, allowing for a more fair and educated perspective on both halves. Her work provokes elements of this process of interaction and storytelling and draws attention to what is going on through a variety of art-based media and the research and engagement with doctors has brought change in practice and new education philosophies.

Laurel L. Barr (BFA Painting, BFA Art Education, MS Art Education, Syracuse University, New York U.S.A.) has been working as a practicing artist and researcher in the field of health education for nearly twenty years. Recently she has held exhibitions of her work, *The Panacea Placebo Project*, at play_station Gallery and the University of Otago Medical School, which explored patient and doctor narratives and collaborations through education. Currently lecturing at Yoobee College of Creative Innovation, Wellington, she believes that learning is at the heart of ways forwards in most aspects of life and encourages this through her work.

Liang Cui

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Touching on the unspeakable – Laura Marks’ haptic visuality and trauma-related art

Due to the psychological mechanism of repression, trauma is inaccessible by language, and to elaborate on it in art requires an alternative approach. For Jill Bennett, trauma-related art functions not as a testimony to the event, but to give voice to what once might be unspeakable.

Understanding the act of gazing as visually “touching” the surface of an object, Laura Marks’ haptic visuality is an embodied and material vision like a haptic approach. In art, this visuality can be realised through orchestration of elements such as materiality and visual modes, thus, to bring the viewers a visual experience as if to engage with the artwork both through the eyes and along the skin.

Aligning with Bennett’s proposition, this paper discusses Marks’ haptic visuality and its validity as a communication method for trauma-related art. The discussion is supported by two main theoretical components – an analysis of trauma, and an understanding of touch.

Alongside Sigmund Freud’s definition of trauma, is Julia Kristeva’s abjection as a philosophical development through a feminist perspective of trauma as a lack of language, which renders it irrepresentable. Meanwhile, Maurice Merleau-Ponty’s body schema reveals the omnipresence of haptic sense in touch as an act of perception. Based on this perception, Erin Manning’s notion of political power of touch claims that touch renders the linguistic system redundant and produces a sensing and thinking body. This association of sensing to thinking is supported by Gilles Deleuze’s belief that sensations as a catalyst trigger profound thought. Therefore, by inviting the act of visually touching, haptic visuality can be regarded as a valid method for trauma-related art. While bypassing language, it allows communication and thinking through embodied sensations to register the repressed memory.

References:

Bennett, J. (2005). *Empathic vision – Affect, trauma, and contemporary art*. Stanford University Press.

Cui, L. (2021). *Living with the unassimilable* [Doctoral thesis, Massey University].

<https://mro.massey.ac.nz/handle/10179/16704>

Deleuze, G. (1972), *Proust and signs*. (Trans. R. Howard). George Braziller.

Freud, S. (1920). *A general introduction to psychoanalysis*. Horace Liveright.

Kristeva, J. (1982). *Powers of horror: An essay on abjection* (L. S. Roudiez, Trans.). Columbia University Press.

Manning, Erin. (2006). *Politics of touch: Sense, movement, sovereignty*. University of Minnesota Press.

Marks, L. U. (2002). *Touch: Sensuous theory and multisensory media*. University of Minnesota Press.

Merleau-Ponty, M. (2012). *Phenomenology of perception*. (Trans. D. A. Landes). Routledge.

Dr. Liang Cui holds a Ph.D. in practice-led visual arts from the College of Creative Arts, Massey University. Her research developed a visual and material art language to utter the otherwise unspeakable trauma, thus achieving catharsis. This artistic practice was conducted in parallel with pertinent cultural, historical, and theoretical analyses of trauma, the politics of touch, and performativity. Liang is now a visual artist based in Wellington and her art language goes along with her focus on materiality, sculptural forms, and time-based videos.

Jen Dalsen

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Disability representation in cartoons

Animated cartoons offer an open dialogue on how individuals with disabilities are perceived by society today. Early forms of animation frequently reinforced negative stereotypes and perpetuated these differences as possessing a weak or villainous quality. Modern animation strives to create a different narrative by showcasing individuals with disabilities as main characters and promoting inclusion. However, these advances are not without unexpected setbacks as disabilities remain overlooked or tapped into for comedic relief. Moving forward, the question is how animators and studios can better represent individuals with disabilities in media, and what message they want to send to audiences as a whole.

This paper critically examines disability representation over the past fifty years and how the narrative has shifted over time. Major themes from this analysis include what type of cartoons showcase disability, how disability is mentioned, and whether this portrayal is an intricate part of the storyline. In addition, I will examine whether these portrayals are happening in younger or older animated series. My analysis will conclude with a look at how disability portrayal is trending in modern animation and recommendations for future studios looking to combat negative stereotypes and increase disability representation.

Dr. Jen Dalsen graduated with her Ph.D. in Curriculum and Instruction at the University of Wisconsin-Madison. Her dissertation focused on games-based environments, digital media, and disability studies. She has spent over nine years undertaking research in the educational and technology industry. Currently a graduate student in Business at the University of Iowa, she continues to look at how industry intersects with disability representation in different media forms.

Natascha Díaz Cardona

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Theatre stages of violence, terror, and repression: A case study

As the philosopher Brad Evans claims (2015), “violence has now become the defining organizational principle for contemporary societies”. In Colombia, my homeland, violence has been ongoing for over seven decades as part of the political and social conflict anchored among us. Violence in my society is part of the foundation and the script that we, as citizens, perform every day. But how can theatre propose a different script that reverse this narrative? This paper analyses the assassination of the reporter and comedian Jaime Garzón in 1999 and how the official narrative about this event was challenged by Verónica Ochoa’s play, *Corruptour* (2015). This case study is part of my doctoral thesis, *The Denied Happiness: Stages of Violence, Terror and Repression in Colombia* (2020) where I analyse acts of political violence through the lens provided by Performance Studies. Theatre has a special place in society not only to entertain viewers but to offer a space of reflection that shifts the perspective imposed most of the time by the mainstream news outlets. In seeing the violence in Colombia (and elsewhere) through the lens of theatre and performance, it becomes possible to imagine alternative scenarios and propose strategies, perhaps, for healing a broken society. Viewers have the possibility to see themselves not as powerless and passive actors, but as active performers who can redress violence, terror and repression through social action.

References:

Díaz Cardona, N. (2020). *The denied happiness: Stages of violence, terror and repression in Colombia* [Doctoral thesis, Auckland University of Technology]. <http://hdl.handle.net/10292/13452>

Evans, B., & Lennard, N. (2015, December 16). Thinking against violence. *The New York Times*. <https://opinionator.blogs.nytimes.com/2015/12/16/thinking-against-violence>

Dr. Natascha Díaz Cardona teaches Acting at Yoobee College of Creative Innovation, Auckland, and is a Teaching Assistant at Auckland University of Technology, where she earned her Doctorate in Theatre and Performance Studies. She is from Colombia, where she also obtained her Master’s in Creative Writing and Bachelor’s in Performing Arts. Her research interest focusses on the performance of violence, both in theatre and on the street, and acting pedagogy. Natascha has more than fifteen-years’ experience as a theatre practitioner. Her professional experience includes acting, playwriting, drama tutoring, university lecturing, and creating and developing artistic and educative programs.

Malcolm Doidge

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Inside Arcadia: Reflections on an immersive, virtual phantasmagoria

This paper focusses on two public exhibitions of *Inside Arcadia*, an interdisciplinary project combining a sculpture floor installation with an immersive, virtual reality presented as phantasmagoria, the exhibition of seeing ghosts in public. Focusing on the recent Covid-19 pandemic, I reference Wellington's Mātiu/Somes island—its historic defence, human and animal quarantine sites—with four digital scenographies seen with a gaze-based VR avatar as an immersive, virtual “quarantine gothic”. These island sites were mediated for scenographies using photogrammetry, 360° timelapse videos and bi-natural audio to make technologized virtual, spectral mediations. Here I reference Espen Aarseth's notion of virtual space as allegorical: a metaphorical or indirect reference to Mātiu/Somes Island as a real-world site. By way of provocation, I discuss this notion of allegory and its gothic mode as world (un)building—a thought experiment for *Inside Arcadia*—critiquing interactive virtual space as a space for production also linked scenographically to an aesthetic of hyper-realism. By contrast, *Inside Arcadia* demonstrates an interdisciplinary context of world (un) building, an alternative for artists to appropriate VR conventions as part of an expanded field of scenography. In this context, phantasmagoria reframes Mātiu/Somes island colonial history with a quarantine gothic, an allegorical, immersive, virtual experience of a quarantine past experienced in the present, as a spectre.

Reference:

Moore, M., & Doidge, M. (2021). New faith in fakes: Out-takes from a false scenography. In M. M. Borlini & A. Califano (Eds.), *Urban Corporis X Unexpected – Special Issue* (pp. 315-324). Conegliano, Italy: Antefirma Edizioni. https://eprints.qut.edu.au/207473/1/UCX_e_book.pdf

Dr. Malcolm Doidge has completed his Ph.D. in Fine Arts/Spatial Design at Massey University College of Creative Arts, Toi Rauwhāangi, exhibiting his VR work and installation, *Inside Arcadia*, at the Performance Arcade 2022 on Te Whanganui-a-Tara, Wellington's waterfront. He has also taught creative technologies and fine arts for over a decade at Te Auaha. Publication includes the co-authoring of “New faith in fakes: Out-takes from a false scenography” for a special issue of Italian architecture magazine, *Urban Corporis X*. Malcolm has also recently contributed an article, “Clipping out”, to *Drain* magazine.

Pearl D'Silva

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Sailing the 7 Cs: Exploring loose parts as anchors to nurture resilience in the early years

In the 1970s, architect Simon Nicholson introduced the concept of loose parts as a means of nurturing autonomy and critical thinking among other skills (Nicholson, 1971). He defined loose parts as materials that can be manipulated, assembled, deconstructed and adapted from their original forms. In recent years, this idea has been given a new life in many early childhood centres around the world especially in Reggio inspired centres.

This paper examines resilience from an early childhood perspective, using Ginsburg's 7 Cs model, namely, competence, confidence, connection, character, contribution, coping, and control (Ginsburg & Jablow, 2015). Each of the components within the model are explored in relation to how they can be incorporated within early childhood curricula, drawing on principles of Te Whāriki. I will further discuss the significance of loose parts to nurture children's resilience drawing links to Ginsburg's 7 Cs. Concepts relevant to resilience such as perseverance, conflict resolution, and mindfulness will be discussed in relation to how they may be nurtured through an active engagement with loose parts. This will offer early childhood teachers an opportunity to see the value of using loose parts within their pedagogy.

References:

D'Silva, P. (2021). Sailing the 7 Cs: Exploring loose parts as anchors to nurture resilience. *He Kupu*, 6(4), 12-19. <https://www.hekupu.ac.nz/article/sailing-7-cs-exploring-loose-parts-anchors-nurture-resilience>

Ginsburg, K.R. & Jablow, M.M. (2015). *Building resilience in children and teens: Giving kids roots and wings*. American Academy of Pediatrics.

Nicholson, S. (1971). How not to cheat children: The theory of loose parts. *Landscape Architecture*, 62, 30-34.

Pearl D'Silva has worked at New Zealand Tertiary College since 2007 as a lecturer and was previously Academic Manager at their office in Mumbai prior to coming to New Zealand. She has a Master's in Human Development from the University of Mumbai. Prior to this, she worked as a lecturer and primary years programme teacher in Mumbai. She has also served as Executive Committee Member for the Association for Early Childhood Education and Development (AECED) in India. Her research interests include children's literature, creative thinking and play in early childhood contexts.

Kim Eberhard

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Archives: Opportunities for digital humanities

Archives have been described as the gift of one generation to the next. Records that were originally created as acts of memory, or in support of accountability and transparency, transition over time to become archival material that is rich in depth, breadth, and scope.

Traditionally, archives have been the preserve of historians – tropes of dark spaces, dusty boxes and cardigan-wearing archivists abound. Historians will be aware of archives, particularly those found in public collecting institutions. Outside that cohort however, awareness is lower, despite advocacy designed to raise awareness in a landscape dominated by diminishing resources and increased user expectations. Even fewer recognise the depth and breadth of archival collections in private hands. Families, community groups, businesses, organised religion, and private schools hold archival collections that speak of the experiences of ordinary people as they adapt to (and sometimes shape) the social, cultural, political, and environmental framework of their times.

The digital revolution of the past 30-40 years has challenged and improved the way archives are managed. Digitisation of older collections, and easier online access has enabled collaborations – often by unexpected and unusual groupings of practitioners – that have resulted in projects that amaze and delight, as well as educate.

This paper will outline two separate but related themes – (a) the opportunities afforded by the use of archival material to enhance contemporary academic research, and (b) the increased use of archives by institutions and organisation to (re)shape their own narratives.

References:

Eberhard, K., & Heazlewood, J. (2007). *Archives matter!* Australian Society of Archivists and the Council of Australasian Archives and Records Authorities.

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A study of select sociodemographic factors affecting intentions to purchase air tickets: A comparison between airline websites and mobile apps

The main objective of this study was to investigate whether factors pertaining to airline passengers' sociodemographic profiles influence intentions to purchase air tickets using airline websites and or airline mobile apps. In this study age, gender, education, employment status, income, and social influence, were examined in relation to expectations and perceptions of ease of use, performance, trust, and potential risk when considering these options. In order to develop a robust framework for the study, the Technology Acceptance Model (TAM), Unified Theory of Acceptance and Use of Technology (UTAUT), and Extended Unified Theory of Acceptance and Use of Technology (UTAUT-2) models were adopted. Additionally, this study used a comparative approach in order to evaluate the differences in the effects of passengers' sociodemographic profiles on purchasing intentions.

An empirical survey was conducted to collect the data, and a questionnaire was distributed to airline passengers, who were travelling through Wellington International airport. Data from 502 valid questionnaires were used to test hypotheses using the Statistical Package for the Social Sciences (SPSS) via Factorial Analysis of Variance (ANOVA) and Paired iii samples t-tests.

Findings of the study suggest that gender has significant effects on social influence for airline mobile apps, age has significant effects on perceived ease of use for both airline websites and airline mobile apps, education has significant effects on perceived trust for airline websites, and employment has significant effects on social influence and perceived trust of airline websites. Income displayed nil effects on all the factors influencing intentions to purchase air tickets using either airline websites or mobile apps.

The comparative analysis of the results revealed that airline website performance expectancy, perceived ease of use, social influence, price saving, perceived trust, and perceived risk factors demonstrate statistically significant differences from airline mobile apps. However, there was not a meaningful difference (maximum difference of 0.23 on a scale from 1 to 5) and this was not enough to say that airline passengers tend to favour airline websites over airline mobile apps to purchase air tickets.

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Faith and frame counts: Locating religion in digital games

Digital games allow for the building of worlds reflecting elements of our historical and contemporary world, together with the exploration of other possible worlds. Through these, media players can interact with various cultures and societies and explore the human condition. Participating in these digital worlds may include engaging with religious and spiritual contexts, ideas, and behaviours that shape the fabric of that digital context, game play, and player and non-player character motivations and ethical choices.

In this paper, religion and spirituality are located within digital games in one of three primary areas. Firstly, the appropriation of religious ideas and contexts to provide an essential part of a digital world in which a player explores and engages with. This may include the religious shaping of key narratives, histories, communities, and politics within games, but often with little direct connection to historical and contemporary religious and spiritual traditions. Secondly, the paper will examine digital games as a way of mediating religious or spiritual experience to the players of the game, including partaking digitally in religious or spiritual practices or experiencing elements of transcendence in game play. Finally, the paper will locate how religious and spiritual communities use digital games for a variety of purposes including education, worship, evangelism, and crafting religious imaginations. Through these three locations, it may be argued that digital games and related media provide not only creative and safe spaces for exploring religion and spirituality, but also locations where religion and spirituality may be constructively examined and critiqued.

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Fashion and the internet of things: Collapsing boundaries in our digital civilisation

Nick Knight, avant-garde fashion photographer and founder of digital platform, Showstudio, has stated in a manifesto that “the digital world is a society...it’s a civilisation.” As a global society we continue to traverse the space between the analogue and the digital, trying to make sense of the metaverse and the “Internet of Things”, as these terms continue to dominate our contemporary lexicon.

This paper critically investigates the ways in which creative fashion practitioners are utilising digital technologies for the production and communication of their ideas. Scholar Maria Luisa Frisa states that “fashion is the most incredible platform to understand the arts of our century; fashion is the place where everything collapses.” The rapid dominance of information and communication technology devices over the past two decades has shifted the way that humans interact. Therefore, it’s no surprise that fashion as a vessel of culture has changed its form in tandem with these evolutions. Using the conceptual framework developed in my doctoral research, I map case studies against the theoretical framework of metamodernism, thinking about the ways in which fashion practitioners are now using digital technologies to not only construct garments but to communicate movement and worlds. This will develop with a particular focus on augmented reality (AR) and virtual reality (VR), thinking about how fashion practitioners have adopted these technologies to expand their creative practices and change the relationship with their audiences.

If the digital space is where contemporary global populations commune and construct meaning, what ethical impacts do digital technologies have on the culture of fashion? And how can digital world building lead to a more sustainable fashionscape?

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An anniversary reflection on Eiko Ishioka's Orientalisation of Bram Stoker's *Dracula*

This paper represents several anniversaries. This year, 2022, marks the 30th anniversary of Francis Ford Coppola's feature film, *Bram Stoker's Dracula* (1992). In 2012, the year of the production's 20th anniversary, it was also the 100th anniversary of the death of Abraham (Bram) Stoker (1847 – 1912), the author of the original novel, *Dracula* (1897), which first unleashed the infamous vampire character and introduced him to popular imagination. In association with this narrative, the year witnessed another passing, that of Eiko Ishioka (1938 – 2012), the celebrated director and designer who won the prestigious Academy Award for Best Costume Design for Coppola's *Dracula* (1992). Therefore, 2022 is also the 10th anniversary of Ishioka's death. As time drifts along, these luminary figures, Eiko Ishioka, Bram Stoker, and Francis Ford Coppola, become increasingly recognised as iconic beacons, just as their creative outputs, the costumes, the film, and the seminal, influential novel that inspired it, have gained cult status, and become shining entities, in their own rights.

These connections also relate to a personal anniversary. Ten years ago, in April 2012, I attended another international academic conference, hosted by the University of Hull, and held at Hull and Whitby, Yorkshire, England. Titled *Stoker and Gothic Transformations: The Bram Stoker Centenary Conference*, it served as a memorial of Bram Stoker's passing, while it celebrated the author's life. Focussing on his masterwork, *Dracula* (1897), as a key moment in the evolution of the gothic genre in literature, film, and popular culture, academic scholars from around the globe came together to appraise his impact.

I presented a paper to an audience that included family descendants of Bram Stoker, most notably, his great-grand-nephew, Dacre Stoker, author of the sequel, *Dracula: The Undead* (2009), as well as Sir Christopher Frayling, who was knighted by the late Queen Elizabeth II in 2001 for his Services to Art and Design Education. My study analysed Ishioka's contributions to Coppola's *Dracula* (1992) and, what I termed, her Orientalisation of the film's aesthetic atmosphere through design. It also examined her position in association with Dorinne Kondo's (1997) observation that "for Japanese designers... what counts as Japanese is always a problematic issue" (p. 56). Furthermore, it critiqued the feminisation of *Dracula*, the character, as the feminine "Other" in context with Ishioka's perspective as an outsider female Japanese designer. This current paper reflects on the earlier work.

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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.

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Visualizing meat: Subaltern food cultures in Malayalam films

This paper explores how food can be applied as a method for understanding how caste can be deciphered in Malayalam films. Even in movies in which food appears enormously “insignificant” and “mundane”, it symbolizes meaning according to character, identity, and history. As a fundamental necessity, food coincides with a strong presence of region and class. For example, the image of a “cooking mother” is an influential figure in most Malayalam films, but does “the food” that the mother cooks have significance? Besides, what kind of food dominates the visual space in Kerala?

There are few Malayalam films in which food performs as a cardinal entity, such as the “vegetarianism” in *Salt and Pepper*, the Muslim food culture in *Ustad Hotel*, the unruly “meaterianism” of Christians in *Angamaly Diaries*, and the beef obsession in *Jallikattu*. Focusing on films like *Angamaly Diaries* and *Jallikattu*, this paper investigates spectator’s often vicious and intolerant responses toward particular food that challenge hegemonic sensibilities. These films consist of continuous scenes of pork and buffalo farms, the killing of animals and butchering of meat, shops where meats are displayed and sold, cooking pork with Chinese potato, and men eating meat dishes with alcohol and tapioca.

Subaltern cuisines make an entry to the visual stream of Malayalis, familiarising spectators with food cultures alien to the mainstream culture through descriptions of dishes, culinary methods, and pre-cooking processes, like cutting, cleaning, and marinating, especially in cases of non-vegetarian dishes, and also specific ways of serving and eating. Apart from a caste-based framing of food cultures, these films take into account variations according to region, class and gender. Close-ups of hanging flesh and butchering meat, and blood, eyes, horn, and leftovers, take central stage in films like *Jallikattu* and *Angamaly Diaries*.

This paper examines how some contemporary Malayalam films are challenging norms through visual culture around food. It focuses on strategies used to counter the prevailing hegemonies of eating in modern Kerala. The films are aligned with the struggle of asserting identity and egalitarian society for the marginalized by unravelling the seams of power hierarchies through the unequivocal spectacle of Dalit Bahujan cuisines onscreen.

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Belonging in early childhood education: Experiences of a Burmese refugee family

In early childhood education (ECE), parental belonging is fundamental to home-centre partnership, promoting quality outcomes for children (Education Review Office, 2016; Treweek et al., 2020). Global refugee crisis is affecting many families and children. Having a sense of belonging is especially important for these families who may be experiencing trauma, family separation, culture shock, and language barrier (Cun, 2019; Mitchell et al., 2020). Mitchell et al. (2020) argue that more research is still needed on how belonging can be supported through ECE centres, and this is especially crucial when cultural values and beliefs differ from individual to individual.

Through a semi-structured interview, a Burmese refugee family who has been living in New Zealand for ten years shared their experiences as parents of three children who attended two local ECE centres. This presentation shares findings based on Allen et al.'s (2021) integrative framework of belonging which includes four interrelated components, namely competencies, opportunities, motivations, and perceptions. The presenter found that while language was recognised as a limitation, the family's overall sense of belonging was supported by teachers who were inclusive and welcoming, treating them as equals in the centre. However, there is a lingering tension between the teachers' and parents' perceptions of their role in teaching and learning, which calls for a stronger mutual understanding on cultural perspectives of education and care. Looking closer at the four components of belonging, enablers and barriers for belonging are identified and teaching practices are recommended.

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Simulacra and social media: Locating Baudrillard in the metaverse of Mark Zuckerberg

Simulacrum is a copy without an original, according to the French philosopher Jean Baudrillard. Software-generated virtual reality is a world proliferated with simulacra. This reality is not a representation of the actual physical sense-perception-based reality. It is a reality in its own right. We are now living in an age when software applications and the devices containing them define our very existence – we are glued to the devices, and we spend hours of “screen time.” The world does not appear to us as a touch-and-feel reality. It appears to us as images – machine-generated. This virtual world can have its own logic and functionality. It can create, doctor, and misplace images, information, and news, and implicate someone into a crime. It can also have an impact on physical reality by virtue of political campaigns run on social media. On the flip side, it can also connect people worldwide and has the potential to generate new forms of human bonding breaking territorial barriers. Three major social media platforms included in these heterogeneous forms of virtual reality are Facebook, Instagram, and WhatsApp. Up to recent times, these platforms existed separately. But Mark Zuckerberg, founder of Facebook, purchased Instagram and WhatsApp and linked them to Facebook. Few months later he brought them under one umbrella term – Metaverse. Metaverse is meant to supersede all other existing virtual experiences. It is supposed to provide the utmost immersive experience in the realms of augmented and simulated realities so far unheard of. This paper will use the theories of simulacrum and simulation used in Baudrillard's 1981 book by the same name to critique the revolutionary potential as well as the political problematic of Zuckerberg's conception of the metaverse.

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author of the book *Jacques Lacan from clinic to culture* (Orient BlackSwan, 2018) and co-editor of an upcoming volume on *Holocaust and popular culture*, which is under contract with Routledge.

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Graphic screenplays: The screenwriter and the graphic novelist

Graphic novels are an increasingly popular genre of the publishing industry and major publishers are expanding their titles to meet this growing market. Research demonstrates the value of graphic novels as inclusive and alternative literacy tools in the classroom and at home. There are many publishing companies who specialise in this field, such as Marvel and DC. However, more mainstream publishers, such as Scholastic, have also broadened their brands to include graphic novel focused imprints, like Graphix. It appears that the graphic novel has come of age and, with it, new opportunities for media creatives in other fields.

As a professional screenwriter, animation filmmaker, and published writer and illustrator of children's literature, I have begun to expand my expertise across disciplines into the graphic novel sphere. I have noticed some ways that we can enhance the creation and production of graphic novels by adopting and utilising practices from other fields. It is my view that the graphic novel is a natural expansion of the craft of screenwriting, the discipline of storyboarding and cinematic production, and the printed page. Yet, some of the traditional and conventional ways in which a graphic novel is produced seem counter-productive – from the readability of manuscripts to the planning of illustrated panels. Graphic novel creatives are often artists first, rather than writers. While the pairing of writers and artists can be successful, there are some potential innovations and resolutions related to issues arising from communications and processes between the relationships of writers, artists, and publishers.

This paper represents an emergent research project. My aim is to open a broader discourse for creatives and publishers around the writing process of graphic novels, the staging and story structures, pacing and design, which might be influenced and improved by the application of visual storytelling techniques of filmmaking.

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Tertiary design education for sustainable development through meaningful student projects with an experiential approach and intuitive experimentation

We are all aware of the ever-growing problem of plastic waste and the importance of addressing it. The project discussed here offers 3rd-year industrial design students the opportunity to learn about design and sustainability in a hands-on, positive, and empowering manner while investigating the plastic waste problem. In the assignment, students design desirable, feasible and viable products made from the university's plastic waste. Through their creative practice and by using the design process and design and sustainability tools, they gain knowledge of industrial design and environmental impact. They engage in open-ended and extensive material experimentation and subsequently aim to design innovative products, taking advantage of the discovered properties and qualities of the waste material. Students also consider user needs, cost, and viable manufacturing methods. By designing (recyclable) products made from discarded material, they create a small circular economy at the university.

In this project-based enquiry, students learn theoretical principles through an experiential approach, with an added focus on intuitive physical experimentation and hands-on making. By purposefully adding an evocative element to effective problem-based learning, the vital component of intuition is augmented, to promote innovation. It motivates students to work on a significant and concerning environmental issue and they feel empowered by the tangible positive impact they can have on the plastic waste problem. This fills them with confidence that what they do is meaningful and that they can make a difference.

Anke Nienhuis is a lecturer and researcher in the Department of Spatial, Fashion, and Industrial Design in the School of Art and Design at Auckland University of Technology, New Zealand. She works in the field of industrial design, with a specific focus on sustainable product design and the reuse of waste materials. Before her academic career, Anke gathered extensive professional experience as a product designer, working for numerous companies and in various countries. Anke values and teaches design innovation with a central focus on people and the planet.

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Unfinished business: Failed projects and open endings in the arts

A symphony so exquisite and yet excruciating, which pierces right through every cell of your body, making you discern how far you have come but never knowing how much path is left to walk. We meet so many great people along this journey which we call Life and yet we are unaware of how much is left of that journey. A symphony so sharp that it softens our soul just like a flame murders the beeswax making one cognizant of how fragile our existence is and simultaneously no matter how tiny our existence is, no one can ever live a life like ours, giving us space to celebrate life in its truest form. Life itself is an unfinished business and the art associated with it reflects that too. But when can we declare any sort of business finished? Will it ever finish? An artist when leaving his work of art 'unfinished', does he 'plan' on leaving it like that?

These unfinished businesses are what life is about. We plan certain things only to replan it. That's Life, full of uncertainties. For example, Bob Dylan's *On Wisconsin*, a song unsung, unfinished but still a work of art, was found by Milwaukee-based musician Trapper Schoepp, who finished the song and gave life to this extinct work. It was a rebirth of this long-forgotten symphony that came to life after so many years. Afterall, the flame might die soon but the beeswax remains there ready to relive.

No work of art is ever finished, be it a symphony, literature or cinema. It is always a work in progress. This paper will try to delineate how an unfinished work of art can pave the way for a plethora of perspectives and makes us realise that we are living in an extension of our artistic past. With progressing time, the idea behind it can be renewed, the vantage point changes but the work of art remains intact just like Byzantium. The definition of Byzantium keeps changing with time, but its essence lives forever.

Prerna Pawar is a research scholar pursuing her Ph.D. in English Literature at Guru Gobind Singh Indraprastha University, Delhi, India. Her area of research revolves around the works of Steinbeck and the idea of journey. She is a graduate of Delhi University, India, where she completed her M.A. and M.Phil., also in English Literature.

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Four decades of upskilling: Can game education benefit from a self-educated past?

The 1980s era was an important time for the games industry. Very few studios existed, and a large amount of game development was by adolescents and younger adults, referred to today as "bedroom coders". From those individuals, seeds were planted from which companies, studios and today's industry blossomed.

In recent years, we have seen the games industry in New Zealand start to expand. Many small indie game studios have appeared, often operated by small teams or individuals. To continue to grow this expanding industry, essential skills in game design, coding, graphics, and business will be sought after from education providers.

In this paper, I refer to a series of recent vintage game development projects, along with my observations as an educator in comparing approaches from the vintage home computer era of games to those offered by current day education providers, and to self-directed online platforms. The reasoning behind former learning approaches were relevant to the technology of the time, but I pose the question as to whether vintage-era techniques and approaches could also be beneficial to the skills and education of today's learner.

Kevin Phillips is a lecturer in 3D and Visual Effects at Yoobee College of Creative Innovation, Auckland, New Zealand. He has been teaching creative skills and delivering technical training in these fields for over two decades and has been involved with the industry since the early 1990s. His research examines the historical relevance of game development and design with an emphasis on the preservation of vintage home computing technology.

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Lessons learnt from the 2020 COVID-19 lockdown: Case study of an online students' MS Teams project

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.

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Rewriting our future: Pronoic storytelling approaches to teaching research writing and in first year composition

When we consider what makes a good story, we might think about the characters, the plot, or the themes. We might think about being transported to a new realm or introduced to a new way of thinking. While sometimes the forgotten genre in the spotlight of storytelling, research writing holds remarkable possibility in this regard, both in product and pedagogy. This presentation will explore the heuristic of storytelling and research writing in the locus of the first-year writing classroom, through the lens of rhetorical pronoia.

In 1984, scholar Fred H. Goldner defined pronoia as "the positive counterpart of paranoia. It is the illusion that others think well of one" (82). But beyond the theorization of condition, the Greek word pronoia more broadly encompasses "'care', 'solicitude' and in its sublime (theological sense) the 'divine care' or 'providence'" (Kazhdan, 133). Whether a condition or heuristic, a method, or a framework, rhetorical pronoia remains a concept ripe in possibility, an all-encompassing, changeable locus of embryonic potential to allow students to define their future narratives, both in research and beyond. This presentation will explore the role of rhetorical pronoia and storytelling in the composition classroom, including potential curricular framings and methods to encourage students to model care in their writing and imagine speculative futures in a course environment – visualizing what is possible in a world that sometimes feels impossible.

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Molly Ryan is a graduate student in English at Virginia Tech, U.S.A. and teaches Introduction to College Composition and Writing from Research. Broadly, she is drawn to queer composition pedagogy, critical composition praxis, methods of mentorship and care, rhetorical pronoia and metanoia, and higher education policy and rhetoric. Specifically, she is curious about student belonging in the composition classroom; queer curriculum design; the rhetoric, villainy, and possibilities of DEI/DEIB initiatives; and how the experiences of underserved and underrepresented students in the first-year composition classroom reflect institutional power imbalances.

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The enchanted loom: Numinous-like auras explored through painting

How, through art, can one explore a neurological condition? This paper, based on my current research towards my Doctor of Philosophy in Visual Arts, is motivated by my own neurological condition, Temporal Lobe Epilepsy (TLE). Enhanced affective associations within the brain result in numinous-like auras, highlighting the relationship between the body and the mind. The binding of a fragmentary, subjective experience is explored both textually and through my studio practice, painting. Signifiers of objectivity and subjectivity coexist in my work, suggestive of the mind-body conundrum. My research asks the question: How can I make paintings that metaphorically challenge the division between metaphysics and matter? In doing so, I examine how art can address mysterious concepts, such as time, consciousness, and perception, through the lens of Rudolf Otto's supra-rational, conceptualization of the non-religious mystical experience, *Numinosum*. Intersecting with concepts from the emergent field of neuroaesthetics, I metaphorically explore images of cognition and the transmission of the numinous. By exploring these complex intersections, my work examines theories from the philosophical to the scientific (including pseudoscience), while my artworks are projections of a process without explanation. I, therefore, regard my paintings as "templates for perception".

Lana Louiza Ryles is a practicing and exhibiting artist who lives and works in Sydney. She is currently a doctoral candidate at the University of Sydney under the primary supervision of Dr Madeleine Kelly and Dr Ian Greig. Her latest research stems from her PhD thesis in Visual Arts, which explores the intersections of art, neuroscience, and philosophy through her painting practice.

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Paradise Lost in Demian and BTS's Wings: Growing through lost innocence

This paper demonstrates the transitions from childhood to adulthood within *Demian*, and *Wings*, a short film series by the Korean musical group, BTS (Beyond the Scene). In addition to this, I show how both works' plots and characters parallel those in Milton's *Paradise Lost*. Based on these similar depictions of transformation in *Demian* and *Wings*, I demonstrate how the themes and elements in *Paradise Lost* can be used as a tool not only to explore Biblical concepts, but also to describe a child's growing process to become an adult. I will expand this idea to demonstrate an ironic concept in *Paradise Lost* and its application to both *Demian* and BTS's works. Milton depicts this ironic concept in *Paradise Lost* by emphasizing how the lost innocence of Adam and Eve does not lead to an absolute downfall but becomes a resource for experiencing God's grace through the coming of the Son of God. This ironic interpretation of failure can also be found in *Demian* and *Wings*. Both works show how the young characters' loss of innocence, in their own decision-making processes,

ironically becomes the source to find their true identities as grown-ups. This study, therefore, aims to reveal how *Paradise Lost* not only relates to *Demian*, the contemporary German *Bildungsroman*, but also becomes a source that impacts Eastern society, encouraging South Korean youths' self-discovery.

Nayoung Seo is an English Master of Arts student at Georgia College, U.S.A. She received her bachelor's degree in English and Chinese Studies at Pukyong National University in South Korea. Her concentration is comparative literature between East and West.

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The arrival of electricity and life in the grid: A study on designing atmosphere in South India

This paper focuses on the moments of the arrival of electricity to the south Indian state of Kerala and various discussions that followed. I use official and unofficial archives to understand the desires and anxieties this arrival brought forth while historicising the technological and media infrastructure that afforded such an introduction.

The erstwhile princely state of Travancore started toying with the idea of power generation in Kerala in the second decade of the 1900s. A group was formed under the leadership of S.M Jacob in 1913, to study the practicality of such an endeavour. Subsequently, Trivandrum Power Station was built in 1929 to generate power for the city. The century-long conflict with the neighbouring state of Tamil Nadu regarding complicated questions of who owns the water in the river Periyar, which originates in Tamil Nadu but flows through Kerala, started at this point as well. The conflict is ongoing regarding the ownership of dams in relation to varying climates of the states.

The moments of arrival of technologies are fruitful for a researcher since they usually have long paper trails and studying those times will give us a better understanding of how the present mediated world came around to exist. I argue that the arrival of electricity brought forth the questions of governance and power over air, water, and atmosphere for the first time in Kerala. The state is still struggling to find answers to the same, and I suggest perhaps one should look back to find those answers.

Shahal B. is a final-year Ph.D. scholar in the Department of Communication, University of Hyderabad. He is studying the history of sound technologies and infrastructure in Kerala, India, in the context of Malayalam cinema. This doctoral research draws from sound studies, infrastructure studies, and media anthropology.

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Opera and the fashion designer

The twenty-first century has seen the rise of several fashion movements based on folk style, including “cottagecore”, and the example of Maria Grazia Chiuri’s collection for Christian Dior (2022), inspired by the floral embroidery of Ukrainian designer, Olesia Trofymenko. While the revival of folk embroidery appears “costume-y”, it is reflective of the original designs for Carl Maria von Weber’s *Der Freischütz* (1821), and the intersection of the fine arts of fashion and costume design to create an artistic ideal. Fashion designers who cross over to opera, such as Miuccia Prada for Verdi’s *Attila* at the Metropolitan Opera (2010), and Christian Lacroix for Mozart’s *Le Nozze di Figaro* at the Los Angeles Opera (2023), fuse traditional style with a contemporary sensibility, incorporating natural silhouettes while manifesting current fashionability. In opposition to this, Victor and Rolf’s collection for *Der Freischütz* (2009), which featured a Kaffe Fassett floral aesthetic combined with dramatic costumes intentionally designed to restrict movement, forced the singer to literally stand and deliver, encased in a sculpture as part of the design concept.

Naomi von Senff is an operatic soprano, musicologist, author, designer, researcher, and assistant coroner, undertaking her M.Phil. at the University of New England. She holds a B.Criminology/B.Laws; B.A. Hon (Musicology); B.MUS. Hon (Opera); Diplom Gesang/Diplom Italien; and a B.A. Humanities. Her research interests include the works of Michael Crichton, Stephen King, Joe Hill, and modern American Gothic; music and politics, the witchcraft trials in England, Germany, France, Russia, and the U.S.A., and their literary representation; vampire fiction; *Sweeney Todd*, leitmotif, *Der Freischütz*, and Demonology; musical transcription and performance; costume design, fashion, and perfumery; Egyptology; Warfare and the rise of Nationalism.

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Yesterday’s tomorrow in technicolour: New Zealand steampunk’s unusual colourful character

This paper represents a work in progress towards a doctoral project using the Insider/Outsider methodology. It stems from my position as a well-established and recognised participant in the Steampunk community in Aotearoa/New Zealand for the past decade. During this period, I have developed connections to prominent figures in the movement in New Zealand and internationally. My observation has been that New Zealand Steampunk has a distinct and innovative approach to Steampunk aesthetics. This manifests as a particularly rich and vibrant colour palette in costuming and prop design, especially when compared to the expected black, browns, and sepia tones that dominate the international Steampunk scene.

This striking difference has led me to investigate the New Zealand Steampunk scene from a formal research perspective as I believe that it highlights a particularly local take on an established international subculture. I propose to carry out field studies and ethnographic research, which will include surveys and interviews with participants of the movement, in order to formulate a critical, insider/outsider analysis.

Paul Hodkinson (2002; 2005) pioneered this approach to subcultural theory, which is now a recognised research methodology in anthropology, sociology, and Visual & Material Culture Studies (Hardy Bernal, 2019). Hodkinson applied these methods to his ground-breaking doctoral thesis as a participant in the British gothic subculture of the 1980s – 1990s. My experience of the New Zealand Steampunk subculture allows for the methodology to be similarly utilised.

My background in education, in the disciplines of visual storytelling in film, animation and design, character development, costume design, and art history and theory, provides me with experience regarding this branch of knowledge; and my connections to related industry professionals, as well as significant members of the Steampunk community, give me access to information and perspectives that are hidden from an outside observer. This paper shines a light on the world of Steampunk Aotearoa/New Zealand through an exclusive lens and introduces the audience to my unique contribution to the field of research.

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Nicholas J. Weston (xe/xem/xyr) started work in British television and film in the early 1990s, initially in costume design and makeup, before moving in front of the camera as an actor. Following a relocation to New Zealand in the 2000s, xe moved behind the camera for a return to study. Xe went on to teach film production and postproduction for eleven years. Currently, xe is Team Leader for Animation, Design, and Stage & Screen Acting at the Auckland campus of Yoobee College of Creative Innovation, and Learner Support Coordinator for New Zealand School of Tourism and Yoobee South Seas Film and Television School.

